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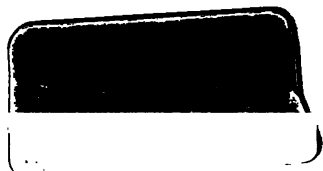
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ANCIENT
AND
MODERN ART.

ANCIENT AND MODERN

A R T

HISTORICAL AND CRITICAL.

BY GEORGE CLEGHORN, ESQ.

SECOND EDITION, CORRECTED AND ENLARGED.

VOL. II.

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PAINTING.

ANCIENT AND MODERN ART.

PAINTING.

EGYPTIAN — ASIATIC — GRECIAN AND ROMAN — COMPARISON
BETWEEN ANCIENT AND MODERN PAINTING.

THE history of design, the foundation of painting, is almost coeval with man. Colour is a later improvement. Coal, charcoal, and chalks, appear to have been the first materials. The talent for imitation is universal. Every passion may be represented by the pencil, which is more forcible than words, or even poetry. The sight, the strongest of the senses, conveys it at once to the mind. Why are we more affected by a speech delivered by a great orator, than by the same speech in writing? Because the whole scene is before us—the animation, the expression, and the action of the speaker.

The painting of the Chaldeans, Babylonians, Egyptians, Indians, Persians, and Chinese, dates from the remotest antiquity. Though Egyptian sculpture and painting had reached their height eighteen centuries before the Christian era, there are good grounds for believing that the Egyptians had received their civilisation and arts from Ethiopia. A question has arisen among archaiologists, whether the Asiatic nations preceded Ethiopia and Egypt; but we have the authority of Scripture, that the Chaldeans were the most ancient people among whom originated architecture,

the working of iron, and other antediluvian arts. We know nothing of Chaldean or Babylonian painting; but from the interesting discoveries of Chaldean sculpture, lately made in the vicinity of the supposed site of Nineveh, we may conclude that their painting must have attained considerable eminence, and far surpassed that of Egypt and other neighbouring nations. The arts of design among the Indians, Persians, and Chinese, have always been, and still are, low and degraded. The Phœnicians, it is probable, had a better taste for design.

Referring to the remarks which have been already made on Egyptian architecture and sculpture, their painting, like their sculpture, is a debased and exaggerated representation of nature—and that nature deformed both in form and feature. They know nothing of anatomy; their naked figures being rude in design, and bounded by linear contours. They show no movement, no knowledge of the position and play of the muscles, or of the principles of art. Their colours are uniform, without degradation, neutral tints, or any attempt to produce light and shadow, or chiaroscuro. Yet they possessed the art of preserving the freshness of their colours, as well as a mode of gilding certain portions of their structures, which have retained their splendour to the present day. Many of their bassi-relievi are coloured like their paintings. MM. Rode and Riem are of opinion that the permanence and freshness of their colours are owing to the use of encaustic and resinous materials, which were mixed with the plaster or cement, and spread with a trowel.*

GRECIAN AND ROMAN PAINTING.

Painting was long practised in Asia and Egypt before it was known in Greece. The most probable opinion is that it was first introduced by Phœnician traders.

* Winkelmann, tom. ii. 2de Partie, *De la Peinture chez Les Anciens*, Par MM. B. Rode et A. Riem. Paris Edition, 1802.

The passages on the subject of art, in classic authors,—Pliny, Quintilian, Vitruvius, Pausanias, Philostratus, Athenæus, Cicero, &c., are so vague, obscure, and contradictory, that little precise or satisfactory information can be derived from them. It is remarked by Mr Knight that, if we had nothing to rely on to prove its existence but the historical and critical information left us, such is the chaos of assertion and contradiction—such the chronological confusion and dissonance of dates—that nothing short of a miracle could guide us through the labyrinth, and the whole would assume a fabulous aspect.* All the translators of the thirty-fifth Book of “Pliny’s Natural History”—Durant, Jancourt, and Falconet—have laboured hard to discover his meaning, and reconcile his contradictions, by turning and twisting the text into a variety of forced constructions, often at variance with each other. None of the paintings or writings of the greatest masters of the art now exist—all have perished. The few paintings that have been preserved, consisting of the pictorial decorations of Roman apartments, baths, and tombs, are no doubt remarkable for their elegance and taste, their simple unaffected attitudes, correct drawing, and finely cast drapery; yet they cannot be regarded as fair specimens of the great masters of Greece—still less those of Herculaneum and Pompeii, which must have been the productions of secondary and provincial artists. Torn from the walls of ordinary dwelling-houses of provincial towns—exposed for eighteen centuries to the scorching heat of volcanic lava and ashes—impaired by modern cleaning and varnishes—these frescos have, nevertheless, been judged by the severest rules of criticism, and even been made to undergo chemical tests and processes of decomposition. The wonder is, as Forsyth remarks, that any colour should be left. The frescos of Herculaneum and Pompeii, (if they be frescos,) whether painted by Greek artists resident there, or called from Greece, are no proof of what their artists could have produced when Magna Græcia was free and independent.

* Preface to *Life of Fuseli*, vol. ii.

They were painted under the Roman power, most probably not many years before the eruption that buried them in the seventy-ninth year of our era ; the same cities, sixteen years before, having been nearly destroyed by an earthquake. If these paintings still display such beauty and correctness of design, at a time when Pliny and Petronius say that the power of the pencil was gone, what must have been their excellence in the flourishing periods of art !

In spite of the learned researches and elaborate experiments of Winkelmann, Carlo de Fea, Count Caylus, Bachelier, Lessing, M. Heyne, Père Hardouin, Requiem, Dr Rudolf, Margraff, Montabert, Emeric David, Rochette, Calau, Rode and Riem of Berlin, Sir Humphrey Davy, Klenze, Merimée, &c., and other philosophers, antiquarians, and artists, we are still much in the dark as to the style and taste of Greek and Roman painting, and the colours and mode in which it was executed.* All is mere conjecture. But reasoning *a priori*, and from analogy, we are entitled to assume that painting and design, among the Greeks, must have kept pace, in the great and essential requisites of the art, with the extraordinary perfection of their statuary. We know that the paintings of Panæus and Parrhasius, of Apelles and Zeuxis, were by the Greeks themselves—unquestionably the highest authority—deemed worthy of occupying the same rank as the sculptures of Phidias, Praxiteles, and Lysippus.

Painting executed with the pencil seems to have been of later introduction. Apollodorus is recorded as the first artist who invented that instrument. The ancient mode of painting without the pencil, may be divided into three

* A very ably written article in the *Allgemeine Zeitung* for January 1844, on the ancient Roman method of painting exhibited in the specimens of Herculaneum and Pompeii, demonstrates that the ancient mode of preserving fresco painting was neither wax, bitumen, nor oil, but a very thin coating of carbonate of lime ; and that the colours, so far from being penetrated with the above ingredients, are still in the same chemical proportion to water as if they had merely been laid over with water.

styles. First, the *monogramma*, exemplified in the designs on Etruscan vases, consisting of mere profiles without shadows or details; to which, in the course of time, began to be added a few traces indicating the division of the members and muscles. They display no inconsiderable boldness and elegance of outline. The second was the *monochroma*, producing lights and shadows, and all the details of a picture in chiaroscuro in one colour. The third and last improvement was the *polychroma*, which was executed in a similar manner, only with a variety and mixture of colours in imitation of nature. From the allusions in ancient authors to works in the monochromatic and polychromatic styles, we are fully justified in supposing that they had attained a very high degree of excellence—the more so as Phidias himself practised these modes of painting. The invention of the pencil must, no doubt, have produced a great revolution and improvement in the art; yet we are by no means to infer that the former style was reckoned inferior, or was ever altogether abandoned.* Indeed, design and chiaro-

* According to the ingenious hypothesis of MM. Rode and Riem of Berlin, the designs and paintings produced without the aid of the pencil were executed in the following manner: The sketch was made with a sharp-pointed graver, either wood or metal, on a uniform colour and soft surface, previously prepared; which, while it readily received the impression, admitted of every facility of correction by the artist applying his finger on the flat end of the graver. In the monogramma or profile, the ground or uppermost coat of colour was scraped away, leaving the figure of one uniform tint. In the monochroma and polychroma, various grounds and courses of different shades and colours, previously laid on, were successively removed, for the purpose of producing the different effects. This was done either by scraping entirely away the courses of colour, or hatching in the manner of a pen-drawing or line-engraving—the effect produced being somewhat in the style of mezzotinto, but admitting of much greater finish and brilliancy, particularly in the high lights. Moreover, the large dimensions and great scope of these works must have added much to their force and grandeur.

This hypothesis accords with many passages of Pliny, which would otherwise be unintelligible. It satisfactorily elucidates the process by which the supposed difficulty of executing designs on polished surfaces is

scuro, in a comprehensive sense—in which the monochroma seems to have possessed a decided facility and mastery—comprise almost the whole essence of the art, and are as essential to the sculptor as to the painter. Colouring is of secondary importance, and, if unaccompanied with the other, nugatory. But even in colouring, as well as light and shade, it may be presumed the polychroma had reached great power and brilliancy.

Mural painting, as practised by the Greeks and Romans, has been the subject of much discussion and controversy in Germany, France, and Italy; some maintaining that the paintings in the temples and public buildings were chiefly on wood, inserted in the wall; others, that they were strictly mural, and painted on the wall itself. In France, M. Rochette adopts the former opinion, in support of which he adduces many authorities. Certain it is, that tubular paintings on wood were common in Greece, and that portraits and votive offerings on wood were occasionally suspended in their temples; but that all the paintings mentioned by Pausanias in the Pœcile, by Polygnotus, Mycon, and Panænus, were, as alleged by M. Rochette, of wood inserted in the wall, appears rather startling and improbable. On this question the editor of *The Art-Union* remarks, that the descriptions of Pausanias, both with reference to the Pœcile and other buildings, would lead to a contrary supposition. The opinion of Pliny, and the admission of Pausanias, that mural painting was not unknown in other countries; the certainty that the Greeks used colour in ornamenting architecture, and occasionally applied it to statues; and above all, the strong argument derived from analogy, of mural fresco or tempera painting being extensively practised by the Romans, who derived their arts

removed—a difficulty which Winkelmann could explain in no other manner than by assuming, for the ancient artists, a miraculous power and facility of producing their designs by a rapid and instantaneous stroke of the pencil, without the possibility of correction or alteration.—Winkelmann, tom. ii. 2de Partie, *De la Peinture chez Les Anciens*.

from Greece—not to mention that before this period, mural painting had been used by the Etruscans, Volsci, and Sabines: from all this, we are entitled to conclude that, though the extent to which it was practised among the Greeks might be overrated, it formed the principal feature in the decoration of their national structures. They occasionally painted on tablets of wood, stone, marble, and even ivory.

Of all the modern modes of painting—oil-colours, fresco, tempera, crayons, water-colours, miniature, enamel, and mosaic—the first alone seems to have been unknown to the ancients. But to compensate this want they possessed encaustic painting, executed in three different manners, which there is reason to suppose approximated to oil-painting in the force, and even excelled it in the vividness and permanence of its colours.* The varnish of Apelles is supposed by some to have differed little from that used in modern times. It has been conjectured that the Venetian painters produced effects somewhat similar by using dry crayons for their grounds, and afterwards glazing them with oil and varnish. Indeed, it need be matter of little surprise that, with such scanty information and materials, we have failed to discover the ancient modes of painting, when even the colours, grounds, vehicles, varnishes, and manner of mixing and applying them—not excepting fresco—adopted by the masters of the fifteenth, sixteenth, and seventeenth centuries, whether Italian, Spanish, Flemish or Dutch, have in a great measure been lost.

In drawing a comparison between ancient and modern art, it is necessary to keep in view that, in the latter, though sculpture first took the lead, painting has maintained a decided superiority. The paintings of Raffael, and the other great Italian masters, far excel the best

* The revival of encaustic, in the splendid pictorial decorations of Munich, affords the most satisfactory result that has yet been obtained; but a certain time must elapse before an impartial judgment can be formed of the effect and permanence of the colours.

works of contemporary statuary. The "Last Judgment" of Michel Angelo surpasses his "Moses," or his most celebrated productions of sculpture. Winkelmann lays it down as a general maxim, that the ancient mode of painting, in comparison with the modern, was more susceptible of a high degree of life and truth of carnation, owing to the fading of oil-colours. On the other hand, it is the opinion of MM. Rode and Riem, that modern painting excels the ancient as much as the ancient statuary does the modern. Dr Waagen remarks on this question: "From a comparison of the best paintings found in such a small provincial town as Pompeii, with the favourable judgment of the most accomplished of the ancients respecting their paintings, whose demands on works of art must have been raised very high by their sculpture, it seems to me that we may rather infer that *painting must have attained a very high degree of perfection* among them. According to all appearance, it was as much superior to the painting of the moderns, in many respects—for instance in delicacy of drawing and character—as it may have been inferior in others, such as chiaroscuro and the perspective arrangement of large compositions." That the Greeks reached the same perfection in design and the higher attributes of the heroic style in painting, that they did in the sister art, can hardly be disputed, if we are to judge impartially from analogy and the historical evidence we possess. Admitting that their heroic and epic style had attained a higher excellence in delicacy of design, grace, simplicity of attitude, and ideal beauty, we are perhaps warranted in claiming for the great Italian masters not only a superiority in colouring, chiaroscuro, and perspective,* but in the expression of deep

* It has been erroneously inferred, from their bas-reliefs, that the Greeks were entirely ignorant of perspective. But it is evident that the simple and parallel composition of the figures in such works, without any attempt to produce linear or aerial perspective, has been intentional, in order to preserve their architectonic character. In scenic painting it would seem, from undoubted authority, that their knowledge

religious and moral sentiment, sublime pathos and heavenly aspiration—feelings and emotions which soar as high above any that ancient philosophy and morality could produce, as Christianity is above pagan idolatry and superstition. It may be doubtful, therefore, whether *in this respect* the moderns have not surpassed them in the loftiest department of the art.

EARLY ROMANO-CHRISTIAN PAINTING—BYZANTINE—GERMAN—REVIVAL OF ART—ITALIAN PAINTING—DISCOVERY OF OIL-PAINTING BY VAN EYCK—MATERIALISTS—MYSTICS—CLASSICAL ARTISTS—INVENTION OF ENGRAVING AND PRINTING.

THE origin of Christian painting may be traced to the Catacombs. It was on the walls of these subterranean chapels and tombs that the first Christian artists drew their primitive sketches, which must ever be interesting as the expression and symbol of adherence to their religious faith, in defiance of the most cruel oppression and persecution. Under the Emperors, art, which had already begun to decline, became still further degraded by vice and adulation.

of perspective was sufficient to enable them to give effect to those objects which they introduced into their scenes. Vitruvius, in his seventh book, says, that “when Æschylus wrote his tragedies, which was about the time when Xerxes invaded Greece, Agatharcus made scenes, and left a treatise upon them; and that Democritus and Anaxagoras went still farther in that way, showing the power of imitating nature by making all the lines vanish to one point as to a centre, when viewed at a fixed distance; by which means they were enabled to represent in their scenes the images of real buildings as they appeared to the eye, and while they were painted on horizontal and upright surfaces, they exhibited objects near and at a distance.” In the celebrated mosaic of the Drinking Pigeons the vanishing point is false, but in such works perhaps a greater license was allowed. In their architecture, however, they show a perfect knowledge of perspective and optical illusion: for example, the columns which stood at the angles of the porticoes were of a greater diameter than the rest, while the inner columns (where a portico had two rows) were smaller than the outward; and those smaller ones had a greater number of flutes than the larger, besides various modifications both of columns and entablatures, to suit the point of view.

When Christian painting rose from the Catacombs to enter into competition with contemporary pagan art, it exhibited a purity, simplicity and grandeur, typical of its future destiny.

During the period preceding Constantine, the precarious situation of the Christians, the persecutions suspended over their heads, and the restrictions imposed on their religious worship, forced their artists to devise religious and mystical allegories having reference to the fall of man, to his redemption, baptism, penitence, and resurrection. Our Saviour was prefigured by the representation of the good shepherd, of Orpheus, and other ideal forms having allusion to his life and miracles. The resurrection was prefigured by every thing that had reference to it in the Old or New Testaments—the history of Jonas and Lazarus—the pigeon returning with the branch of olive into the ark—the water changed into wine—the last judgment—the phoenix rising from its ashes—the prophet Elias in his chariot of fire. To fortify the faithful against the fear of death, art placed before their eyes the sufferings and resignation of Job, the three men in the fiery furnace, Daniel in the den of lions, Pharaoh and all his army engulfed in the Red Sea, or, still more, a prophetic view of the last triumph of Christianity.

The conversion of the Emperor Constantine opened up a new career to religious painting. No longer imprisoned within the narrow and gloomy walls of the Catacombs, she had for her theatre the whole Roman empire. Vast basilicæ at Rome and Constantinople, and the principal cities of Europe and Asia, offered unlimited scope for the extension and improvement of the art. The application of a new process in mosaic, discovered in the reign of Claudius, promised to secure an indefinite duration to works in that style. Painting on a great scale was practised in the temples and basilicæ appropriated to Christian worship; and it is there, M. Rio remarks, we must seek its character during the second period of its development. It was no longer necessary for artists to clothe their ideas in allegorical forms and types; in unison with the joy diffused among Chris-

tians, and the new circumstances in which religion was placed, she suggested every where subjects of triumph and beatitude. The image of Christ, executed with all possible majesty, was placed above the sanctuary; at the same time that it was occasionally engraved on coins and medals, with the title of the King of Kings, or, the Light of the World, and sometimes with the promise alleged to have been made to all Christian monarchs in the person of Constantine,—“*In hoc signo vinces.*”^{*} All the attributes given in the Apocalypse to “the lamb without blemish,” were represented in the churches, as if to put to shame the pomp of the pagan worship and triumphal processions. The favourite composition of the Christians of Rome was the figure of Christ between the apostles St Peter and St Paul; and though such works partake more or less of the general degradation of taste, they are distinguished from the contemporary productions of profane art by an undefinable dignity in the character and attributes of the personages—a dignity the more striking that it does not interfere with the charm of execution, or the accessory details. The fundamental idea is there in all its grandeur and simplicity. It is the embryo of the same pure and solemn style that was destined to characterise Christian art in later times. After contemplating the ancient mosaics of Rome, Ghirlandajo exclaimed,—“That is the true painting for eternity!”

The Romano-Christian school, of which there are still extant many remains in Italy, survived, amidst many vicissitudes, up to the invasion of the barbarians, and even to a later period. It must, however, be admitted, as regards the technical department, that such works become more and more degraded in proportion as they recede from the age of

^{*} “Ducange se trompe en disant que cette inscription ne parut sur les monnaies Byzantines qu’ à date de Justinian II.; on la trouve dès le regne de Constantine. Sur les monnaies de Jean Ier., Zimisées, on commence à voir l’ image de la Vierge, et sur celle de Michel VIII. et d’ Andronic II. elle est représentée étendant les bras vers Constantinople.”—*L’ Art Chrétien*, Par. A. F. Rio. Seconde Partie.

Constantine. The lines of the figures are coarsely marked ; the shadows and middle tints disappear ; the contours are deficient in boldness and fulness. The only works that escaped this contamination were some paintings of the Catacombs, particularly those of the cemetery of Sta. Priscilla—with reference to which Emeric David remarks,*—*Que leurs auteurs avaient jeté un dernier regard sur les chefs-d'œuvre de l'antiquité pour y chercher des modeles, et que le genie d'Apelles les avait guidés encore une fois.*

The divisions which arose in the bosom of the church arrested the progress and development of religious art. A strange question was agitated, which excited a fierce controversy among the bishops of the Roman empire. One party, founding on the authority of Tertullian and St Justin—who said that the abject form with which the Redeemer was clothed rendered the mystery of the redemption more sublime—maintained with St Cyril that our Saviour had been the ugliest of men ; while the opposite opinion was supported by the three great luminaries of the Latin church, St Augustin, St Jerome, and St Ambrose, as well as in the East by St Chrysostom and St Gregory, who said that Christ, as a necessary precaution, had only veiled a portion of his divinity. This preposterous controversy, repeatedly abandoned and resumed, was prolonged to the eighth century, when St John Damas and Pope Adrian I. depicted Jesus as a new Adam—a model of perfect form and beauty. The authority of Adrian, supported by the opinions of the most influential fathers of the Eastern church, decided for ever the choice of the Western portion of the Christian world. But in spite of the authority of St John, Chrysostom, and St Gregory, the contrary opinion prevailed in the East ; and the monks of the order of St Basil, out of respect to their founder, tortured their imagination to represent the Saviour in all possible ugliness and deformity. This division was soon followed by a separation between the two churches. With reference to this period,

* *Discours sur les Anciens Monuments*, p. 97.

M. Rio observes, that the temptation of borrowing the types from the *chefs-d'œuvre* of antiquity was a rock that might have been formidable, had not the traditional horror of the Christians for idols put them on their guard. M. Rio, like the early professors of Christianity, makes no distinction between the abuse and the legitimate use of the antique, but regards ancient art as the founder of idolatry, heathenism, and moral depravity. Thus were the two fundamental types of religious art differently conceived in the East and the West, which led to an incurable divergence in the principles of the artists and people, long before the great schism of Photius.

The city of Constantinople rose at once, amidst corruption and degradation, into imperial rank and splendour. In spite of the immense treasures expended on pictorial embellishment, the bad taste of the times left an indelible mark on all her monuments, more especially the Byzantine. But religious art, such as it was, became naturalised and popular. The walls of the churches were covered with paintings taken from the Old and New Testaments, and the history of martyrs and ancient bishops; and occasionally with landscapes, marine views, and animals. Under the Emperor Honorius, a Christian senator had his toga adorned with paintings depicting various scenes in the life of Christ, the number of figures distributed in groups amounting to nearly six hundred.* The abuse of allegory was carried to such a height, that the Council of Constantinople, held in 692, found it necessary to arrest its progress, at least as regarded our Saviour. As this evil did not exist in Italy, the Pope disavowed such restriction as shackling the piety as well as imagination of the artists; and it was not until the pontificate of John VII., himself a Greek, that the Roman church, urged by the entreaties of the Emperor Justinian Rhinotmetus, adopted definitively the decision of the Quinisexte Council.

The Romano-Christian school, though interrupted and

* Emeric David, *Discours*, p. 83.

borne down by the successive invasions of the barbarians, still continued to exist ; in proof of which may be mentioned the new mosaics with which so many churches were decorated, besides numerous paintings in the Catacombs, which had become the ordinary place of sepulture of the pontiffs. Pope John I., Felix IV., and John III., are cited as having restored and embellished the Catacombs of St Marcellino and S^{te} Priscilla after the conquest of Italy by the Goths ; to which may be added the mosaics of Ravenna, under the superintendence of the bishop of the city. Under Theodoric and his successors, the decline was hardly perceptible, and may be traced to causes quite foreign to the conquest ; for not only was he a zealous conservator of the national monuments of every kind, but he directed the temples, porticoes, and palaces, built by his orders at Pavia, Ravenna, and Mouza, to be decorated with appropriate painting.*

The conquest of Italy by Justinian, having infused a relish for Byzantine art, and interrupted the old traditions, which were afterwards slowly and with difficulty revived, was, in M. Rio's opinion, more fatal to Western art than the irruption of the barbarians. After an interval of two centuries, burst forth the terrible scourge inflicted by the Iconoclast emperors, commencing with Leo the Isaurian, which nearly extinguished religious art. This tyranny and persecution was resisted by most of the cities and provinces of Italy, including even those of the Lombards. The people threw down the statues of the emperors, swore they would live and die in defence of the pontiff and the sacred images, and waited with firmness the approach of the fleet and army, which had already left Constantinople ; while the women and clergy put up prayers in sackcloth and ashes.†

* Rio, 2de partie, p. 19.

† Rumohr. *Italianische Forschungen*, tom. i. p. 183. M. Rio characterises this work as the most remarkable that has been published for a long time on Christian art of the middle ages. With regard to Gibbon's account of this war, M. Rio remarks, " Gibbon n'a montré nulle part

The victory obtained over the Iconoclasts was important for the cause of art. Had the Greeks been the conquerors, art must have irrecoverably sunk along with the independence of Italy, and the Byzantine stamp would have been as indelible as it still remains in Russia and a great portion of the East. The only city of importance which embraced the imperial cause was Naples, and it is there that the imprint of Byzantine taste has been the most profound and durable. Though the persecution of the Iconoclastic emperors was ultimately favourable to Italian art, it was not immediate; the greater number of refugee monks, for whom the Pope built monasteries, being of the order of St Basil, included a considerable proportion of artists deeply imbued with the bad taste of their country. This persecution, persisted in for more than a century by the emperors of the East, provoked a reaction in the West, the result of which was the production of an unusual number of works of religious art. The Greek artistic monks, who had been voluntary exiles, employed their leisure in pursuing their favourite occupation. The Lombards having taken a part both in the struggle and victory, imbibed a taste for art. Their king, Luitprand, decorated the church of San Pietro, at Pavia, with great magnificence. Each new pope imitated his predecessors in adding new pictures to the basilica and Catacombs, of whom the most zealous were Gregory III., Adrian I., and Leo III. Benedict, who died in 858, seems to have been the last pontiff under whom any works were executed in the Catacombs.

The reign of Charlemagne forms a very important era in history. Then began that general decomposition and fusion, without which the heterogeneous elements and antagonistic principles could never have been reconciled or cemented. The long and dismal period which followed this transformation, generally known as the dark ages, merits

plus de mauvaise foi et de partialité que dans le recit de cette guerre qui était susceptible d'intérêt dramatique si l'historien ne s'était pas efforcé de laisser le point de vue que lui donnait son sujet."

attention in all its phases, not only as affecting learning, science, and the fine arts, but the future destinies of the world. The age of Charlemagne introduced a new element of regeneration into painting, by infusing German genius and vigour into an art already prepared for its reception by the diffusion of Christianity and the mixture of races. Hence the origin of the Germano-Christian school. The great works of reparation, ordered by Adrian, and the new monuments undertaken by Leo III., were the first fruits of the peace given to the Roman church by Charlemagne. It was during this period that was executed, in the hall of the Lateran, the great mosaic, of which some interesting remains still exist. In the figures of Christ, St Peter and St Paul, as well as the general ordonnance, may be recognised the primitive traditions of Christian art, displaying a certain purity in the contours, and some attempts to produce the shades and demi-tints. The portraits of Constantine and Charlemagne seem introduced to complete the historical allegory. This monument, so interesting in itself, is still more so after the destruction of all the works of the same kind, which were executed during the pontificate of Leo III. in the chapel of his palace, under the portico of S^a Susanna, and in the church of the Holy Cross of Jerusalem, where they have been replaced by the admirable frescos of Pinturicchio. The mosaics of the church of St Praxede, executed a few years after, are a striking proof of the rapid fall of this school, and must be regarded as a prelude to the comparative barbarism of the three succeeding centuries. About the same period they ceased working for the Catacombs. The general conviction that the year 1000 was to be followed by the end of the world, paralysed the exertions of the artists to such a degree, that no works were produced till the commencement of the eleventh century. Two rolls of parchment—one in the Barberini Library, the other in the sacristery of the cathedral of Pisa, adorned with miniatures, will give some idea of the arts of design at that period. Some executed later, in the manuscript of a

poem on the Countess Matilda, in the Vatican, offer no trace of chiaroscuro or knowledge of design.* Even works of large dimensions exhibit the same lamentable degradation, which reached its height in the course of the eleventh, twelfth, and beginning of the thirteenth century. Among the examples of this marked decline may be cited the mosaics of the church of S^{ta} Francisca Romana, near the arch of Titus, and those of St Lorenzo without the walls, with the painting nearly effaced under the portico. The Romano-Christian school, after having answered the purpose of an intermediate link between the primitive types of the Catacombs and the sublime inspirations of the new schools, was now destined to fall into a long slumber, showing but few signs of vitality.

Before the reign of Charlemagne, the practice of painting the interiors of churches was general in Gaul, insomuch that there was a rivalry between the ultramontane artists and those of barbaric origin.† In rebuilding and decorating with painting the Basilica of Perpetuus, Gregory of Tours gave the preference to the latter.‡ Nor does it appear that the churches of Toulouse, of Saintes, of Bordeaux, and St Germain des Prés, were the work of foreign artists. The accession of Charlemagne gave a new impulse to art throughout the whole extent of his empire. The emperor directed special envoys to inspect the churches and works of art throughout the provinces, stimulated the zeal of the artists and bishops, and even became the patron of art in other kingdoms. All the principal works of this reign have perished; those that were not buried under the ruins of the edifices themselves, having been destroyed by time and the elements. To compensate this loss there exist many interesting missals and MSS. of this period, adorned with miniatures, bearing that they were undertaken by the order

* These miniatures have been engraved and slightly embellished by D'Agincourt, pl. 66.

† M. Rio, p. 29, and Note.

‡ *Hist. Eccl. Franc.* lib. x. c. 21, s. 19.

of Charlemagne.* Numerous illuminated works of the same kind show that this branch of art was making progress under the Carolingian dynasty, without any reference to classical imitation, of which they exhibit no trace either as regards style, character, or costume. Among these the most noted are the *Psalter* of the library of Vienna, the work of a German painter, named Dagulf—the *Evangiliaire* of Charles the Bold, preserved in the library of Munich, with other treasures of art of the same epoch—the *Hours of Queen Emma*, a *chef-d'œuvre* for the time in which it was executed—and particularly the *Benedictional* of the English monk, Godemann, which, in elegance and delicacy of pencil, far surpasses all the most eminent painters of miniature of the tenth century.† A central school was about the same time established at the celebrated convent of St Gall, where two caligraphic painters, Sintramne and Modestus, had become already famous in the ninth century. The traditions left by them were collected by the monk Notken, who cultivated with equal success painting and poetry;—by Tutilon, who was both painter, poet, musician, chiseler, and statuary;—and by the monk Jean, whom the Emperor Otho III. invited to Aix-la-Chapelle to paint an oratory. The alliance of high ecclesiastical dignity with pre-eminence in the fine arts was still more frequent in the eleventh century, many instances of which might be mentioned.

All these facts sufficiently demonstrate that original scriptural art had taken deep root in the German nation, and that it was not, as has been alleged, a servile imitation of Byzantine and Italian art.‡ Indeed, both M. Rio and Emeric David are of opinion that Byzantine and Italian

* M. Rio, Note, p. 31. *Antiquités de Monfauçon*, tom. i. p. 175. D'Agincourt, tom. iii. *Peinture*, 2de Partie, pl. 40.

† Godemann was at first chaplain to the Bishop of Winchester, and afterwards Abbot of Thornley. His *Benedictional*, with thirty miniatures, is now in the possession of the Duke of Devonshire.

‡ Emeric David, *Discours Historiques sur la Peinture Moderne*, p. 205.

art, from the ninth up to the thirteenth century, cannot sustain a comparison with the contemporaneous productions of the German schools. Their style was more historical than mystic, as might have been expected from a people little familiarised with contemplation and abstraction. The subjects of their missals and paintings, in churches as well as palaces, were chiefly from the Old Testament. The Synod of Arras was the means of consecrating this practice, already congenial to the national taste, by "declaring *painting the book of the ignorant, who could not read.*" About the same periods the arts of embroidery, tapestry, and painting on glass, began to be introduced.

Before taking leave of the Byzantine and Romano-Christian styles, M. Rio makes the following remarks on the former: "Toutes les fois qu' on rencontre une Madone au teint noirâtre, au costume oriental, aux doigts pointus et démesurément alongés, avec un enfant avorté sur les bras, le tout peint dans un style qui ressemble beaucoup à celui des Chinois, ou bien un Christ en croix qui semblerait copié d'une Momie récemment exhumée—si les flots de sang qui coulent de chaque plaie sur un corps verdâtre et déjà cadavereux n' annoncent que la vie n' y est pas encore éteinte; dans l' un comme dans l' autre de ces deux cas, on ne risque jamais de se tromper en affirmant que c'est un œuvre conçu par les artistes Grecs, ou exécuté sous leur influence. Mais dans les sujets où ils n' avaient pas les mêmes raisons pour s'appesantir sur les détails si hideux, on ne peut pas toujours prononcer si hardiment au premier coup-d'œil, et alors, il devient nécessaire de comparer de plus près les produits de deux écoles entre eux."* In comparing the last works of Byzantine mosaic with the Romano-Christian, the marked degradation of the former is sufficiently conspicuous. In the Romano-Christian, the Roman costumes are faithfully observed in the figures of Christ, the apostles, and prophets. Even the Virgin herself

* M. Rio. pp. 39, 40.

is uniformly clothed as a Roman matron,* while the same personages, in the Byzantine, are loaded with ponderous and gorgeous drapery in conformity with the ancient barbaric taste. The Byzantine artists dazzled the sight with a profusion of gilding on their walls, and adopted a similar style of decoration in their MSS. and miniatures. In the Roman, on the other hand, the grounds are almost always white, or if gilding be occasionally used, it is only to mark the luminous parts in the clouds and garments. The Byzantine Greek artists were likewise remarkable for their elongated and emaciated figures, and the vulgar character of the heads of their saints, often totally devoid of expression.

The circumstance of Byzantine art surviving the Romano-Christian has been adduced as a test of its having possessed more internal life; and it has been alleged, that "the Italians themselves were forced to do homage to their rivals by inviting artists of Constantinople to settle among them, who at length struck light out of darkness, and awakened the genius of Cimabue." The Romano-Christian school, it is true, fell into torpor and degradation, while the Byzantine acquired a predominant influence from the tenth to the beginning of the thirteenth century. But the former was never altogether extinct. The genius of Christendom and the West was soon destined to vindicate its superior power; and it was the consciousness of possessing that power which enabled it to break through the trammels of mechanical and antiquated forms, and to create a new and sublime style better adapted to its high destiny. In a former essay (on Sculpture) the author has already had occasion to combat the popular opinion that the conquest of Italy and the Western Empire by the barbarians, was followed by a total extinction of science and art, and that the revival of art in the thirteenth, and its splendour in the fifteenth and sixteenth centuries, are to be referred to the introduction of Byzantine artists and Byzantine works of art.

* One of the most ancient examples may be seen in the church of S^{ta} Praxida at Rome.

Had Byzantine art really been the means of producing the revival, how was it that this revival did not take place at Venice, so long the emporium of Byzantine works of art—or at Naples—or Amalfi, so intimately associated with Byzantium—or at Constantinople itself?

Mr Haydon, following Vasari and other writers, assumes that Buschetto was a celebrated Greek artist who had founded a Byzantine school of sculpture at Pisa, which existed for two hundred years, out of which came the great artist Nicolo Pisano, the head of the Italian Pisan School. "From this movement," he observes, "art, after having sunk to the lowest barbarism, went on improving till the taking of Constantinople scattered the Greeks, collected at that court, over all Europe, when hundreds went to Italy as painters, sculptors, chasers, mosaic workers, &c., and in their struggles for existence inoculated Italian artists with some remnant of their taste, decayed as it was."

But, first, it has been satisfactorily shown by Cicognara, Quatremere de Quincy, and other writers, that Buschetto was not a Greek, but a native Italian, who, from a mistaken interpretation of his sepulchral inscription, was long erroneously supposed to be of Greek extraction; and, second, it is notorious that at the period of the taking of Constantinople by Mahommed in 1453, the Italians were much superior to the Greeks in art as well as in literature; in proof of which it is only necessary to mention that, long before that event, Arnolfo, Buschetto, the Pisani, Cimabue, Giotto, Donatello, Brunelleschi, Ghiberti, and other eminent artists, had produced works of an excellence and grandeur unrivalled in the Byzantine capital. Lanzi significantly remarks,—"*Poco allora potean insegnare i Greci, perchè poco sapevano.*" . . . And afterwards, "Nel tempo che le vicine città avean dato qualche passo verso il nuovo stile, Firenze, se crediamo al Vasari e a' seguaci suoi, non avea pittori; senonchè dopo il 1250 furono chiamati in Firenze da che governava la città, alcuni pittori di Grecia, non per altro che per rimettere in Firenze la pittura piut-

tosto perdita che smarita. A questa asserzione oppongo la erudita dissertazione del Dottore Lami che ha lodato poc' anzi." Lanzi then refers to Bartolommeo, a Florentine painter, who worked in 1236, and an altar-piece executed by him still held in great veneration. He likewise alludes to Bonaventuro and Giunta, painters, who had made some attempts to shake off the Byzantine manner before Cimabue, but whom Vasari has omitted to mention.

In spite of the numerous testimonies brought forward by Vasari, Baldinucci, and other Tuscan writers, that Florence was the cradle of art, it is certain that the school of Pisa, and even that of Sienna, had prior claims. The claims of Florence have been already noticed under a former head. That the revival of classical sculpture and design by the Pisan school extended its influence far and wide, and *was the means of effecting a similar revival in painting*, cannot be doubted. The political pre-eminence of Sienna comprehended the whole of the thirteenth century, while that of Florence only commenced with the fourteenth. The school of Sienna, though more or less tinged with the Byzantine manner, produced many good painters—Guido, Diotiesalvi, Duccio, Ambrosio, Pietro di Lorenzo, Memmi, &c. The great work of Duccio in the cathedral, on which he laboured three years with so much enthusiasm and perseverance, is happily preserved. Rumohr does not hesitate to place it above all the Byzantine Tuscan school, not excepting the Madonnas of Cimabue. The celebrated Ghiberti, the earliest historian of Italian art, gives the preference to Duccio. But though Florence had no exclusive claim to be the cradle of art, and must share it with other schools, it must be admitted that Cimabue and his pupil Giotto, following the example of Nicolo Pisano and his school, made the first great and important step; and that, though she started later in the career, she soon outstripped all her competitors.

Cimabue consulted nature, corrected in part the rectilinear forms of design, animated the expression of the heads, improved the drapery, and placed his figures much more

correctly than the Greeks. He had little talent for the graceful; his Madonnas have no beauty; his angels in the same picture are all alike in form. He succeeded admirably, however, in the heads of men of strong character, especially those of old men, impressing them with a certain air of the lofty and sublime, which has hardly been surpassed in later times. Vast and comprehensive in his ideas, he gave the example of grand historical compositions executed in suitable proportions. In his subjects from the Old and New Testament, the characters of the different personages, particularly the Evangelists, are finely imagined and preserved. Vasari speaks of these works as stupendous, considering the age in which they were produced, for the vigour of the colouring and the greatness of the composition. Cimabue likewise practised architecture.

With regard to the Florentine school, it would seem that, from the earliest times, disputes had arisen whether the honour of regenerator of painting was to be assigned to Cimabue or Giotto. Some were in favour of Cimabue, and others of Giotto. Dante, in the following passage, supports the pretensions of Giotto:—

“Credette Cimabue nella pittura
Tener lo campo, ed ora Giotto il grido:
Si che la fama di colui oscura.”

Vasari says, with reference to the above quotation, if the glory of Cimabue had not been contrasted with the greatness of his pupil Giotto, his fame would have been greater.

M. Rio attempts to revive this controversy, and eulogises Giotto at the expense of Cimabue, who he alleges adhered to the degenerate types of the Byzantine; his only improvement being in the carnations, physiognomies, and manner of treating the accessories. In support of this opinion, he refers to a large work by Cimabue in the gallery of Florence, painted for the abbey of the Holy Trinity; yet he admits that a picture by him of larger dimensions, in the church of S. Maria Novella—the same that was so enthusiastically admired by the Florentines, and alluded to

by Vasari—is much less obnoxious to censure. Giotto, it is true, made greater advances in the art, and was in many respects superior to his master. But to Cimabue must be awarded the distinction of accomplishing the first great and important reform. He was the first of the series that ended in Raffael. He had the merit, too, of discovering and fostering the talents and genius of Giotto. Had there been no Cimabue, there might have been no Giotto. As master and pupil, each reflects on the other a reciprocal lustre, nor is it just to praise the one at the expense of the other.

“If Cimabue,” says Lanzi, “was the Michel Angelo, Giotto was the Raffael of that age.” Giotto showed his contempt for the Byzantine traditions by neglecting some that might have been retained, and paying no respect to long established costumes and ordonnances. Rumohr, in the opinion of Rio, reproaches him unjustly with having given art a profane direction, and made it descend to mere human relations—which he attributes to a certain indifference and want of feeling for the objects he was to represent. The testimony of Ghiberti, a more competent judge, speaks of him as having abandoned the deformity of the Byzantine, changed the art from corrupt Greek to Latin, and made it modern.* Cennino uses almost the same terms, though he alludes only to the technical process, while Ghiberti treats of the subjects and manner. In rejecting so decidedly the received models and established standards, it does not appear that Giotto gave offence to any of the eminent men of his age; for Petrarca, in his testament, bequeathed to the Signore of Padua a Madonna of Giotto, the beauty of which, he says, the ignorant do not comprehend, but before which the masters of the art stand mute with astonishment.† Boccaccio says, that nature never produced any thing that Giotto could not imitate to illusion.‡ Villani places him

* “Lasciò la rossezza dei Greci, rimutò l’arte del dipignere di Greco in Latino, e ridusse al moderno.”

† Vasari, *Life of Giotto*.

‡ De Camerone, *Gior. 6to*.

above all other painters in terms still stronger.* In one of Sachi's novels may be found some interesting traits of his personal character and domestic habits. Of the innumerable works he painted for the cities of Avignon, Milan, Verona, Ferrara, Urbino, Ravenna, Lucca, the Campo Santo at Pisa, &c., comparatively few exist, and some cannot be authenticated. One of the best authenticated is the Crowning of the Virgin in the church of Santa Croce at Florence. He likewise treated with great success the life of St Francis of Assisa. His crucifixions were composed in a manner totally different from the former types; instead of mere physical suffering, he infused into them dignity, feeling, and religious sentiment. His series of pictures in the Campo Santo are particularly interesting. His works display noble examples of action, attitude, pathos, and expression. He was also both sculptor and architect. He was the intimate friend of Dante, whose portrait he painted. He was patronised by the Papal See and the first families of Italy. The father of modern painting, he has continued to be an object of study and admiration to the present times. Dr. Kugler thus characterises the style of Giotto: "In his heads he often exhibits a peculiar and not very beautiful habitual form; the eyes are generally long and narrow, and very close to each other. In these newly invented representations, founded on no ancient traditions, beauty was less the object than the expression of character, to make his inventions generally intelligible. Here and there, however, we find very graceful heads in his pictures, and the whole composition is always beautifully disposed in masses. When the subject requires it, it is treated in a peculiarly solemn, simple, and harmonious manner."†

During the half century succeeding Giotto, who died in 1336, his pupils and followers, including most of the painters, were servile imitators of his style, exaggerating his peculiarities without reaching his beauties, always except-

* Villani, *Life of Giotto*, B. ii. c. 12.

† *Hand-book of the History of Painting*.

ing Stefano, Taddeo, Gaddi, and Orcagna, who showed considerable originality. The ideal creations of Dante, like a second Homer, exerted a powerful influence over the imagination of the artists; hence, for example, the nine circles of the Infernal Regions, by Orcagna. The Byzantine trammels being now broken, the subjects represented were generally modern legends of saints and bishops. The crusades, bringing to light the cowardice and degradation of the Byzantine Greeks, widened the schism between the churches to such a degree that the fathers of the Greek church were rarely associated with those of the Latin. Naples, conquered by a handful of Norman adventurers, still retained the Byzantine taste. In those times the atelier of the painter and sculptor, from the religious preoccupation of art, was transformed into a sort of chapel or oratory; hence a strong sympathy between the fine arts and the people. Towards the end of the twelfth century, was established at Venice the first society of artists of St Luke; which was followed by other similar associations. Unlike the modern academies, these societies included artists of every kind on an equal and independent footing, whose sole object was the advancement of art and design.

Buffalmaco, the friend of Boccaccio and pupil of Tafi, was eccentric and capricious, but his talents were of the highest order, of which his Crucifixion, Resurrection, Ascension, and Creation, in the Campo Santo, are the best proofs. The two Orcagnas, Andrea and Bernardo, executed together many frescos of great merit, particularly those from Dante in the Campo Santo, but which have been almost effaced by Solazzino's restorations. The conquest of Pisa, by the Florentines, was the death-blow to that illustrious school. Florence now took the lead, which she triumphantly maintained under the Medici. The citizens and youth were inspired with an enthusiastic ardour for art. The painters, sculptors, bronze-casters, chasers, architects, &c. of fallen Pisa, as well as other cities, flocked to the Tuscan capital, where they found munificent encouragement. Then arose

Donatello, Brunelleschi, and Ghiberti, bred in the schools of the Jewellers, whose works in sculpture and architecture are still the admiration of the world.

The school of Giotto had made great advances in colouring, composition, and expression, but effected no improvement in perspective, chiaroscuro, light and shadow. Their figures are falsely placed in the picture; the picture has no point of view; the art of foreshortening is but rudely indicated. Stefano Dal Ponte saw, rather than conquered the difficulties; others evaded them; but Brunelleschi and Paul Uccello discovered and successfully applied the laws of linear perspective. Every thing seemed now to converge like a focus towards the advancement and development of art. Nature was more closely imitated, especially in the heads, which exhibit great truth and spirit. The drawing and design, though rather dry and hard, is pure and correct, forming a good foundation for that of the succeeding epoch. The discovery of the Apollo, the group of Niobe, and the Venus de Medici, gradually led to the perception of ideal beauty and grace. Masolino da Panicale made considerable improvement in light and shadow, as may be seen in the commencement of the history of St Peter in the chapel of S. Pietro al Carmine, which death prevented him from finishing; but which was completed by Masaccio, a still more interesting victim, who died, not without suspicion of poison, in his 26th year. Masaccio formed his style after Donatello, Ghiberti, and the antique within his reach, and studied perspective under Brunelleschi. His vigorous and sublime genius struck out a new and original path. His forms are correct in drawing, true in foreshortening and perspective; his drapery largely expressed, and in few and natural folds; his heads resemble those of Raffael—for the best of all reasons, because Raffael imitated them; the feelings and expression are appropriate, and the emotions of the soul are depicted as vividly as the actions of the body; his relief is very great; his colouring true, varied, soft, and harmonious. He made the nearest

approach of any artist of that time to the glories of the succeeding age. Vasari remarks that, before him, objects might be said to be painted in colours—his appeared to be living nature. His principal frescos are those of the Capella Brancacci del Carmine at Florence. Other works, equally praised, time has destroyed. Very few are to be found in collections. In the gallery of the Pitti palace there is the portrait of a young man which is much esteemed. Raffael repeatedly borrowed from him; M. Angelo studied his works, and so did Lionardo da Vinci and Perugino. Up to this period, painting was either in fresco or tempera.

Antonello da Messina, who had studied at Rome, having gone to Flanders and made himself master of the secret of oil-colouring discovered by Hubert and John Van Eyck, confided it to his intimate friend Domenico at Venice, who, after practising it in that city, and in the Ecclesiastical States, repaired to Florence.* There his paintings in this new style attracted the admiration, not less than the astonishment and envy of the other artists, among whom Andrea Del Castagno, under the garb of friendship, contrived to obtain the secret; which he had no sooner done than he barbarously and treacherously murdered Domenico in order to secure himself from all rivalry. In this he was but too successful. His works, which were distinguished for perspective and brilliancy of design, have all perished.

The Van Eycks' claim to the discovery has been disputed by many writers and artists, who affirm that the art had been long practised before their time in various countries of Europe; in support of which they refer to old MSS. and pictures alleged to be painted in oil. Tiraboschi thinks the art had fallen into oblivion, and was revived by the Van Eycks. Haydon is of the same opinion, roundly asserting that it was successfully practised by the ancient Egyptians and Greeks, and even by English painters so far back as 1230. But it is necessary to keep in view the precise ques-

* Of the two brothers Van Eyck, Hubert was the elder, but there is much uncertainty as to the share he had in the discovery.

tion in dispute. Vasari, in his life of Antonello da Messina, says, that Van Eyck, after many experiments, found that linseed and nut oils were more drying than others, and that these, *boiled up with other mixtures, composed a varnish that he, as well as all the other painters of the world, had long desired.* It is remarked by Marrona,* that many other pictures, supposed to be painted in oil-colour in the manner of the Van Eycks, were either tempera pictures afterwards retouched with oil-colour, or pictures in which wax, ethereal oils, and other ancient methods (not forgotten by the Greeks who had instructed Giunta) had been used. It has never been denied that wax, oils, and varnishes were used in ancient times in Italy as well as in Germany long before the alleged discovery. Tiraboschi, Haydon, and other writers, seem to confound those unsuccessful experiments with Van Eyck's successful method. The most formidable objection is alluded to by Vasari himself, who mentions that a certain MS. by Andrea Cennini, which treats of colours, suggests the use of boiled linseed oil as the best for drying. Lanzi admits the force of this objection, but is of opinion that it neither invalidates the claim of Van Eyck, nor is inconsistent with the passage alluded to in Vasari, for the following reasons:—1. Vasari does not deny the existence of pictures in oil, wax, or varnishes, before Van Eyck. On the contrary, he positively alludes to such trials and experiments, and to the fact that *a permanent mode of painting in oil, which would not be injured by water, and which, without varnish, would render the colours more powerful, vivid, and harmonious, had long been a desideratum.* 2. The mode indicated by Cennini could not be that perfect mode alluded to by Vasari, who describes it as the result of a mixture or vehicle, composed of linseed oil or nut oil *boiled up with other mixtures.* That Cennini's mode was not found to answer, is proved by the fact that he himself painted several pictures in this style in the hospital of Bonifazio, which, though reckoned sufficiently well coloured,

* *Pisa Illustrata.*

called forth no admiration or envy among the artists—nor was it ever followed. 3. For such reasons, it would be rash to trust to every account of an old picture being painted in oil-colours in the manner of Van Eyck; neither ought we to refuse credit to every account of an ancient picture painted in oils and varnishes, in some way, however, imperfect.* What the other mixtures were which Van Eyck used with linseed and nut oil, *Vasari does not specify*. Had he done so, modern painters might not now have had to lament that the art has been lost; and that in spite of all our boasted attainments in science and chemistry, and the innumerable experiments for more than a century—from the tricks, devices, varnishes, and magylps of Sir Joshua Reynolds, down to the fashionable nostrums of borax, silica, &c. of the present day—the revival of the discovery by a second Van Eyck is still a desideratum.

Cennini's treatise on painting, lately published with notes and illustrations by S. Tambroni, has been translated by Mrs Merrifield. Tambroni repudiates with severity Vasari's history of the introduction of oil-painting into Italy. He finds his objection on the following passage of Cennini: "Before we proceed further, I will lead you to paint in oil on walls, or in pictures, which is much used by the Germans—as also on iron and stone." As Cennini's treatise was written in 1437, he infers that oil-colours must have been known in Italy before 1470, the date of its introduction according to Vasari. Now, admitting with *The Quarterly* reviewers that there must be some mistake as to dates, it does not invalidate Vasari's account, who does not, as we have seen, claim for Van Eyck the discovery of painting in oil, but the discovery of a new and permanent mode of painting with oil, *and other mixtures*, superior to the former methods in use. At the distribution

* *Burtin*, tom. i. p. 133.—where the Van Eycks' right to the discovery is ably vindicated, more especially with reference to the treatise of Theophilus, a monk in the eleventh century—and that by Andrea Cennini, in 1437, above alluded to.

of prizes of the Academy of Art of Bologna, we find Professor Rambelli asserting the claim of Italy to the discovery of oil-painting, as Torelli had done before. In Mr Eastlake's "Materials for the History of Oil Painting" will be found a very elaborate and interesting discussion on the discovery of the Van Eycks, including a critical examination of various passages in the old writers—such as Vasari, Cennini, Hendrie Theophilus, &c. as well as old MSS. and recipes, compared with the works of Van Eyck, and other Flemish painters. After entering largely into the resinous ingredients which he thinks may have been used, together with the mode of purifying the oil, his opinion is as follows:—"Assuming Vasari's account to be substantially correct, and viewing it in connexion with the technical details that have been traced, not forgetting the actual appearance of the Flemish artist's works, it may be concluded that Van Eyck's vehicle was composed either of linseed, or nut oil, and resinous ingredients of a durable kind; that it was drying; that, being intended to be mixed with the colours, it was essential that it should be itself nearly colourless; and lastly, that it was of a consistence (though, no doubt, varied in this respect as occasion required) which allowed the most delicate execution." The opinion of an artist so highly qualified as Mr Eastlake to judge of such matters, must have great weight, and, if judiciously followed out, may be attended with important results. Still the mystery is not cleared up; much is founded on conjecture and conflicting accounts; nor must we be too sanguine, with the lamentable failures of Sir Joshua Reynolds's experiments before our eyes.

The secret of oil-colouring soon became known over the different schools of Italy, and was practised with particular success at Venice. But so far from injuring or superseding fresco, the practice of the two methods—applicable as they were to different subjects and purposes—contributed to the improvement of both, as well as to the extension of the boundaries of painting. A steady advancement may be

observed in every succeeding artist, whether painter, sculptor, or architect. Although religious subjects still continued to predominate—landscape, architectural subjects, arabesques, animals, and still life, began to divide the attention of painters, either as back-grounds and accessories, or in separate pieces. In proportion as the remains of antiquity, architectural and sculptural, were studied and appreciated, classical subjects were more cultivated. The fusion and collision of these elements gave rise to three distinct classes of artists. 1. The Naturalists, or Materialists, who made a practice of introducing into their scripture pieces apostles, virgins, and other holy persons, taken from living models, often persons of discreditable character—a practice which was soon grossly abused, and became productive of coarseness, vulgarity, and licentiousness. Felippo Lippi, for example, of the school of Masaccio—and he was not a solitary instance—celebrated for his choirs of angels, the grace of his heads, his landscapes, back-grounds, and the delicacy of his colouring, having by accident seen the beautiful Lucretia Luti, induced her to sit for a model of the Virgin, and shortly after carried her off and lived with her as his mistress. 2. The classical painters, who devoted themselves to classical subjects, historical and mythological, the latter often of a voluptuous character. If their subjects were religious, they were either derived from the Old Testament or profane history. M. Rio stigmatises this style as a resurrection of Paganism, leading to the corruption of religion and morals. 3. The Spiritualists, or Mystics, who, in representing the sacred personages of scripture, disregarded the antique and the mechanism of art, trusting entirely to their religious and ideal aspirations, founded on the ancient Christian types of the cloister. There were, however, many shades of difference—some leaning more to one and some to the other. Others there were who, without relinquishing their religious and spiritual aspirations, availed themselves of select nature and the antique, and every means of improving their art. M. Rio, an exclusive

admirer of the mystic school, and the Roman Catholic legends, missals, and miniatures, would interdict all study of select living models, or reference to the Grecian antique, as naturalism and paganism, without reflecting that it is the abuse of such studies and practices that calls for censure, and not their legitimate use. He himself, when treating of the Florentine school, says that the second epoch is distinguished by two different principles of antagonism—a double development, which must not be lost sight of, namely, the resurrection of paganism among painters, sculptors, and poets, while in the meantime painting was rapidly attaining to perfection. Fra Angelico da Fiesole, the pupil of Masaccio, excelled in miniatures, pictures of Holy Families and sacred subjects, and counteracted both by precept and example the influence of naturalism. He was deficient in drawing and the mechanism of the art, which he only acquired through practice and the development of his powers, exclusively devoted to sacred subjects. But in portraying purity, holiness, and grace—in the expression of love and hope, and every Christian emotion and passion, clothed in colours bright and radiant, yet simple and unaffected, corresponding with the majesty and sublimity of his subjects, and elevating the mind above earthly things—he shows a genius and inspiration almost divine. Vasari remarks, that a talent so superior and extraordinary could not have been but the gift of a high sanctity. Gentil di Fabriano, Angelico's pupil, extended the influence of his master over Umbria and a great part of Italy.*

The invention of the sister and nearly coeval arts of engraving and printing, destined to effect such important results, were matured about the middle of this century. What printing is to books and literature, engraving is to painting and works of art; it gives wings to their productions—wafts them over the known world—perpetuates the *chefs-d'œuvre* of the great masters—multiplies to infinitude

* An interesting commentary on Angelico and his works will be found in Lord Lindsay's *History of Christian Art*, vol. iii.

the resources of art—arguments in the same ratio innocent amusement, intellectual refinement, moral and religious instruction. It even surpasses printing in its power and influence, inasmuch as its language being universal, comes home to the understandings and feelings of men of all nations, climes, and tongues. Had the art been known to the ancients, how many works and designs of the great masters might have been rescued from the ravages of time!

Vasari and Lanzi ascribe the invention of plate engraving to the Niellos of Maso Finiguerra, a goldsmith of Florence, which has been disputed by the Germans, who bring forward various documents to vindicate their claim to the invention. Volumes have been written on this controversy. But it has at last been set at rest by the accidental discovery of an impression of a Niello by Finiguerra, taken from a pax* in which the consecrated bread or wafer was deposited, representing the coronation of the Virgin by Christ, in presence of the saints and angels, the date of which is ascertained beyond all dispute to be 1452. Wood-engraving, however, took precedence of copper—the earliest wood-cut known being a rude figure of St Christopher, dated 1423, now in the possession of Earl Spencer.

Among the numerous list of painters who flourished at the close of the fifteenth century, the following were the most eminent:—Ghirlandajo, the master of Buonarrotti, distinguished for his boldness of contour, beauty of manner, varied fancy, facility of handling, unwearied diligence, truth of proportion, and profound composition. He was among the first to banish from draperies the gold fringes so general among the old painters. His works are very numerous. To appreciate the great advancement of the art from the commencement of the century, it is sufficient to compare the frescos of Lorenzo Bicci with those of Ghirlandajo:—Andrea Mantegna, both painter and sculptor, an example of a classical artist, who disdained to contaminate his art by stooping to the corrupt taste of the age.

* *Art-Union Journal.*

His great work, the Triumph of Julius Cæsar, is at Hampton Court :—Perugino, the first distinguished painter of the Roman school, and immortalised as the master of Raffael. His scholar, Pinturicchio, assisted in the great works of fresco in the sacristy of Sienna, along with his fellow pupil Raffael. Luca Signorelli, the pupil of Pietro della Francesca, having seen the works of Perugino, adopted and even surpassed his style. His principal works were the frescos in the Sistine chapel, and his Last Judgment in the duomo of Orvieto :—the two Bellini and Giorgione, the two former the most distinguished of the first epoch of the Venetian school, the latter, if not the master of Titian, at least the artist whose style he adopted :—lastly, Leonardo da Vinci, the harbinger of the great epoch of Italian art. Sculpture, which had taken precedence of painting, continued to advance. At the same time was awakened a taste for the more elevated style of architecture by the erection over all Italy of churches, palaces, and other public structures.

THE CINQUE CENTO. — THE ITALIAN SCHOOLS. — THE FLORENTINE.

THE glorious epoch of the Cinque Cento was ushered in by Leonardo da Vinci and Michel Angelo Buonarrotti of the Florentine school, Raffael of the Roman, Corregio of the Lombard, Giorgione and Titian of the Venetian. Great artists, it has been observed, like great poets, generally appear in clusters. Within the brief span of human life, Phidias and his illustrious contemporaries carried art in all its branches to the highest perfection. So it was with Italian art ; its meteor-like blaze and obscurity occupying little more than half a century. Michel Angelo survived it ; Titian, who was born in 1477, and died in 1576, witnessed both its rise and fall.

Da Vinci, Michel Angelo, and Raffael, made their appearance at the very time most favourable for the development of high art. Had it been much sooner or later the result

might have been very different. Art and its mechanism had reached that advanced stage of maturity which only required the application of their original and transcendent powers to raise it to an excellence and sublimity as great, perhaps, as it is given to man to attain. The discovery and growing appreciation of the antique remains—the cultivation of science and ancient learning—the enthusiastic taste for art as well as poetry over the whole of Italy—the wealth, prosperity, and independence of the different states—the devout religious feeling of the people not yet corrupted and undermined—the munificent and well-directed patronage of the church, nobles, and leading men; all contributed to the same end. All that was wanting to crown the triumph of the art, was the comparatively subordinate yet captivating graces of harmonious colouring, rich *impasto*, and *chiaroscuro*—requisites which, along with most of the higher qualities, were amply supplied by Giorgione, Titian, and Corregio.

Much difference of opinion is to be found in authors both as to the number and denomination of the Italian schools. Lanzi divides them into no less than fourteen—those of Florence, Sienna, Rome, Naples, Venice, Mantua, Modena, Parma, Cremona, Milan, Bologna, Ferrara, Genoa, and Piedmont—a classification which is very generally admitted to be embarrassing and unnecessary. Some, again, have gone to the opposite extreme, admitting only one—the Roman; others, the Roman and Florentine; others, the Roman, Venetian, and Lombard; to which some add those of Bologna, Genoa, and Naples.* But the usual and most rational subdivision is into four—the Florentine, Roman, Venetian, and Lombard. In this classification the birth-place of the artists is less considered than the school they adopted, and the principles of art they cultivated. Hence Claude Lorraine and Nicolas Poussin, though of foreign birth and extraction, are generally included in the Roman

* *Connoissances Necessaires Aux Amateurs des Tableaux*, par F. X. De Burtin, tom. 1^{me}, p. 138.

school. Indeed, with the exception of Giulio Romano and a few others, none of the artists of the Roman school were natives of Rome, or even of the Roman states.

THE FLORENTINE SCHOOL.

THE two great heads of this school were Leonardo da Vinci and Michel Angelo. The former made the first great step in the highest department of the art. Having had no predecessor whose example could suggest the grandeur and sublimity of his style, his genius and originality are the more striking. He was not only a painter, sculptor, architect, engineer, and writer on art, but excelled in philosophy, geometry, music, horsemanship, and all athletic exercises. His mental powers, of the highest order, were at once elevated and subtle, prepared to grasp every thing within his reach. Keen yet minute in investigating, he was ardent in his pursuit of whatever was new. Such was the vigour of his capacity that he mastered every attainment as if he had been born and trained for that alone. Tall and handsome in person, of amiable dispositions, lively wit, courteous and fascinating manners, his society was courted by all ranks from the citizen to the prince. Yet was he changeable, capricious, and indolent — fastidious to such a degree that he rarely completed any work that he commenced. With all his great genius he wanted concentration of mind, perseverance, and confidence in his own powers. Distracted as he was by so many pursuits, he never lost sight of art, to which he was more attached than to any of the others. He studied anatomy, not merely of the human figure, but of the horse, of which animal he was passionately fond, representing him in every variety of position and action.* His most celebrated works were the Last Supper, long since defaced, but well known from the beautiful en-

* Lanzi (*Opere Postume*) says he studied anatomy from the dead subject twelve years, and meant to have published a treatise on the theory and practice of the bones and muscles.

graving of Raffael Morghen,—and the cartoon of the battle of Niccolo Piccinino, or of the Standard. The latter was executed to compete with Michel Angelo for the decoration of the hall of the Council-chamber of Florence ; but having lost courage, he never completed it. He made an attempt to copy it in oil-colour on a wall, but failed. He painted several Madonnas and Holy Families. His portrait of M. Lisa, the work of four years, was much celebrated, but never finished. He painted his own portrait in the gallery—that of a young nun, praised by Bottari—one supposed to represent the Queen Giovanna—and a picture of Vanity and Modesty, eulogised by Mengs. In his selection of countenances he preferred beauty, especially that of women and children. His practice of modelling enabled him to give to painting superior relief and roundness, to which he added symmetry, grace, and life. In his early pictures, and a few others, the hard style of Verrochio is very visible. In his maturer years he had two styles ; the one with deep shadows, contrasted with brilliant lights, admirably brought out ; the other more quiet and placid, executed in half tints. But in both styles predominate grace of design, expression, and refined taste. All is gay and cheerful, the fields, the hills, the flowers, the architecture, and more especially the heads. His oil-colours are inferior to his fresco and tempera. It is to be lamented that most of his works, including the Last Supper, no longer exist. He had some followers at Milan, but none at Florence, having executed no public works in that city. He died in the arms of Francis I. at the age of sixty-seven, having renounced art in his sixty-third year. Had his powerful genius been more exclusively devoted to painting and art, instead of being distracted by so many pursuits, what great works might he not have produced !

Michel Angelo Buonarotti was the son of Ludovico Leonardo Buonarotti, descended from the noble and ancient family of the Counts of Canopa. The enthusiastic love of art displayed by the young Buonarotti at a very early age, met with no

encouragement from his parents and relatives, who regarded the profession of a painter as degrading to their family. But his firmness, and invincible attachment to his favourite art triumphed over all obstacles; and he was at length placed under Ghirlandajo. He did not confine his attention to painting and copying, but modelled after nature and the antique. The garden of Lorenzo de Medici, which was then adorned with the rarest antiques of that age, being thrown open to the public, became his favourite resort. His extraordinary genius soon attracted the attention of Lorenzo, who, with his father's consent, took him under his own especial patronage. He gave him apartments in the ducal palace, made him sit at his own table, and introduced him to his family and the nobles who frequented his court. Here he remained four years, till the death of Lorenzo, devoting himself to the study of art and the cultivation of science and poetry, and associating with men eminent in taste and learning—advantages which must have had a powerful influence over his future career. The troubles caused by the new government, under Pietro, induced him to retire to Bologna, where he remained about a year, and then returned to Florence, where art had again revived under the fostering patronage of the Gonfalonière, Pietro Soderini.

It was the glory of Michel Angelo to have achieved sublime works in painting, sculpture, and architecture, any of which would have immortalised any other artist. His works in the two latter have been already noticed. It may be said that the golden era of art was first opened up by Da Vinci, and matured by Buonarotti, not only in Florence but throughout Italy. They laid down canons and principles, which were universally followed by their successors. Like Da Vinci he showed very early proofs of talent, but while his genius was more vast and comprehensive, he was more laborious, persevering, and resolute. His attention was at first chiefly directed to sculpture. He painted little in oil-colour, but executed many drawings and cartoons.

Of the latter, that intended to compete with Da Vinci for the decoration of the Council-chamber of Florence was the most celebrated. It is an interesting episode in the Pisan war, representing a party of Florentines, surprised when bathing, who rushing out of the water to arm themselves, exhibit great variety of attitude and violent action. Unfortunately this cartoon soon perished.

Called to Rome as a sculptor by Pope Julius II., M. Angelo had entirely renounced painting; but about 1508 Julius urged him to paint the ceiling of the Sistine chapel in fresco. He excused himself, and recommended Raffael as better fitted for the work. Julius, however, peremptorily insisting, Buonarotti engaged some Florentine painters to instruct him in the mechanism of fresco, and after expunging what they had painted, shut himself up, and commenced this great undertaking alone, and without the least assistance. He even ground his colours and prepared his mastic. After finishing the half, he admitted the public for a few days, and then resumed the work, though more slowly than before. But incessantly pursued by the stern impatience and furious threats of Julius, he completed the remaining half in twenty months. This noble work embraces in its different compartments a great portion of the scenes and history of the Old and New Testaments—the creation of the world and of man—Adam and Eve—the expulsion from Paradise—Cain and Abel—Noah and his family—Moses and the brazen serpent—David and Goliath—Holofernes—the genealogy of Jesus Christ, &c. When we consider the extent of the subject—the variety of form, character, expression, passion, age, drapery, symbols, and accessories—the science and art displayed in the drawing and foreshortenings—the powerful relief—the dignity, grandeur, and originality impressed on the whole composition; when we recollect that it was completed in so short a time by one who had had no previous practice in that difficult branch of the art, and in a painful and irksome position—reclining backwards, with his arms raised and his head thrown back—it is im-

possible not to be forcibly struck with the vast creative power of his genius, the science and vigour of his execution, his unwearied perseverance and unshaken resolution.

During the succeeding pontificates, he was constantly occupied in works of statuary, architecture, and engineering, until Paul III. induced him to resume painting. Clement had previously conceived the idea of engaging Buonarrotti to paint two other scripture pieces in the Sistine chapel — the Fall of the Angels, over the great door — and the Last Judgment, on the wall above the altar. Paul, aware of this, prevailed on him by flattering attentions, and personal visits,* to give his consent to undertake the Last Judgment. But at the instigation of Sebastian del Piombo, his Holiness expressed a wish that it should be painted in oil-colours in preference to fresco — to which Buonarrotti decidedly objected, remarking sarcastically that oil-painting was an art fit only for women and sluggards.

According to Vasari, Michel Angelo regarded man and his passions and emotions, his infinite variety of expression and action, as the exclusive object of elevated art. Every thing else he viewed as subordinate and beneath his notice. Having formed his taste on the works of Masaccio, and fired his imagination with the lofty inspirations of Holy Writ, and the congenial creations of Dante, his favourite poet—he delighted in the grand, the sublime, and the terrible. His design, bold, severe, and scientific, was derived from the living model, aided by anatomical dissection and the study of the antique — especially the Torso. In foreshortening he acquired a mastery which has never been equalled. What subject, then, so well fitted to stimulate and develop his mighty powers as the Last Judgment — “the resurrection of worlds of mankind” — a subject the most awful and sublime that the mind of man could conceive? Moreover, well aware of the rising excellence of his

* Paul made him a personal visit at his own house, accompanied by ten *Porporati*, (officials in purple), an honour which, until then, had never been paid to any artist.

formidable rival Raffael, and dreading competition in a style in which he could only have been equal, if not second, he chose a subject in which he could put forth the whole of his mighty powers in the nude, and stand unmated and alone. Great and sublime as the ceiling is, he surpassed himself in the Last Judgment. No description can do it justice; to be appreciated it must be seen and studied within the walls of the Sistine chapel. But as regards the display of the nude, making every allowance for the nature of the subject, it must be admitted that in many of the figures and attitudes, he has been guilty of an unwarrantable license and extravagance, which detracts from the dignity of the composition; nor can it be denied that mixing up the sacred and the profane—the angels of the Apocalypse with the Bark of Charon, and Christ with Minos—is in bad taste and highly indecorous. It is not surprising that it called forth the indignation of Paul III., and his master of ceremonies, Biagio da Ceseria, as ill suited to the altar of the Papal chapel. Enraged at Biagio's interference, Buonarotti introduced him in the character of Minos, with a serpent twisted round his neck, amidst groups of demons in the infernal regions; nor could Biagio or the Pontiff prevail on him to alter it. There he left him, and there he still remains.*

He executed two other celebrated frescos in the Pauline chapel—the Conversion of St Paul, and the Crucifixion of St Peter—the last pictures he ever painted, being then in his seventy-fifth year. Vasari, in reference to these works, remarks that the landscapes or back-grounds contain neither houses nor trees, and exhibit neither beauty nor variety, Buonarotti having regarded such accessories as unsuitable

* Paul IV. out of regard to the decency of the sanctuary, had actually resolved to cover the whole of the Last Judgment with white-wash; and it was with much difficulty he was prevailed upon to be satisfied with correcting the most extravagant licenses, by employing Daniel Da Volterra to apply a covering to some of the figures, for which the latter earned the *sobriquet* of *il Brachettone* or the breeches-maker.

to the grandeur of the subjects. Lanzi, on the other hand, contends that the omission was not from choice, but because he felt himself unable to do justice to them — an imputation at variance with his powers and principles, so clearly established by Vasari, besides being totally unworthy of the versatility of his genius.

That he practised oil-painting under Ghirlandajo is not disputed. It was then that he is supposed to have painted *St Anthony beaten by Demons*—a difficult subject, which he treated in a style at once powerful and imaginative, foreshadowing his future greatness. The only oil-picture extant, the authenticity of which is not questioned, is a *Holy Family* in the gallery of Florence. It was painted after his return to Florence, about the same time that he executed his group of *David and Goliath*. But, convinced of the impossibility of rivalling Raffael in oil-painting, he furnished designs to several artists to be executed in oil-colours, particularly *Sebastian del Piombo*, an excellent colourist, who had been the scholar of Giorgione. Of these joint productions, the *Resurrection of Lazarus*, in the National Gallery, is one of the finest specimens.

Though Buonarotti studied both nature and the antique, yet, in embodying his lofty conceptions, whether in painting or marble, he conformed to neither, but formed an original ideal of his own, adapted to his characters and subjects. That he was not insensible to beauty and grace, is proved by his *Eve* and *Virgin*, and other figures in the Sistine chapel. But in common with Raffael he regarded mere physical beauty as subordinate to expression and character. In the *Last Judgment* his ideal is suited to the stupendous nature of the subject. Conscious of his powers of design, and giving a loose to his daring and terrible creations, he preferred the naked figure, robust and Herculean, exhibiting an exaggerated and almost unnatural swelling of the muscles, typical of superhuman strength and energy. How unnatural soever such licenses may be, and inapplicable to ordinary subjects—how much soever they may have been

abused and misapplied by his followers and imitators — yet, in his particular case, more especially in the Last Judgment, they ought in justice—always excepting the extravagances and solecisms already alluded to — to be viewed as ideal and highly poetical, and not to be measured by the standard of forms appropriate to the usual style of historical painting. But to hold out the Last Judgment to young artists as a model for imitation in the grand style, as is often done, seems both injudicious and preposterous. It will be time enough to do so when such subjects are commissioned by the nation, and a race of Michel Angelos is to be found.

The merit of his achievements in painting is much enhanced when we consider the great advancement he effected. Under his pencil it rose as if by magic to boldness, grandeur, sublimity, and scientific design. The bold convexity and angular decision of his manner, which became harsh and overcharged in statuary exposed to close observation, was perfectly suited to frescos to be viewed at so great a distance and elevation. The infinitely greater scope which this style afforded—the celerity of its execution—the facility of introducing innumerable figures, grouped and foreshortened in every possible variety of position and action, in all which he had acquired unrivalled mastery — aided the development of his imagination, and enabled him to produce works of stupendous power and genius. His colouring, though injured by damp, was never rich and harmonious; it was bold and vigorous, in character with the subject. Much of Mr Haydon's criticism on Michel Angelo and the Last Judgment is unjust and one-sided. While he exaggerates his faults and peculiarities, he does scrupulous justice to his beauties, sublimity, and genius; nor does he make allowance for the highly poetical character and license of his subjects. Buonarotti has a right to be judged by the same standard as Homer, Dante, and Milton.

Next to Buonarotti in rank was the Dominican monk Bartolommeo (Della Porta) known as Il Frate. When the

pupil of Roselli, he was so charmed with the chiaroscuro of Da Vinci that he sedulously imitated him. Raffael's visit to Florence led to a friendship between Bartolommeo and him, which conduced to the improvement of both; Bartolommeo having instructed Raffael in colouring, and in return received lessons from him in perspective. His manner was subsequently aggrandised by the study of the works of Buonarotti and Raffael at Rome; but he leant more to the style of the latter than to that of his countryman. He was great in every department of his art — in composition, design, depth of colouring, chiaroscuro, and drapery, possessing both grandeur, energy, and grace. One of his most interesting works is a cartoon in chiaroscuro, which still exists, prepared for the Council-hall at Florence; but like the others by Da Vinci and Buonarotti for the same destination, it was never completed, death having arrested his career in 1517. Richardson says, if he had had the gift of combination possessed by Raffael, he would not have been second to him. It was the practice of Bartolommeo, when commencing a picture, first to draw the naked figure, then to design the drapery, and afterwards to form a chiaroscuro, marking the lights and shadows, which was his great study and the life of his pictures. His works are scarce and highly prized.

The school of Buonarotti was very numerous, consisting of those who were his pupils, imitated his style, or painted from his designs. Of the latter, besides Sebastian del Piombo, we find Marcello Venusti, Batista Franco, Il Pontormo, and Francesco Salviati. Of his pupils and numerous imitators the most distinguished were Francesco Granacci, (whom Vasari describes as *eccellentissimo nell' arte*.) Daniel di Volterra, (Ricciarelli,) Tibaldi, and Vasari. In Volterra, Michel Angelo had such confidence that he not only made him his substitute in the Vatican, but assisted and enriched him with his designs. While he was painting the Farnesina, Buonarotti, in his absence, seized a crayon and sketched the well-known colossal head which still remains

and strikes every beholder. Andrea Vannuchi or Del Sarto,* the follower of Il Frate, was famed for his pure design, correct mechanism, and committing no errors — hence called *Andrea senza errori*. The expression and air of his heads are sweet and graceful, which, combined with his perfect knowledge of light and shade, in some degree approached the style of Corregio. His drapery in folds and character was adapted to every condition. In a word, his style was truly pleasing and popular; touching without disturbing the feelings. He was the Tibullus of painting. Yet, with all this, he was deficient in the poetry and higher requisites of the art; he possessed neither invention, imagination, nor elevation of genius. His pictures are numerous, and to be found in most of the galleries of Europe. Many of the repetitions of the same subjects in collections alleged to be by him, are more probably by his pupils. He was unfortunate in his marriage; his wife being a continual torment to him, not only reducing him to poverty, but causing a breach between him and his parents,—till at last, abandoned by his friends and the world, and worn out with distress of mind and body, he died in 1530, in his forty-second year. He left a numerous school, the most eminent of whom were Franciabigio, Pontormo, and Il Rosso. Franciabigio is much praised by Vasari for his knowledge of anatomy and perspective, from his daily practice of drawing from the nude, and his unremitting diligence. He was first the scholar of Albertinelli, but soon formed a friendship with Del Sarto, whose style he adopted, and with such talent, that in several important works he entered into amicable competition with his master. Pontormo (Jacopo Carrucci) had a few lessons from Da Vinci; he afterwards received instruction from Albertinelli and Pier di Cosimo, but ultimately became the pupil of Del Sarto. He was of rare genius, even his youthful works being admired by Raffael and Michel Angelo. He excited the jealousy of his master, who, having rather uncourteously dismissed him,

* From his father being a tailor.

instead of an assistant, found him a competitor in many works. Latterly, he adopted other styles, in which he was less successful. Il Rosso, endowed with a creative genius, refused to follow the footsteps of any other artist. His works exhibit much that is new; the heads more spirited, the head-dress and ornaments rather bizarre, the colouring more gay, the divisions of light and shade more grandiose, the touch more determined and free than had been seen in Florence up to that time. He would have infused a new spirit into the school, had his style not been often accompanied with the extravagant. Many of his pictures are, however, free from this fault. Lanzi alludes to one in the Pitti palace, where the groups are so beautifully disposed, that one figure, by means of chiaroscuro, forms the relief to the other; while there is internally such a contrast of colours and lights, and such spirit of design and movement, that it arrests the attention as a new spectacle. His great merit lay in his principal group, and a certain evening, and almost nocturnal light, which gives a dark but true tone to the picture. He passed most of his time in France, in the service of Francis I., particularly in presiding over the pictorial decorations and stuccos at Fontainbleau. While engaged in these works, he died by poison, administered by himself. His works are very scarce. He had various assistants, among whom were three Florentines, Barbicri, Miniati, and Luca Penni, the brother of Gianfrancesco of the school of Raffael, called Il Fattore.

Hitherto landscape, apart from figures and back-grounds, had been little known. Now arose several good painters of landscape, particularly Antonio di Donnino Mazzieri, the pupil of Franciabigio, a bold designer, and skilled in drawing horses. The arabesque, or, as the Italians style it, the grotesque style of decoration, was brought into vogue by **Morto da Feltro** and **Gio da Udine**. Both had worked at Florence; Udine having decorated the palace and chapel of S. Lorenzo. **Morto** instructed **Andrea Feltrini**, who practised it not only on walls, but moveables of wood—banners,

festal tapestries, &c. His friezes, beautifully adorned with figures, were richer and more copious than the antique, and linked together on a different principle. He had associates in Mariotto and Raffael Mettidoro. Pier di Cosimo and Il Bachiacca likewise excelled in the arabesque. During the latter part of Bachiacca's life, he executed very beautiful historical designs for tapestries and beds.

Perspective had been cultivated in the fifteenth century only with reference to figures and historical subjects; it was now improved and applied all kinds of architecture and other accessories—churches, palaces, arcades, colonnades, vestibules, &c. including the gorgeous decoration of theatres, fêtes and pageants, sacred and profane. In this style Bastiano di Sangallo was the most eminent. He had studied design, copied the works of Buonarrotti and Raffael, and painted a few Madonnas and pictures of merit; but being deficient in invention, he devoted himself entirely to perspective, in which he received instructions from Bramante at Rome. At this period Florence was famed for the number and variety of her magnificent fêtes and pageants, the most remarkable of which were the elevation of Leo X. in 1513, and his visit to Florence in 1515. On the latter occasion Buonarrotti and Raffael did not disdain assisting with their advice in the splendid decorations of the front of S. Lorenzo and other works in contemplation. Their presence added to the interest and dignity of the spectacle. "What temples," exclaims Lanzi, "and splendid façades were invented by Sangallo and Sansovino! What chiariscuri by Del Sarto! What grotesques by Feltrino! What bassi-relievi, statues, and colossi, by Sansovino, Rustici, and Il Bandinelli! With what taste did Ghirlandajo, Il Pontormo, Il Franciabigio, L'Ubertini, decorate the quarter of the Pontiff!"* Even the subordinate artificers, amidst such a rivalry and galaxy of genius, would in other times have been ranked as principal artists. On that day Florence became a second Athens, and Leo a Pericles.

* Lanzi, tom. i. p. 157.

Of the pupils and friends of Buonarotti, Georgio Vasari was perhaps the most interesting, whether we regard him as an artist or an author. After being trained in the school of Buonarotti, he received instruction from Andrea Del Sarto in design, and from Il Rosso and others in colouring; but his chief school was Rome, where he was patronised by Cardinal Ippolito and the Medici family, who loaded him with riches and honours. After studying the works of Raffael and Buonarotti, including the antique, he formed a style of his own, in which that of his master predominated. In addition to his skill in painting and design, he became an accomplished architect, uniting in his own person the knowledge of the various branches of art. Thus was he qualified to superintend the construction of any great edifice, and its decorations external and internal—statuary, painting, stucco-work, gilding, and all kinds of ornament befitting a princely residence. In this department his employment was extensive. His paintings in fresco and oil were to be found over all Italy,—at Florence, Rome, Ravenna, S. Pietra di Perugia, Bosco near Alessandria, Venice, and Pisa. One of the most important is the series of frescos in the Vatican ordered by Cardinal Farnese, portraying the life of Paul III. It was at the suggestion of the Cardinal that he undertook to write the “Lives of the Artists,” which he published at Florence. His fame being now firmly established by such works, as well as by the friendship and esteem of Buonarotti, he was invited by Cosimo I. to his court, where he was intrusted with a succession of important decorations in the Uffizj and the Palazzo Vecchio. The apartments of the latter edifice were painted entirely by himself and his pupils, and were regarded as his best work. Had such only been preserved, his reputation as an artist would have stood higher. But he undertook too much, and preferred despatch to correctness and finish; hence his drawing is often loose and inaccurate, and his painting weak both from want of impasto and bad colouring. The

system he recommended to his pupils, and enjoined in his writings, was to acquire a compendious method of working from practice and former studies—a method which, however advantageous to artists in multiplying their works and gains, unavoidably leads to slovenliness, mannerism, want of nature and truth. Viewed as a writer on art, Vasari stands very high. The pupil and confidential friend of Michel Angelo—the contemporary of the great masters—courted by princes, nobles, dignitaries of the church, the learned and scientific—he possessed every facility and advantage for such a work. His book is not merely a link between ancient and modern art, but still remains, in spite of all that has been written since his time, the grand repository of the great epoch of modern art, including painting, sculpture, and architecture. It came, too, at the right time; had it been sooner or later, its value would have been incalculably diminished. Many have been the imputations on his character as an author. He has been accused of gross partiality, unjust criticism, and wilful misrepresentation. He himself solemnly declares that, to the best of his knowledge, he told the truth, or what he believed to be the truth; and it is impossible to read his work without being convinced by internal evidence that such was the case. It is written with ability, honesty, and impartiality, making allowance for the natural bias in favour of his country. He dispenses praise and blame with an equal hand. Nor indeed could he have ventured on any glaring error or wilful mis-statement in regard to those who were almost his contemporaries, without its being instantly detected and exposed. Errors of judgment and inaccuracies, he has no doubt been guilty of—nor is this surprising in a work of such magnitude; but those errors were assuredly not intentional, and proceeded from no bad motive. One source of his rather unjust criticisms on Titian, Bassano, and even Raffael, may be traced to his own peculiar taste, principles, and practice, already alluded to—his conviction that Michel

Angelo was the greatest artist that ever lived, superior even to the Greeks—and that beauty of colouring was as nothing to powerful and scientific design.

The sacking of Rome in 1527, by dispersing the school of Raffael, was the means of diffusing its shoots over the different states and cities of Italy—more especially by the works of Giulio Romano and his pupil Benedetto Pagni at Mantua—and of Francesco Penni, or Il Fattore, at Naples.

Florence was so rich in the works of her great masters already referred to—Da Vinci, Buonarrotti, Del Sarto, Il Rosso, Della Porta, &c.—that she had little occasion to resort to other schools for improvement. But as design was now the great and exclusive object of her rising artists, to the neglect of the other requisites of painting; and as they were convinced that they could find it all in the works of Buonarrotti, they became followers and imitators of him alone. His great name, celebrity, and long life, overpowered all rivalry. All public works were executed by his imitators and adherents. His paintings being at Rome, and his cartoons having perished, the Florentine students devoted their whole study and practice to designing from his statues, to the neglect of nature, science, and the antique. Any anatomical knowledge they possessed was false and affected. They transferred into their ordinary compositions the same rigidity, attitudes, expression, and exaggeration of the muscles, which formed the terrible of their master. But possessing neither the genius nor the science of that great man; regardless of the difference of subject—of the distinction between youth and manhood—between a person in violent action and repose—their pictures consisted of crowds of semi-nude figures, with falsely placed and unnaturally exaggerated muscles and attitudes, who seemed to have nothing to do but to exhibit themselves. This they designated grandiosity of style. Their colouring was languid, their tints superficial; and relief, which had been studied up to the time of Del Sarto, was now

unknown. Baldinucci in several places admits the decline; Lanzi is of opinion that it commenced about 1540.

In 1561, Vasari, at the instigation of Angioli Montorsoli, an eminent sculptor, was the means of establishing the first state academy under the patronage of Cosimo. The society of St Luke at Rome, which dated from the fourteenth century, had become almost extinct. Vasari was intrusted with preparing the rules and forming the taste of this new school; and as an earnest of the servile principle on which it was to be conducted, he assures Michel Angelo, in a letter announcing the event, that every member of it was indebted to him for all that he knew of art. With such principles and practice, it may be supposed that the first state academy, so far from arresting, accelerated the decline of art. Lanzi significantly remarks that this erroneous system was not confined to Florence, but extended to the other states, which gave rise to the suspicion that such institutions were hurtful to art, inasmuch as it was their rule, regardless of the difference of genius, to make every pupil pass through the same course.*

About 1580, Lodovico Cigoli and Gregario Pagani, attracted by the fame of a picture by Baroccio which had been sent from Urbino to Arezzo, went together to see it; and, after an attentive examination, were so struck with its style that they resolved to adopt it. Other artists soon followed their example. This new style was formed chiefly on that of Corregio, of whom Baroccio was an admirer. The difficulty of travelling to Lombardy, induced them to study the few originals or copies they could find at Florence, for the purpose of obtaining a knowledge of chiaroscuro, which had been lost at Florence as well as at Rome. They began gradually to model in clay and wax — and to observe with more diligence the effects of light and shade, looking less to practice and more to nature. Lanzi, with reference to his new style, alleges that if more attention had been paid to the Greek forms and expression, the revival of art at

* Lanzi, tom. i. p. 182.

Florence might have competed with that which subsequently took place at Bologna.

Among the long list of succeeding artists, the only names worthy of notice are, — Baldassare Franceschini, an imitator of Lanfranco, called Volterra the younger, from his numerous frescos on cupolas, ceilings, and grand halls; Francesco Turini, somewhat in the style of Guido and Albano; Carlo Dolce, like Sassoferrato of the Roman school, celebrated for his Madonnas and small religious pictures, which are finished with exquisite delicacy, softness, and harmony; Pietro Testa, (Il Lucchesimo) the pupil of Pietro da Cortona and the admirer of Domenichino. In his figures, which are rather long and slight, as well as in his landscapes and studies from the antique, he resembled his friend Poussin. Landscape and marine subjects came now into vogue. Perspective, which had been carried to great excellence by the Caracci, likewise attracted particular attention. Then succeeded portrait, and battle pieces after Borgognone, who resided some time in Florence; and, lastly, caricature and capriccio. The mosaic of *pietre dure*, which went on improving for two centuries, and is peculiar to Florence, was now introduced.

About the conclusion of the seventeenth century, the style of Pietro da Cortona came into favour, though it met with considerable opposition at Rome. Cortona formed his style on the *bassi-relievi* of the antique and the *chiariscuri* of Polidoro da Caravaggio, an artist of genius and fine taste. The *relievi* of the Trajan column were his favourite study. His principle of opposition, and contrast of figure with figure, and group with group, was partly derived from Lanfranco, and partly from Bacchanalian urns. His practice was to finish what was most prominent, and avoid strong shades, preferring middle tints and unaffected colouring. He was the inventor of a style which Mengs designates the easy and agreeable. He employed it in pictures of every size. To his frescos on cupolas and *sfondi* he imparted a beauty and gaiety which pleased the eye, and attracted many admirers

and imitators. His followers, however, as is generally the case, outraged and caricatured the style of their master, and degenerated into the negligent and affected. Lanzi closes his long catalogue of names with Zuccherelli, who obtained considerable celebrity for landscapes, with figures and architecture, executed with vigour, beauty, and ornament. His chief residence was at Venice, but he afterwards visited London, where he lived several years, and painted many pictures. He returned to Italy, where he died in 1788. The degradation of taste in the elevated departments was now complete. The munificent patronage of the Grand Dukes Pietro Leopoldo and Ferdinand III. in rebuilding and embellishing the royal palaces and villas, enlarging the celebrated gallery, and enriching it with many rare antiquities and works of art, besides renewing and enlarging the academy, providing it with new professors and new regulations—all had no effect in resuscitating art.

The Florentine school is distinguished by minute and accurate design, which it was the first to cultivate scientifically according to established principles and rules. Its general characteristics are energy, movement, sombre austerity, an expression of force and grandeur, bordering on the gigantic—an ideal majesty, which elevates human nature above fallen man. In *décour* and historical erudition, it is pre-eminent. Putting aside the great masters, its colouring is indifferent, its relief imperfect, and its drapery meagre, clinging to the limb of which it makes rather an ostentatious display. In design, not even excepting the works of its great masters, it will not bear a comparison with the Grecian antique. It is peculiar and mannered; the feet and knees small, and the muscles of the latter knotted and exaggerated. Like the ancient Etruscan, it seems to disdain mere beauty and grace—Da Vinci always excepted. It is celebrated above all the other schools for its fresco painting. To the Florentine school must be awarded the glory of having taken the lead in high art. Though less pure than the Roman, it was a powerful rival.

THE ROMAN SCHOOL.

RAFFAEL D'URBINO, the great head of the Roman school, was born at Urbino in 1483. His father, Giovanni di Santi, a man of respectable character, but an indifferent painter, who could teach him little, placed him under Perugino. Raffael soon equalled and surpassed his master. Though he adhered to the style of Perugino, his composition and mode of treatment were original and superior, of which the *Sposalizio* is a remarkable example. There is a beauty, purity, and grace, in the countenances and airs of the Virgin and St Francis, that he hardly exceeded in his riper years. The Virgin is the very type of celestial beauty. The band of youths and virgins, gay and adorned for the nuptials; the pomp; the elegance; the splendid preparations; the gay dresses; the veils variously and picturesquely arranged; the vestments partaking of the ancient and modern; the landscape and trees not treated in the manner of Perugino, but after nature, and well finished; the temple on the height surrounded with columns; the poor man begging alms; the youth who is breaking the emblossomed rod, the latter a remarkable example of foreshortening, then little known;—all show at this early period an intrinsic vigour of nerve and imagination.

His genius, noble and elevated as it was modest, gentle, and amiable, led him intuitively to the perception of ideal beauty and grace,—the most difficult and philosophic branch of art, which neither study nor art can bestow. In the decorations of the sacristy of Sienna, Pinturicchio, celebrated for his works at Rome before Raffael was born, did not object to become his scholar, conscious that his genius was unequal to the composition of so many historical pieces.

The series included the deeds of Enea Silvio Piccolomini, afterwards Pope Pius II. ; the Legation committed to him by the Council of Constance to various princes, by Felice the anti-pope to Frederick III., who presented him with the laurel crown of poetry ; the other embassies to Eugenio IV. and Callisto IV. by whom he was made Cardinal ; his exaltation to the Papal throne, and the memorable circumstances connected with it ; the canonization of St Catharine ; the procession of the Council of Mantua ; his reception by the Duke with royal honours ; his death and the removal of his body from Ancona to Rome, — all to be composed according to the principles of art, by a youth in his twentieth year ! The frescos are still in good preservation.* They show a decided advancement beyond Perugino—the contours more full and flowing, the composition richer and more free, a taste for ornament passing from the minute to the grand, a power of treating not one subject only, but every department of painting. After finishing the last cartoon, about 1504, he went to Florence. But his residence in that city made no change in his style ; he had already formed his taste and principles ; he only sought examples by which he might multiply his ideas and facilitate his practice. He studied Masaccio, and afterwards adopted his Adam and Eve in the Vatican. He received hints from Bartolommeo (as already mentioned) in colouring, and in return instructed him in perspective. From Da Vinci, a congenial spirit, he is supposed to have improved his chiaro-scuro, design, and foreshortening. In the study of beauty, expression, and grace, Florence could teach him nothing ; his own heads far surpassing any which her artists could produce.

The pictures which he painted in the interval between

* Raffael is supposed to have painted the first fresco on the right. Vasari, in his life of Pinturicchio, says that Raffael made the cartoons and drawings of all the pieces ; in his life of Raffael, he says it was only some of the designs and cartoons. The former account is reckoned the more probable.

1504 and 1508 are executed in what is termed his second manner, though there is much difficulty in defining it.* Of the same period, the Dead Christ, taken from the sepulchre at St Francisco di Perugia, is one of the most celebrated. That he had aspired to paint an apartment in the Palace at Florence, appears from a letter of his which has been preserved, dated April 1508, in which he requests the Duke of Urbino to apply in his behalf to the Gonfaloniere Soderini. His relative Bramante, however, obtained a nobler field for the display of his genius, by recommending him to Julius II., for the execution of the fresco decorations of the Vatican. He was installed in September of the same year,

* "A very interesting fresco by Raffael, the subject of which is 'The Last Supper,' has been lately discovered in a very large magazine which had in former times been the refectory to an ancient convent of the Sisters of St Onofrio, near Florence. It was first supposed to be a work of the Umbrian school, or even of Perugino himself. But among the many who came to see it, Signor Ignazio Zotti, and Count Carlo della Porta, no sooner beheld it than they pronounced it not only excellent, but superior to any thing Perugino ever did, and had no hesitation in attributing it to Raffael. This was disputed on the allegation that it was impossible that Vasari and others who had written of Raffael could have forgotten or omitted so important a work. Attempts were then made to find a signature, and fortunately, on the tunic of St Thomas was found an inscription in gold letters almost obliterated. On cleaning it, first an R presented itself, then an A, and so on, until at length the signature entire appeared, with the date, *Raffael Urbinus*, 1505. The moment chosen is that in which the Saviour announces his betrayal, — 'And as they did eat, he said, Verily, I say unto you, that one of you will betray me.' The composition, to those who are devoted to theatrical grouping, may appear uniform and poor, but it is distinguished by the most profound observation of truth. It is precisely what it should be — a tranquil assembly of holy men, from which is not to be expected that variety of grouping which might become a *re-union* of another character. It is evident that the artist has laboured to express the sudden effects of emotion which the words of Christ were calculated to call forth. St Thaddeus, St Simon, St Philip, and St James the Minor, seem less agitated than the others; because, sitting at the extremities of the table, they had heard less distinctly than others the terrible announcement."—*Art-Union Journal*, Jan. 1846, p. 15.

and lost no time in commencing his unrivalled works. The Stanze of Raffael, painted in fresco by himself and his pupils, are four in number, consisting of the Hall of the School of Athens, that of the burning of the Borgo S. Spirito, of Heliodorus, and of Constantine, besides the Loggia or open gallery leading to the Stanze, decorated with numerous sculpture pieces, frescos, and arabesques. These transcendent works are too well known, and have been too often described by tourists to need description here. The frescos of the Loggia, though exposed to the weather, are as fresh and bright as if they had been painted a few years ago. What must they have been in the age of Vasari? Those of the Stanze, on the contrary, or Vatican Chambers, are much injured by damp, and the fires and smoke made in them by the German troops who took Rome by assault in 1528. In addition to these great works, Raffael gave designs for the stuccoes and all the other decorations. About the same period he executed the celebrated cartoons, of which seven are now at Hampton Court, with reference to which Lanzi says,—"Art has reached its highest mark; nor after them has the world ever seen any thing equally beautiful."*

* They were originally twenty-five in number. The subjects were as follows:—1. The Nativity. 2. The Adoration of the Magi. 3, 4 & 5. The Slaughter of the Innocents. 6. The Presentation in the Temple. 7. The Miraculous Draught of Fishes. 8. St Peter receiving the Keys. 9. The Descent of Christ into Limbus. 10. The Resurrection. 11. Noli me Tangere. 12. Christ at Emmaus. 13. The Ascension. 14. The Descent of the Holy Ghost. 15. The Martyrdom of St Stephen. 16. The Conversion of St Paul. 17. Paul and Barnabas at Lystra. 18. Paul Preaching at Athens. 19. Death of Ananias. 20. Elymas the Sorcerer. 21. An Earthquake showing the Delivery of Paul and Silas from Prison. 22. St Peter Healing the Cripple. 23 & 24. Emblems alluding to Leo X.—the two latter are preserved in one of the private apartments of the Vatican. 25. Justice. In this composition, the figures of Religion, Charity, and Justice, are seen above the Papal armorial bearings. These cartoons, admitted to be the greatest of all his works, were painted at the desire of Leo X., in order that tapestries might be executed from them to decorate the apartments of the Vatican.

Amidst such a multiplicity of avocations, he found time to paint many pictures ; the Galatea of the Chigi Palace painted with his own hand ; the Nuptials of Psyche ; the Banquet of the Gods, and many pictures both in fresco and oil, of Holy Families, scripture pieces and portraits. Of the latter, the fine portrait of Julius II., in the British National Gallery, is an interesting example of great force and beauty of colouring. He was distinguished as an architect, the best proof of which was his being appointed by Leo X. the principal architect of St Peter's. Besides giving designs for buildings to private persons, he was likewise engaged in preparing an elaborate work, embracing a restoration of the Roman ruins which was never completed, but for which he had prepared several pieces in oil-colours. He painted as much in oil as in fresco ; his last, and one of his greatest works, being the Transfiguration, which, after his death, was exhibited along with his corpse in the church of the Rotondo or Pantheon.

It is not a little remarkable, that all the biographers of Raffael downwards from Vasari, including Lanzi, Duppa, Beaum, De Quincy, &c., make no mention of the influence of Urbino in a political, social, and artistic point of view, at the period Raffael commenced his career. Passavant is the only writer who has pointed out this important circumstance. The resources and renown of this small dukedom had been improved and upheld by Federigo da Montefeltra, and

When finished, the cartoons were sent to Flanders to be woven at Arras, (so celebrated for this manufacture) under the superintendence of Barnard Van Orlay of Brussels, and Michael Coxis, who had been pupils of Raffael at Rome. Two sets were executed ; but the death of Raffael, the murder of the Pope, and the subsequent intestine troubles, prevented any attention being directed to them. In the succeeding pontificate of Adrian II. the tapestries were sent to Rome, but without the cartoons, some alleging that they were retained as a security for the price, which had not been paid. Be this as it may, they remained in Flanders, where, through neglect, time, and various casualties, they were reduced to the seven subsequently purchased by Charles I., and which are now at Hampton Court.

remained unimpaired in the hands of his successor Guidaldo.* The omission is the more extraordinary, as Urbino was called "the Athens of Umbria," and the Duke's palace reckoned the most magnificent in Italy, enriched as it was with a valuable collection of antique marbles, statues, bronzes, choice pictures, besides a vast number of rare and valuable books. Passavant does not attempt to trace these statues and pictures, which probably migrated to Rome. The Duke of Urbino and his court were to Raffael what Lorenzo de Medici and his court were to Buonarotti. He enjoyed the society of men of distinguished rank and of the highest attainments in science, literature, and taste, from many of whom he received important literary aid, when he was afterwards employed at the court of Rome. Nor can it be doubted that the facility of access to the Urbino gallery of antiques and pictures, must have had a powerful influence over such a genius and temperament. The influence of classic monuments of art in the early stages of painting is generally overlooked in modern times. The direct imitation of antique sculpture *is not the only evidence* of such influence; the gradual, though less obvious development of taste is equally effective. Those who, like the Germans, draw a strong line of demarcation between the classical and the Christian taste, are very apt, except in decided examples like Mantegna, to pass over the less permanent influences, and to conclude that Italian art was as independent in its infancy as it was in its perfection. Rome, it is true, became ultimately the emporium of classic taste. But almost every other city of Italy had preceded it in forming collections of antique sculpture—particularly Pisa, the school of Squarcione at Padua, the Garden of the Medici at Florence, and the Gallery of Urbino. All these, as remarked by *The Quarterly* reviewers, were exerting their influence before the treasures of the Roman territory were exhumed. Towards the middle of the fifteenth century, Poggio Bracciolini could only count six antique statues in Rome.

* *Quarterly Review*, No. cxxxii. Passavant's *Life of Raffael*.

We have already seen that Italian art, from its very cradle, was of a scriptural and Christian character. The influence of this religious development must be regarded as intimately connected with its dignity, sublimity, and excellence. In the works of Raffael, the first of Christian painters, those qualities are particularly conspicuous. In them we find deep pathos and sentiment—longing aspirations after heavenly bliss—inward fervour and dignity—unaffected simplicity, modesty, and purity—sublime and lofty expression—“angelic sweetness and tenderness, in which human frailty and passion are purified by religious sanctity.” Though constant to the religious traditions and types of the Umbrian school (in spite of the imputations of M. Rio) Raffael felt the necessity of studying the antique and ideal, and making himself master of every accomplishment calculated to raise the art to its highest perfection. He had too much taste and discrimination to be led away by materialism on the one hand, or servile classical imitation on the other. He regarded mere physical beauty of form as subordinate to character, sentiment, and expression—to moral and seraphic beauty—or, in other words, to what may be termed the *Christian ideal*,—without overlooking nature and the antique, of which he made a judicious and effective use. He had never been regularly trained to design; he had to unlearn most of what he acquired both under his father and Perugino. His excellence, therefore, was chiefly the result of his own genius and fine taste, aided by the study of nature and the antique within his reach, to which may be added the casual view of Buonarrotti's frescos in the Vatican. He began his works in the Vatican in his twenty-fifth year, and finished his brief but illustrious career at the age of thirty-seven.

It is insinuated by Vasari and Conducci, and asserted by Sir Joshua Reynolds, that Raffael not only aggrandised his style after seeing the works of Buonarrotti, but owed all his excellence to this circumstance—an imputation which has been triumphantly disproved by Lanzi. That the works of

Buonarotti inspired him with a greater power of design and energy cannot be doubted, and is not denied by Lanzi ; but on the other hand, it is equally probable that the works of Raffael exerted a corresponding influence over Buonarotti. If Raffael imitated Buonarotti, it was not to change his own style, but to render it more effective. What he borrowed he improved. The mutual emulation and rivalry of these great men, rousing as it did their energies to the highest pitch, conduced materially to the excellence of both. Each selected the style and subjects suited to his genius, powers, and taste ; each in his own style was pre-eminent and unrivalled. In his best style Raffael united the graceful and exquisite of Leonardo with the noble and sublime of Buonarotti. While he admired the grandeur of the Florentine, he conceived that an infusion of more nature, harmony, and sweetness, would better express emotion and intellectual character than external majesty. If Michel Angelo was more learned in the anatomical science of the muscles, Raffael approached nearer to the symmetry, beauty, and grace of the Greeks, by conforming in the nude to nature and the antique in slightly indicating the muscles and joints. The only exceptions,—and these prove that he was well acquainted with anatomy, and could represent robust figures in violent action, without ostentation and exaggeration—are the two youths in “The Burning of the Tower ;” the one letting himself down from the wall—the other carrying his father on his shoulders. If Michel Angelo exhibits a lofty repose—a superhuman, solitary grandeur, not unmixed with fierceness—we find in Raffael every shade of sublime emotion and passion, deep sensibility, sweet expression, natural and unaffected grace. He knew how to touch the chords of the heart. He was unrivalled in invention, composition, expression, unity, and erudition. It is remarked by Haydon, that Phidias and Raffael have one great and decided beauty in their works,—their figures, whether in action or repose, always look as the unconscious agents of an impression they cannot help. In colouring he surpassed Buonarotti and

many others, but was inferior to Titian and Corregio. This inferiority was in oil-colours, for his frescos were reckoned equal to the best of the other schools. But even in the former many exceptions could be pointed out, particularly in male heads, which in power and impasto rival those of Giorgione. In chiaroscuro he has been regarded inferior only to Corregio. In perspective he was eminently skilled. He is acknowledged to be the prince of painters—not because he excelled all others in every branch of his art—but because he possessed higher qualities and more beauties, with fewer errors and faults than any single artist. Cicognara remarks, on the comparative merits of Michel Angelo and Raffael, “La differenza si ridurrà a decidere se l'invenzione, la composizione, la grazia, la dolce semplicità dei contorni, siansi prevalenti alla novità, alla difficoltà, all' imaginoso, all' impeto primo di qualunque modo di esecuzione, e ad un ardimiento, che non ebbe mai pari e non conobbe misura.”

Raffael was not only the head, but may be said to have been the founder of the Roman school. Of his immediate pupils and assistants, Giulio Romano (Pippi,) Gianfrancesco Penni, called Il Fattore, Perino del Vaga, Giovanni da Udine, Polidoro da Caravaggio, Gaudenzio Ferrari, and Il Garofalo, were the most distinguished. Besides his pupils, many flocked to him from all the other schools to study his works. He left Giulio Romano and Gianfrancesco Penni his heirs, and intrusted them with the completion of his works. Giulio Romano is censured by some for the angular squareness of his physiognomies, and the blackness of his middle tints. But Nicolas Poussin, with reference to the battles of Constantine, approved of this harshness as appropriate to the fierceness of the combat. Such qualities, however, had a bad effect in his Madonnas and other religious subjects. He painted chiefly in fresco. His easel pictures are rare, and, in the opinion of Lanzi, not unfrequently licentious. He possessed little of the religious, tender, and impassioned tone of his master. In design he

was very great, and almost rivalled Buonarotti. Such was his perfect knowledge of the human figure, its muscles, movements, and foreshortenings, that without the aid of any models he could turn and twist it into every possible attitude and contortion. After the death of Raffael he began to give way to the natural bent of his genius, which inclined him to the fierce and energetic. He likewise fell into the habit of trusting more to the experience acquired by long practice than consulting nature.

Having, along with Francesco Penni, completed the unfinished works of Raffael in the Vatican, and finding little encouragement at Rome from the preponderating influence of Michel Angelo and his school, he accepted the invitation of Federigo, Duke of Mantua, to be his painter, engineer, and architect. After draining the city and restoring the ruined buildings, he raised so many splendid structures, palaces, temples, and villas, that the Duke, in a transport of gratitude, exclaimed that he had a better title to be called master of Mantua than he had. He not only furnished the plans and executed the buildings, but, with the assistance of his pupils, painted and decorated them; thus founding a new branch of the Roman school, which continued for many years to reflect a lustre on Lombardy. In Rome we find him the scholar and heir of Raffael—in Mantua the head of a school, rich in studies copied from the antique and Raffael, powerful in design, combining fertility of imagination with taste and selection—celerity with correctness—knowledge of history and fable, with grace and facility of treatment. To him the decorations of a palace were but a pastime, with the magnificent frescos, gilt soffits, rich and stuccoed works. In the emphatic words of Lanzi, “Egli ideò sì vaste opere, egli le condusse, egli le perfezionò.” Following the example of Raffael, he prepared the cartoons, and made his pupils paint them; he then went over the whole with his pencil, correcting the defects, and impressing every where the powerful stamp of his genius. Vasari recommends this method as the best for training pupils of genius.

Francesco Penni afforded Raffael important aid in preparing the cartoons for tapestry. In the Loggia of the Vatican he coloured the series of Abraham and Isaac. Besides completing many of Raffael's works, he painted several pieces, both in oil and fresco. The former are very rare, and the latter no longer exist. He is described as possessing great facility of comprehension, much grace of execution, and particular ability in landscape. He visited Mantua in the hope of renewing his connexion with Giulio Romano, but being coldly received, he went to Naples, where he shortly after died.

Perino del Vaga (Pierino Bonaccorsi) took part in the decorations of the Vatican, working at one time in stuccoes and grotesques with Giovanni da Udine, at another in chiariscuri with Polidoro, or composing subjects after the sketches of Raffael. Vasari speaks of him as the first designer of the Florentine school after Michel Angelo, and among the ablest assistants of Raffael. Lanzi remarks as an undisputed fact that he alone could compete with Giulio Romano, in the universality of powers possessed by Raffael. His histories of the New Testament in the Loggia are eulogised by Taja above all others. His manner has a strong mixture of the Florentine. Many of his works are to be found at Lucca, Pisa, and Genoa.

Giovanni da Udine assisted Raffael in arabesques and stuccoes. In the latter he was the first of the moderns, having, after many experiments, successfully imitated those of the Baths of Titus. In fruits, bunches of grapes, animals and birds, both native and foreign — as well as counterfeiting stuffs of every fabric, he attained great excellence.

Polidoro da Caravaggio, originally a common workman in the Vatican, distinguished himself in imitating in chiaro-scuro the ancient relievi, and producing the most beautiful historical pieces, both sacred and profane — insomuch that in composition and design he is supposed to have made the nearest approaches to Raffael in the antique style. Of the numerous friezes and soprapporti painted by him and

his friend Maturino di Firense, an able designer, nearly the whole have perished—a loss which has been partly compensated by the engravings of Cherubino Alberti and Santi Bartoli. He afterwards removed to Naples, where he executed many works of eminence.

Gaudenzio Ferrari—called by Vasari Gaudenzio Milanese is said to have been a pupil of Perugino. He studied the works of Lionardo, and worked with Raffael. He painted several pictures in Lower Italy in imitation of those of the fourteenth century, with gilding, &c. ; but his chief works are to be found in Lombardy. They are characterised by wonderful fertility of imagination, force, variety of attitude and expression, — occasionally by the fierce and terrible as the subject demanded — by skill in foreshortening, and brilliancy of colour. He devoted himself almost exclusively to religious subjects. If he has not the grace and beauty of Raffael, his manner has much of the Raffaellesque. In a word, he is entitled to rank among the great masters of the Roman school.*

The death of Raffael — the dispersion of his school—the troubles attending the sack of Rome by the Germans—the injury sustained by some of his finest works, paralysed for a time the progress of art. The great works at the palace of Caprarola and other places, commenced by Paul III., and his nephews of the house of Farnese, revived the spirits of the artists. Buonarotti left great examples to the Roman school, but no pupils of eminence. Sebastian del Piombo, after the death of Raffael, having no longer a rival to compete with, relapsed into his natural indolence. According to Vasari he had but one pupil of talent — Laureti, who passed his best years at Bologna. Giulio Romano was invited to return to Rome, and offered the presidency of St Peter's, but death suddenly overtook him. Perino del Vaga returned, and might have revived the art had the greatness of his mind corresponded with his genius. But he wanted

* "Raffaellesco è sempre, e vicinissimo à primari della scuola Romana."—*Lanzi*.

the magnanimity of his master ; jealous and sordid, he made a trade of his profession by employing young men, some of respectable, others of very inferior talent, to execute his works. Taddeo Zuccari carried on the same trade, and so did Vasari, if we are to judge from his works.

What the state of the art was at this period may be learned by the works in progress—of which those of the Sala Regia of the Vatican palace, commenced under Paul III. and hardly completed in 1573, were the most remarkable. Il Vaga had the superintendence of them, as Raffael had of the Vatican chambers ; he made the plans, decorated the vaulting, designed the stucco works, cornices and large figures—all with the hand of a master. He was engaged in composing the historical subjects, when he died in 1547. Through the recommendation of Michel Angelo, Daniel de Volterra was appointed to succeed him. His plans embraced the representation of those sovereigns who had enlarged and recovered the temporal possessions of the Church, on which account it was called the Sala Regia. But, slow and irresolute, he made little progress, and what he did execute was ill received by the public. Nor was the work completed under Julius III. or Paul IV. Pius IV. resumed the undertaking, intrusting one half to Salviati and the other to Ricciarelli, but through the intrigues of Pirro Ligorio, Salviati in disgust left the work unfinished—while Ricciarelli, always dilatory, had made little progress when he died. The works were continued by several others, including Taddeo Zuccari and Giuseppe Porta. When contrasted with those of the preceding age, they want force, colour, and shade—are languid and enfeebled as it were with age. After the death of Pius IV. the paintings were almost completed by Vasari and his pupils, and the little that remained was finished under Gregory XIII. elected in 1572.

Under Gregory XIII., Sixtus V., and Clement VIII., many churches and public structures were raised, and liberal patronage was bestowed on art. Such was the demand for

pictorial decorations that painters flocked to Rome from all quarters. But the patronage, liberal as it was, being dispensed without taste or judgment, and excellence little appreciated, compared with celerity of execution, the result was unfavourable to art.

Taddeo Zuccari and his brother Federigo followed the footsteps of Raffael, as Vasari did those of Michel Angelo. Their works were very numerous, some good, some middling, and many bad. Their style is pleasing and popular, without dignity, or selection. The figures, in the ordinary costumes of the times, resemble more a collection of portraits than a historical composition; the heads are good; the nude is seldom introduced; the same physiognomies are repeated, as are likewise the same hands, feet, and folds of the draperies. Some of Taddeo's small cabinet pictures are beautifully finished. His greatest works are those at Caprarola, which were engraved by Preninner in 1748. Federigo was similar in style, but inferior in design, more mannered, more capricious in ornament, and wild in composition. He completed the unfinished works of his brother in the Sala Regia, the Farnesian Palace, and Trinità de' Monti. He painted the hideous and gigantic frescos on the cupola of the Duomo of Florence, consisting of thirty figures fifty feet in height, besides that of Lucifer, whose dimensions are so prodigious as to make the others look like children. He published a treatise on art, entitled "*La Idea de' Pittori, Scultori e Architetti*," abstruse, pedantic, and unintelligible, affecting a familiarity with the terms of scholastic philosophy. Yet was he Director of the Academy of St Luke, and head of a School!

A rapid decline now took place, especially in fresco, which became a work of mechanism and mannerism—a mere trade of decoration. Regardless of nature, drawing, or propriety of costume, the artists embodied their own capricious fancies. The colour was as bad as the design—the *chiaroscuro* weak—and neither in accordance with the other. A few there were who showed a genius worthy of better times;

but the debased taste of the age led them to the false and brilliant, so that instead of checking, they aggravated the degradation. Such was Giuseppe Cesari (or the Cavaliere d'Arpino,) regarded at that period as the most eminent master in Rome. Caravaggio and Annibal Caracci denounced his errors; words ensued, followed by a challenge from Caravaggio, which Arpino refused because Caravaggio was not a cavaliere; and Annibal declined Arpino's challenge because his sword was his pencil! The art began to be divided into different branches, of which portrait and landscape were practised as distinct professions. About this period the manufacture of painted porcelain, first introduced by Lucca della Robbia, a native of Florence, was brought to great perfection at Castel Durante, under the patronage of the Duke Guidobaldo, who took such an interest in its success, that he would not allow the artists to decorate it with their own designs, but prescribed those of the greatest masters—more especially of Raffael and his school—hence known in Italy as the *Piatti di Raffaello* or *Raffael China*. But the greatest blow the mannerists received was from Baroccio, who had formed his taste on the works of Corregio, and Annibal Caracci's celebrated frescos in the Farnesian Palace. Annibal came to Rome about the year 1600. In his works at the Farnesian Palace, as well as others at Rome, he was assisted by Ludovico and Agostino, and their pupils Guido, Domenichino, Albano, and Lanfranco. Before visiting Rome he affected to despise the antique, but he soon saw his error, and lost no time in studying it and the works of Raffael. Rome had for several years been divided between the two antagonistic styles of Arpino and Caravaggio; the former unmixed idealism, founded on mere fancy and caprice, irrespective of nature; the latter unmitigated materialism. Caravaggio, who had most followers, was the most formidable rival of the Caracci. He had the merit of recalling painting from mannerism to nature, such as it was. After visiting Milan he went to Venice to study Giorgione, and adopted his colouring and principle of moderate

shadows, in which style several pictures are still extant. But giving way to his restless and gloomy spirit, he betook himself to the representation of objects in the least possible light, and with the blackest and fiercest shadows. Dark as were the grounds, and the figures all on one plane—destitute alike of correct design, selection of form, or degradation of tint, yet did they enchant by the powerful contrast of light and shade. He laughed at all attempts to ennoble the air of a head—to compose a becoming drapery—or to study a Grecian statue; his principle of imitation was that of *individual nature without selection, taking the first model that offered*, not unfrequently the most hideous—such as banditti, murderers, or maniacs wasted with disease. He delighted in rusty armour, broken vases, and antiquated garments. Some of his altar pieces were removed as too horrible and disgusting. He painted many different subjects, but his forte was brawls, murders, and nocturnal treasons,—subjects congenial with his ruffian disposition and life. Having committed murder at Rome, he took refuge in Naples; he then passed over to Malta, where he received the honour of the cross from the Grand Master; soon after, convicted of an assault, he was thrown into prison; escaping at the risk of his life to Sicily, where he remained some time, he left it with the intention of returning to Rome; but on reaching Porto Ercole he died of a malignant fever in 1609. His followers were numerous; the only good quality they possessed was colouring; in design, decorum, and the other requisites, they were lamentably deficient. Giuseppe Ribera Spagnoletto, supposed by some to be a Spaniard by birth, by others an Italian, is said when young to have studied under Caravaggio, and afterwards to have improved his taste by the works of Raffael and Caracci at Rome, and Corregio at Modena and Parma. The result was a change to a more lively and agreeable manner; but not succeeding, owing to the number of artists in Naples who painted in the same style, he returned to the manner of Caravaggio, and with such success that he was appointed court painter. His studies enabled him to

compose and design much better than Caravaggio. His *Descent from the Cross* is alluded to by Giordano as a work of great genius and power, that might vie with the best examples of the art. The *Martyrdom of San Gennaro* in the Royal Chapel, and the *San Girolamo at the Trinità*, are beautiful and Titianesque in their colouring. Of his figures and half-figures numerous pictures are to be found—including anchorites, prophets, apostles, exhibiting that peculiar character of bone and muscle, and that gravity of aspect which he copied from the life. In the same style are his classical pictures, such as his *Democritus* and *Heraclitus*. He delighted in subjects of horror—murders, executions, and torments—among which is the celebrated *Ixion* and the *Wheel* in the palace of Ritiro in Madrid. Ribera left numerous works in Italy as well as Spain. His pupils, with few exceptions, betook themselves to inferior branches of art.

After the death of Annibal Caracci, his pupils, who had followed him to Rome, remained in that city, and trained others, of whom Andrea Sacchi, the pupil of Albano, was the most distinguished. Sacchi was learned in design, profound in the theory of the art, and the best colourist of the Roman school after its great head. He was fastidious and slow in execution, and was accustomed to say, that the merit of a painter consisted, not in the number, but the excellence of his works. His compositions have few figures, but they are well disposed, and in unison with the subject. Without disdaining the pleasing and graceful, his genius inclined him to the grave and majestic. His drapery is simple and in few folds, his colouring sober, and his general tone productive of harmony and an agreeable repose. He despised minute finish, and in this, as alleged by his admirers, he was only following the example of the Greeks. Mengs, however, says he taught the principle of only indicating the ideas of things from nature, without giving them a determinate form. At this period Pietro da Cortona, who has been already noticed as belonging to the Florentine school, had considerable influence at Rome.

Many circumstances concurred up to the middle of the seventeenth century, to exert an unfavourable influence on art — national calamities — the quarrels of princes — the unfortunate events of the Pontificate of Innocent X. — the dreadful plague of 1655 — the bad taste of the leading artists, especially of Bernini, the great architect and sculptor of the day, who exercised an unlimited control over the taste and patronage of art. The result was a vitious taste, a rage for novelty, false and capricious maxims, the seeds of which had been already sown. Some began to doubt the propriety of studying Raffael, others derided the imitation of nature, being content to copy the figures of other artists. Their sole object was to dispense with study, and acquire facility of execution.

In 1624 appeared at Rome Nicolas Poussin, who had already formed his style on Raffael from the engravings of Marc Antonio. Enthusiastic in the prosecution of the art, and disgusted with the bad taste of his countrymen, he resolved to make Rome his permanent residence, that he might study the works of Raffael and the antique. He had received a learned and classical education. He not only improved his style but acquired another, more original, of his own. He studied the ideal from the Greek statues, the rules of proportion from the Meleager of the Vatican, perspective from Zaccolini; while the triumphal arches, columns, antique vases, and urns, furnished him with classical and interesting accessories. His composition was formed on the *Nozze Aldobrandine* and the ancient reliefs, from which he imbibed that just sense of contrast and decorum of attitude, and that paucity of figures, for which he was so remarkable. He had been invited to Rome by the poet Marini, who introduced him to Cardinal Barberini; but the former soon after died, and the latter quitted Rome, leaving him a stranger without money or friends. His genius and perseverance, however, overcame all obstacles, and raised him to distinction. Titian was his first model, but he soon abandoned his taste for colour, fearing that it would interfere with the philoso-

phical principles of painting, to which he was so much devoted. He studied Raffael for passion and sentiment, and the seizing of the true point of action. He was fond of modelling, which he practised with Fiammingo. For the nude, he attended the academy of Domenichino, and that of Sacchi. He studied anatomy, and drew select landscape views from nature. His pictures were comparatively small, his figures generally about a foot and a half, and seldom exceeding three feet. Though settled at Rome, he visited Paris, where he was appointed court painter. After two years' residence in that city, he again returned to Rome, still retaining his rank and pension. His colouring is generally deficient in force and carnation; the latter of a brick-dust hue, partly proceeding from his early training in the French school, and partly from the red grounds then in use. Among his principal works are the celebrated Seven Sacraments—the Death of Germanicus—the Triumph of Flora—the Martyrdom of San Erasmo—the Plague of Athens. His figures, though not destitute of character and dignity, want natural expression, simplicity, and grace; they are all cast as it were in the same mould, like coloured statues. His mode of study, formed on scientific rules and philosophic principles, was too much at second-hand and too little founded on nature. His drawing, though correct and anatomical, wants beauty, elasticity, and grandeur. In classical and ideal composition—landscape, with appropriate figures—he has never been equalled. Some of them, such as the Deluge, convey the impression of grandeur and sublimity. There is a lofty character in his rocks, in the stems and foliage of his trees, and even in his touch and execution. “Non credo,” says Lanzi, “che si esageri a dire che i Caracci migliorarono l'arte de fare paesi, e Poussin la perfeziano.”* His historical compositions, though simple, grand, and imposing, have a certain stiffness, abstraction, and symbolical character, which render them less natural and impressive. In mythological and bacchanalian compo-

* Lanzi, tom. i. p. 509.

sitions, his landscapes, figures, architecture, and accessories, are admirably adapted to the subject.

Gaspard Poussin (Dughet) an Italian by birth, was instructed in the principles of landscape by his brother-in-law Nicolas Poussin, to whom he was only second in beauty and grandeur of style. Gaspard chose for his landscapes, rich and beautiful scenery—undulating hills of easy ascent—elegant villas fitted to exclude the heats of summer and minister to the luxurious retirement of the great—tall poplars and shady planes, limpid fountains and classical architecture. Whatever was beautiful and elegant in the Tusculan and Tiburtine territories, or in the vicinity of Rome, he carefully copied; and of such materials he composed his pictorial scenery and ideal landscape. His touch is vigorous, and his leafing powerful. He painted with wonderful rapidity, finishing a picture in one day or a few hours.

Claude Lorraine (Gellée) is generally allowed to be the first of landscape painters. Inferior as he is in sublimity and classical grandeur to the Poussins, he is paramount in the representation of select and beautiful nature in all its phases and details. A landscape of Poussin's or Salvator's may be scanned in a glance; those of Claude present to the eye such a variety and multiplicity of objects for examination that a pause is necessary; distant mountains—sea coasts—shipping—lakes peopled with aquatic birds—shepherds and their flocks and herds—temples on appropriate sites—trees of the most graceful and variegated foliage—beautiful skies portraying morning, noon, and evening;—nor is there an effect of light that is not reflected in his water and skies. His atmosphere is that of the Campagna—warm, vaporous, and ruddy; his tints and colouring nature itself; his aerial perspective perfect, carrying the eye over the most distant objects. His leafing, though beautiful in the general effect, is somewhat timid and laboured; his figures are poor and insipid; occasionally he employed other artists to paint them—particularly

Lauri. In his foregrounds and other parts, there is at times an excess of detail, which, however, does not interfere with the breadth and truth of nature. Some of his finest works are in the National Gallery.

Salvator Rosa was the pupil and nephew of Caravaggio. Whether in landscape or the historical, he delighted in the wild and savage, the grand and picturesque, with hardly a ray of sunshine to illuminate his skies—gloomy forests—disrupted rocks and caverns—plains interspersed with trees, fallen, stunted, and distorted—banditti-looking figures, spirited and picturesque both in attitude and costume. The same gloomy character pervades his marine pieces. His historical pictures with small figures, such as Attilus and Regulus, exhibit great energy and variety of action, with force and harmony of colouring. Yet his talent was not limited to small figures; he painted several altar-pieces and classical subjects in large, which were powerfully composed and had great effect. His touch and handling is free and bold. He quitted Naples at the age of twenty, and settled at Rome, where he died under sixty.

These four great artists exhaust the higher branches of landscape—the grand and historical—the elevated and classical—the beautiful, natural, and ideal—the wild, savage, and picturesque. Dissimilar as their works are in style, they are evidently the genuine result of their own genius and taste: they never dreamed of imitating a style. Their works still remain standards of excellence in their respective departments.

Tempesta was the first to introduce battles into landscape. To him succeeded Jacopo, a Fleming, whose pupil Cerquozzi—called the Michel Angelo of Battles—surpassed his master. He is superior to Tempesta in colouring; but in designing horses as well as the human figure, he is less correct. Borgognone Jacopo Cortese, a Jesuit, carried this art to a perfection which has never been equalled. The Battles of Constantine, in the Vatican, first excited the fire of his genius. His compositions are not the dreams of the

cloister, or the result of imitation ; he served as a soldier in the wars, and his pictures sufficiently attest the spirit and vigour of a real combat for death or glory. We think we hear the sound of the trumpet—the neighing of the steeds—the thunder of the battle-field—the crash of the fallen—the groans of the dying. His execution was rapid, dashing, and full of colour ; hence its effect is more powerful at a distance than near.

Towards the end of the seventeenth century, the schools of the Caracci and their pupils having dwindled down to insignificance, the efficient schools were those of Cortona and Sacchi ; the former represented by Ciro, the latter by Maratta. Ciro professed to expand the imagination, and encouraged negligence ; Maratta to limit the conception, and encouraged diligence. Each borrowed from the other, and not always the best. The school of Cortona prevailed in fresco, that of Maratta in oil. Maratta, however, being appointed by Clement XI. director of the works at Rome and Urbino, became the leading artist, and gave the tone to art. Yet the decline—which had been arrested for a time by the Caracci—soon became conspicuous in his works. He was studious and industrious, minute in finishing, and designed much from Raffael, without losing sight of the Caracci and Guido. But he paid too little attention to nature and the nude ; his forms were deficient in grace and symmetry ; his colouring and chiaroscuro clouded and mannered ; his drapery heavy and opaque. Though well skilled in the mechanism of the art, the general character of his works is heaviness and insipidity. His Madonnas and compositions of saints and angels occasionally possess an air of sweetness and modesty not unmixed with dignity ; but neither his taste nor genius fitted him for the grand and elevated. After his death, his followers sustained his influence up to the Pontificate of Benedict XIV.

The only other artists worthy of notice are Raffael Mengs, and Pompeo Battoni. By Winkelmann, Mengs was regarded as a second Raffael. By Lanzi, he is allowed

to be an accomplished painter in all the mechanism and requisites of the art—in all that study, science, and perseverance could produce; but unfortunately genius and the creative power were wanting. As a writer on art, and an able critic, he is highly esteemed. “He was,” as Haydon remarks, “a bad painter but a deep critic.” Sig. Cav. Boni, in eulogising and comparing the merits of Battoni and Mengs, says, “the latter was made by philosophy, the former by nature; Battoni had a natural taste, which led him unconsciously to the beautiful; Mengs reached it by reflection and study. To Battoni was given the gift of the Graces, like Apelles; to Mengs, like Protogenes, the highest powers of art.”

The Roman school, the great glory of which was Raffael, is characterised by deep religious sentiment and aspiration—by noble and correct design—by the study of nature, founded on the antique, but keeping in view the old Christian types—by sober and dignified composition—by unrivalled passion and expression—by a chastened grandiosity of conception—by wonderful invention. The Roman school owed much to the Florentine, but it improved on what it borrowed. The same uniformity of style extended to Latium, Saburnum, and the patrimony of the church—Umbria, Piceno, and Urbino. But as many strangers from other cities and schools flocked to Rome to study under Raffael in the academy of St Luke, there was a considerable variety of style. In colouring it was inferior to the Venetian and Lombard schools, but that inferiority is much less marked in Raffael than in his followers. On the whole, its colouring may be characterised as chaste, sober, and unobtrusive—neither the most brilliant nor the weakest, there being always an infusion of Lombard and Flemish to prevent its deterioration.

VENETIAN SCHOOL.

TITIAN, (Tiziano Vecelli) was the truest and closest imitator of nature. Gifted with a powerful and universal genius, he excelled in every department, whether historical, religious, classical, portrait, or landscape. Trained under Sebastiano Zuccato, and then under Giovanni Bellini, he at first acquired a style of dry outline, and minute imitation of nature; inasmuch, that in elaborate finish, he even surpassed the works of Albert Durer. He soon, however, abandoned that style for the breadth and impasto—the rich and varied colouring of his former fellow-pupil, and afterwards rival, Giorgione. Some of Titian's pictures at this period resemble so closely those of Giorgione, as to be mistaken for his. But he soon formed a style of his own, less grand and vehement, yet more soft and unaffected, which captivates, not by novelty or contrast, but by the genuine simplicity and truth of nature. The Bacchus and Ariadne in the National Gallery is a fine specimen of his golden manner. It was the most celebrated of a set of pictures, painted for the Grand Duke of Ferrara, which spread his reputation throughout all Europe. In 1523, he painted the famous Battle of Cadora, between the Venetians and Imperialists, for the Sala of the great council at Venice. This magnificent work was destroyed by fire, but fortunately a print had been engraved from it by Fontana. His San Pietro Martire, painted for the church of San Giovanni di Paolo, has been universally regarded as his *chef-d'œuvre*. The composition is simple, and the figures few, yet, in spirit, action, grandeur, deep interest, and powerful effect, it is not surpassed by any master. Like all the Venetian artists, Titian began at once to copy from nature without much preparatory aid from anatomical science or the antique, nor was he sensible of his deficiency till he visited Rome. Then, indeed, like a man of true genius and candour, he instantly set about studying anatomy, the antique, and the

works of Buonarotti and Raffael. It was after such discipline and study, that he produced his *San Pietro Martire*, which occupied him eight years. The best proof of the high value set upon it by the Venetian Senate is their passing a decree, that any attempt to remove it should be punished with death. It is painted in his golden manner. In all the requisites of colour, form, and chiaroscuro united, it is perhaps the most perfect picture that exists. In the forcible language of Mr Haydon,—“The terrific gasping energy of the assassin, who has cut down the monk; the awful prostration of the monk, wounded, and imploring Heaven; the flight of his companion striding away in terror, with his dark mantle against a blue sky; the towering and waving trees, the entrance as it were into a dreadful forest; the embrowned tone of the whole picture, with its dark azure and blue sky, the distant mountains below, and splendid glory above, contrasting with the gloomy horror of the murder; its perfect, though not refined drawing; its sublime expression, terrible light and shadow, and exquisite colour; all united, render this the most perfect picture in Italian art.”

Improved as he was in design, he never acquired a thorough knowledge of the muscles, nor did he always give ideal beauty to his contours; yet his figures possess a wonderful truth and character, and a certain senatorial dignity. He painted innumerable pictures, religious, classical, and mythological, many of which he repeated, not from want of genius, but from the extraordinary demand on the part of the public to possess them. In landscape backgrounds, he has never been equalled; nor did he apply them as mere ornament, like many who were conscious of their skill in that branch; he made them strictly subservient to the story of the picture, as in the gloomy forest of the *San Pietro Martire*. In portraying the human countenance, expression, and character, his superiority is universally admitted. His portraits are very numerous, including personages the most celebrated in Europe for dignity, rank, and learning; the Emperor Charles V.—Francis I.—Pope Paul

III.—Prince Ottavio—Cardinal Farnese—Pope Leo X.—Solyman the Magnificent, &c. By the invitation of Cardinal Farnese, he visited Rome in 1548, and was lodged in the palace of the Belvidere. He visited Spain twice. During his first visit, which was prolonged to three years, he executed those admirable pictures, including the celebrated Venus del Prado,* which have thrown a lustre over the royal collection of that country. On his second visit, he received distinguished honours from the emperor, who not only created him a Count Palatin of the empire, but conferred on him the order of St Jago with a pension—besides a handsome present for every picture he painted for the Court. He afterwards painted some of his finest works for the gallery of Philip II. In 1553, he was invited to the court of Inspruck, where he remained five years, and painted the portraits of Ferdinand, his Queen and family.

Titian had few and simple colours on his pallet, but he knew how to combine and contrast them to the greatest advantage. When light and shade were insufficient to produce the effect intended, he adopted an ideal method of his own; he either applied simple tints taken from nature, or artificial ones to produce illusion. In the nude, he avoided masses in shade and deep shadows, which, however true to nature and favourable to relief, are destructive of the grace and delicacy of the carnations. He adopted a style less natural and more ideal, by using various degrees of middle tints for the flat portions, which were left in a kind of uncertain sweetness, and marking strongly the eyes, nose, mouth, and extremities. The variety of colours he used, one over the other, appears an accident of nature, while it is the most dexterous art. In perspective, he was very eminent. He was the first who availed himself of an ideal harmony in the colours of his draperies; nor was he less skilled in giving

* Philip IV. made a present of this picture to Charles I. of England, which formed a part of his magnificent collection. It was afterwards purchased from the Commonwealth by Philip IV., and again returned to Spain.

grace, clearness of tone, and dignity to his shades, middle tints, and lights; distinguishing with infinite variety of tints the various complexions and carnations. In general he imagined a chastened light from on high, which admitted of various gradations of middle tints. His pictures possess a peculiar internal light or brightness supposed to result from the clear or tempera grounds, and colour placed above colour, so as to produce an effect of a transparent veil.

Titian had few pupils properly so called, though he had many imitators. Whether from jealousy of rivalry, or dislike to the drudgery of teaching, he was reserved, harsh, and uncommunicative. He persecuted Paris Bordone, because he presumed to imitate his style, and for the same reason drove Tintoretto from his studio. He insidiously persuaded his brother to relinquish the profession, and become a merchant, because he showed an extraordinary talent for painting. His great rivals and contemporaries were Tintoretto, Pordenone, and Veronese.

Tintoretto formed the bold project of combining the colouring of Titian with the grandeur of design of M. Angelo. He copied the works of the former, and studied casts from the statues of the latter, as well as the antique, which he often designed by torch light, in order to produce a strong effect of chiaroscuro. Like many of the Italian painters, he hung up models of wax or clay in different attitudes to study for foreshortening; and he likewise placed the same models carefully draped in boxes of card, to observe the effects of light and shadow. Nor did he neglect anatomy and dissection. With such qualifications, he possessed a powerful and daring genius—characterised by Vasari, as “*il più terribile che avesse mai pittura*”—combined with a fire of imagination hardly ever surpassed. But what are genius, science, and the highest qualifications, without judgment, diligence, and taste? Ambitious of distinction, he undertook more than he could accomplish. Reckless and rapid in his execution, he gave loose to his wild and fertile imagination without study or selection. If he copied

from nature, it was from the brawny watermen and porters of Venice, who might be seen in his compositions figuring as saints and apostles. The result was incorrectness, vulgarity, and coarseness of expression, strained and forced attitudes, affected distortion and foreshortenings, without meaning or object. His forms are too taper and elastic. In colour, he is often harsh and gloomy, with exaggerated contrasts of light and shade. Instead of following the practice of Titian, who painted on white grounds, he preferred those of a dark hue, which partly accounts for the dismal and lurid tone of his oil pictures. Yet was he a great and original genius. In spite of his numerous faults and extravagances, his compositions are grand and noble, full of elevated ideas. In his landscapes, there is a brilliancy of colouring, a vigour and impetuosity of pencil, for which he is greatly celebrated. In portrait, he is often excellent, almost vying with Titian. His most celebrated works are the Miracle of the Slave, the Crucifixion, and the Universal Judgment, which exhibit extraordinary power and sublimity. He painted both in oil and fresco, the latter often remarkable for depth and richness of colouring.

Among the followers of Giorgione, one of the most celebrated was Il Pordenone. (Licinio Cav. Gio. Antonio da Pordenone.) Though he had never visited Florence or Rome, he excelled in invention, design, spirit, mechanism of colour, rapidity of execution, powerful relief and *chiaroscuro*. Other followers of Giorgione imitated more or less his manner; but Pordenone resembled him in genius and vigour. He painted many pictures in oil-colour of great merit, but his greatest excellence was in fresco, in which he executed many works at Friuli, Mantua, Genoa, Cremona, and Florence. Some of them, it is true, like many others by the Venetian painters, are sketchy and almost slovenly; but still they exhibit a mind capable of grappling with all the difficulties of the art. Others again, such as those of *Sta Maria di Campagna*, and the *Sposalizio di S. Caterina* in *Piacenza*, are carefully finished, and of the high-

est excellence, both in colour, composition, and design. Indeed, he has carried force and brilliancy of colour as far as it is possible. In aerial perspective, he cannot be surpassed.* His female figures are often strikingly beautiful, and his general forms noble and well-defined. The keen rivalry between him and Titian, benefited both—a rivalry reflecting no small glory on Pordenone, as it secured to him the next place after Titian in an age so fertile in great artists.

Paolo Veronese (Caliari)—less select in his compositions, and less delicate in his colours than Titian—possessed neither the sublimity nor fire of imagination of Tintoretto. But he had the merit of forming a new, magnificent, and decorative style, founded on nature, not deficient in character and senatorial dignity, and peculiarly adapted to the gorgeous splendour, rich ornament, and characteristic voluptuousness, of the Queen of the Adriatic. To give effect to this style, ample space was required; and that space the lofty and sumptuous palaces of Venice supplied. His genius was noble, magnificent, and pleasing. He was equally great in oil-colour and fresco. In the former his greatest and most celebrated work is the *Marriage of Cana*, now in the gallery of the Louvre. He painted many *Last Suppers* and *Banquets*, varied in their composition, but all excellent. In these works may be seen rich and picturesque architecture in perspective—numerous figures, clothed in sumptuous vestments, full of spirit, dignity, and grace, with the apparatus and accessories of festal pomp, portrayed in glowing colours under the bright effulgence of a Venetian sky. Such beauties almost compensate his frequent errors in design and costume. Of his historical pictures, the family of Darius presented to Alexander, is remarkable for its splendour and affecting expression. But it is impossible to appreciate either Tintoretto or Veronese without having seen their magic power at Venice. Some of Veronese's finest frescos are partially injured by damp and

* For critical remarks on his frescos and mechanism, see *Art-Union*, No. 59, p. 286. Mr Wilson's Report on Fresco Painting.

other causes, while those at Verona are well preserved. On visiting Rome and witnessing the *chefs-d'œuvre*, ancient and modern, of that city, he felt his powers expand and his confidence increase. Of his poetical and allegorical pieces, the Apotheosis of Venice is a beautiful specimen. Venice, raised aloft in regal state, is crowned with Glory, celebrated by Fame, courted by Honour, Liberty, and Peace. Juno and Ceres appear as symbols of grandeur and plenty. On high is seen magnificent columnar architecture; lower down, on a terrace, a multitude of matrons with their lords and sons in robes of state—in the middle ground, warriors on horseback, arms, ensigns, prisoners, and trophies of war. This picture is a compendium of those beauties with which Veronese fascinates the eye.

Some have attempted to defend his use of modern vestments in ancient subjects, on the plea that the tunics and mantles of the ancients would have been monotonous and tiresome in great compositions. But, as remarked by Lanzi, an artist who is conversant with the bassi relievi and statues of antiquity will find no difficulty in varying such compositions. Though Veronese is in a certain sense a materialist, like most of his countrymen, and his design imperfect and destitute of any portion of Grecian ideality, yet his imitation of nature is select, not servile; and there is a spirit, air, and graceful dignity about his heads and cartoons, which may be said to be ideal. His works, too, whether historical, religious, or mythological, show no inconsiderable imagination and poetic genius. It must be admitted, however, that his style, with all its beauties and fascinations, contained the seeds of corruption, which, with the mannerism that latterly grew upon him, led to a rapid degradation among his imitators, who had neither his genius nor taste. Batista Moroni, the pupil of Moretto, painted many historical and other pictures, but he was inferior to his master in invention, composition, and design. He was, however, celebrated for his portraits which, in truth, spirit, and vitality, are only second to those of Titian. The

school of the Bassani was formed on Giorgione and Titian. Their colouring, though mannered, is striking and effective, from the contrast of light and shade, and the peculiar touch and impasto. In composition they are deficient in taste and refinement; nor do their subjects go beyond villagers and rural scenes; yet there are some of a higher class, particularly landscapes, which have a powerful effect. Most of their pictures are of small size. The arts of mosaic and painted glass were about this time brought to great perfection.

Palma the younger is emphatically characterised by Lanzi as the last painter of the good, and the first of the bad age. Having received the rudiments of art from his father Antonio, an indifferent painter, he employed himself in copying the works of Titian. The Duke of Urbino took him under his protection, and carried him to his capital. From thence he went to Rome, where he remained eight years, designing from the antique, copying M. Angelo and Raffael, and especially the chiariscuri of Polidoro, who was his favourite model. Next to the latter, he imitated the slender figures of Tintoretto. His great talent was facility, which degenerated into slovenliness. Yet some of his pictures are rich in figures, and full of beauty, variety, and expression. His tints are fresh and pleasing, less gay than those of Veronese, and more lively than those of Tintoretto. He possessed qualities of nature and art which pleased the eye, but paved the way for the worst stage of Venetian art. The first quarter of the seventeenth century was marked by a growing degradation of taste, till the art became almost extinct in the hands of the Tenebrosi and mannerists. Canaletti, whose works are well known in this country, was a man of genius, and unrivalled in his own peculiar department.

The predominant feature of the Venetian school is a style of colouring the truest, the most brilliant, and the most applauded of all the Italian schools. Nor does it appear to

have been the result of any secret manner of preparing their colours; since Giorgione and Titian used, according to Lanzi, the common colours of the shops within the reach of every purchaser. The Venetian pencil is remarkable for its impasto and touch—the greatest truth in the carnations, as well as the accessories of the figures,—imitating beautifully velvets and all kinds of stuffs, gold, silver, metals, &c. In back-grounds of architecture and landscape it is unrivalled. In portrait, which is highly decorated, it has no competitor. Though inferior in design to the Florentine and Roman schools, it must not be supposed that it was deficient in the other requisites of painting. The designs and cartoons preserved in collections prove that its artists adopted the same method as the other schools. This school preferred vast compositions which surprise by their gorgeous architecture and accessories, well imagined and composed, with characteristic figures, as in the magnificent scenes of Veronese. There is no school that delights so much the eye of the learned and unlearned—that transports the imagination by the novelty and magic of representation. This style has been designated the ornamental, as distinguished from the historical.

LOMBARD SCHOOL.

THE early history of Coreggio (Antonio Allegri) is veiled in impenetrable obscurity, notwithstanding the numerous authors who have written on the subject. Even the more recent researches of Tiraboschi, Pungileoni, and Lanzi, have failed to throw any new light, resulting as they do in mere traditions, hypothetical inferences, and loose conjectures, unsupported by evidence, and at variance with Vasari and other writers. It is alleged by Vasari that he was of humble parentage, of a timid disposition, and exercised his profession amidst poverty and difficulties, borne down by his family, consisting of four sons; that he was as

miserable as it was possible to be, and at last died of a fever, caught by carrying on his back the price of his picture in copper. All this is disputed by Scannelli and Orlandi, who affirm that he was wealthy, of a good family and handsomely remunerated for his works, having left a rich provision to his family. Lanzi is of opinion that Vasari has been guilty of exaggeration, but that, compared with the munificent remuneration bestowed on Raffael, Buonarrotti, and Titian, he was to be commiserated. He reports a tradition that he received his first elements of education in Coreggio, his native place, from his uncle Lorenzo; and according to Vedriani, frequented the school of Francesco Bianchi in Modena—that he then practised sculpture, and along with Begarelli executed the group of Pieta in S. Margherita, of which the three most beautiful figures are ascribed to him. On this slender foundation, coupled with the peculiar character of his style, his biographers transfer him without ceremony to the academy of Mantegna in Mantua, while the discovery since made, that Mantegna died in 1506, renders such a supposition impossible. Lanzi conjectures that his first manner was derived from the works of Mantegna in Mantua; Mengs, De Piles, Resta, and others, are of opinion that he visited Rome, and then studied the antique and the works of M. Angelo and Raffael. Nay, one of them goes so far as to assert from the resemblance of some of the foreshortenings in Buonarrotti's Last Judgment to those of Coreggio's great work on the Cupola of Parma, that he had actually copied them from the Last Judgment *long before it was painted!* Another annotator will have him resident at Rome in quality of assistant to Raffael, and then sends him back to Lombardy on Raffael's death in 1520. Vasari, Ortensio, and others, deny that he ever was at Rome. Lanzi leans to this opinion, and thinks he must have acquired a knowledge of the antique from plaster casts. And, to crown the mystery, there is no authentic portrait of him extant, nor is there any tradition that one was ever painted either by himself or others. All that is

really known of this great artist is, that he died at the age of forty.

But if his history is involved in obscurity, his principal works still remain to attest a genius of the highest order, chastened by innate modesty, purity of taste, sound and vigorous judgment. He possessed an ideality, sweetness, and power of expression, only surpassed by those of Raffael. Indeed Raffael and he are the only masters to whom the appellation "divine" has been almost exclusively applied. When we consider the comparatively barbarous state, as regards art, of the province which gave him birth, and how little he owed to foreign aid, his splendid and brief career seems most wonderful. In design, he was less learned than M. Angelo, and less comprehensive than Raffael. Algarotti accuses him of not being always correct in marking the contours, which is denied by Mengs. The Caracci admired his design as large, elegant, and select, and took him for their model. He delighted in undulating lines, avoiding the straight and angular. He showed great superiority in the management of draperies, both in their masses, and contrasts in great compositions. His youthful heads are beautiful, and perfectly natural, radiant with smiles and unaffected simplicity. Rarely does he introduce a figure, head or arm, that is not gracefully inclined, partially bent, or foreshortened from above or below. To this grace of form, he adds colouring remarkable for its brilliancy, harmony, and rich impasto. In the latter quality he approaches Giorgione; in tone, Titian: in the degradations he is, according to Mengs, superior even to both. His pictures, like those of Titian, possess an internal light. In every variety of chiaro-scuro and aerial perspective,—in the disposition of his masses of light and shade,—their infinite gradations, oppositions, and reflexes,—he is unrivalled. Of such qualities, his Sebastian of the Dresden Gallery—a large composition of the Virgin, Child, and groups of angels and other figures—is an illustration. As to his far-famed Magdalene and Notte in the same Gallery, we are informed

by M. Burtin, that these pictures were so much injured by Reedle, one of the former directors of the Gallery, who covered them with oil instead of varnish, that, though the oil was afterwards removed to prevent total destruction, they have lost all their former glazings, and are but a wreck of what they were.

In the expression of grace, sweetness, tenderness, and rapture, as well as sorrow and suffering, he has never been excelled. His angels, women, and infants, are touching and enchanting — nor does the lovely smile of his female countenances ever fall into the simper and affected, as we find in many of his imitators. If we seldom find force or energy in his compositions, it is not from want of power, as is proved by the executioners in his *Martyrdom of S. Placido*. In his *Ecce Homo* of the British National Gallery, what can exceed the gentle suffering and manly beauty of Christ,—the tender and agonised sympathy of the Virgin? “It is the very Christ who commanded by submission; without weakness beautiful; without effeminacy tender; without taint the personification of love. His hands, his shoulders, his beard, his hair, belong to that divine being who vanquished sin by yielding to torture. It does not seem painted, but as it were spread upon the canvass.”* In invention, he is accused of infringing unity by representing his subject in separate parts. In composition he is powerful, of which his celebrated cupola of Parma is an example. Yet is there a certain mannerism and monotony in the air and expression of the heads and mode of arranging the chiaroscuro which recurs in all his compositions. He wants the comprehensive force, passion, grandeur, and variety of Raffael; but in colour, light, and shade, is much superior. Mengs, in comparing Raffael, Titian, and Coreggio, gives the second place after Raffael to Coreggio in portraying the emotions of the mind, though he considers him inferior to Titian in representing the effects of the body. He was equally great in fresco as in oil-colour. In the

* Haydon.

latter, his pictures are highly and delicately finished without losing their breadth; in the former he produces wonderful breadth and effect with few touches and little labour. The leading characteristic of his style is grace and harmony. His *chef-d'œuvre* in fresco, the cupola of the Duomo of Parma, is much injured by damp. Among his other works may be mentioned,—the Descent from the Cross—the St Catherine—Christ in the Garden—Venus and Mercury. When it is recollected that his great work of the cupola, with all its nude, complicated foreshortening, varied attitudes, and beautifully arranged drapery, was executed before the Last Judgment of Buonarrotti, wonder almost rises to the miraculous. The great proportion of the works of Coreggio, like those of his illustrious contemporaries, were of a religious character.

Coreggio left no pupils of any eminence, or who approached him by many degrees. But students having resorted to Parma from various quarters to study his works, his influence extended over the different schools of Italy. His principal imitators were Lanfranco, Cortona, Giordano, and Parmegiano. Parmegiano attempted to combine the design of M. Angelo with the grace of Coreggio. He has much beauty with a great deal of affectation and peculiarity of drawing, which is not always correct. He died at the early age of thirty-seven. Giorgio Gandini—called Del Grano, if we are to believe Orlandi—was not only a scholar of Coreggio, but enjoyed the advantage of having his pictures retouched by him. Be this as it may, his works, which were numerous in Parma, were highly esteemed for impasto, relief, and sweetness of touch, although occasionally somewhat capricious. The best proof of the estimation in which he was held by his fellow-citizens, is, that he was commissioned by them to paint the tribune of the Duomo in the room of Coreggio, who had engaged to do it, but was prevented by death. The same cause was the means of transferring the work to a third—Girolamo Mazzuola—who was not equal to such an undertaking.

About 1570, the school of Coreggio having become superannuated and inefficient, it gave place to that of Bologna and the Caracci. This great revival owed its rise to Lodovico Caracci, a youth who from his earliest years seemed to be of a sluggish intellect, and had been trained to grind colours rather than to mix and apply them. Fontana, his master in Bologna, and Tintoretto, under whom he studied in Venice, advised him to abandon painting as a profession for which he was altogether unfit. Even his fellow pupils applied to him no other epithet than the blockhead. Every thing conspired to discourage and mortify him. But these very obstacles and opprobrious taunts, so far from disheartening him, only strengthened his resolution, and concentrated his energies. His apparent slowness was not the result of a limited understanding, but of a profound penetration. Following out his resolution, he studied the most celebrated masters of Bologna and Venice, then visited Florence, where he improved his taste by the works of Lionardo, M. Angelo, Bartolommeo, and Del Sarto, aided by the lessons of Passignano. Nor did any thing tend more to enlighten the young Lodovico than the disputes between the partisans of the old and the followers of the new style ; from which he obtained a knowledge of the true causes of the fall of art. From Florence he removed to Parma, where he devoted himself to the works of Coreggio and Parmegiano. Having returned to Bologna, he induced his two cousins, Agostino and Annibal, the sons of his paternal uncle Antonio, a tailor, to become painters. Agostino was already placed in the atelier of a jeweller, then the great seminary for engraving and design ; and Annibal, bred a tailor, was an assistant to his father. In disposition and habits, the two brothers differed widely from each other. Agostino, devoted to literature, science, and philosophy, was refined in his manners and ideas ; Annibal, pretending to nothing beyond reading and writing, had a certain innate ruggedness which inclined him to taciturnity, or when he did speak, to indulge in ridicule, scorn, and

wrangling. Now embarked in the same profession, they showed no symptoms of agreement or co-operation; Agostino was cautious and studious, difficult to please, slow in resolving, but once resolved, there was no obstacle he would not confront and overcome; Annibal, impatient of delay and reflection, sought every mode by which he might escape the drudgery of art. Lodovico was accustomed to say, that to the one he applied the spur, and to the other the rein. In conformity to this principle, he placed Agostino with Fontana, a master of great facility and rapidity of execution; and retained Annibal in his own studio, where he could better check his ruling propensities. Thus did he keep them asunder in the hope that age would soften down their enmity.

In 1580 this hope was realised, and he carried them to Parma and Venice. Agostino, besides his proficiency in various departments of literature, improved much in design. Before leaving Bologna, he made such progress in engraving under Dominico Tobaldi, and in Venice under Cort, that he was called the Marc Antonio of his age. Annibal, who confined his attention exclusively to painting, profited by the works and conversation of the great artists of the Venetian school, and made beautiful copies from Coreggio, Titian, and Veronese, besides executing compositions of his own after their styles.

On returning to Bologna, the three Caracci commenced their professional career. For a long time they had to contend against the most determined opposition on the part of the old established painters, who severely censured their first work—certain fables of Jason on a frieze of the Casa Favi—as deficient in accuracy and elegance. The artists of Rome, especially those who were decorated with honours and diplomas, and eulogised in verse, added the weight of their influence to this censure, which was echoed by their pupils and followers, and again re-echoed by the populace with a loudness and fierceness which confounded and alarmed the Caracci. Lodovico and Agostino were on the point of

yielding to the current and returning to the old styles, had they not been dissuaded by Annibal, who urged them to oppose to clamour, and the enervated productions of their opponents, works executed with vigour and truth. The advice was followed, and the result proved successful. To facilitate and accelerate their object, they saw the necessity of bringing over to their views the students of art ; to effect which, they opened an academy of painting, furnishing it with casts, designs, engravings, and introducing schools of the nude, anatomy, perspective, and other requisites of art. This celebrated academy was conducted with an ability, enthusiasm, and good feeling, which soon rendered it universally popular. What powerfully contributed to its success, was the extreme severity of Dionisio Calvart, who, for the most trifling fault, would punish and beat his pupils. Guido and Domenichino left Calvart and entered the academy of the Caracci ; and so did Il Panico from the school of Fontana. From all quarters the most promising young artists flocked to it, followed by a crowd of students, insomuch that the other schools and academies were either shut up, or left in solitude. Every name gave place to the Caracci : it was they who received the most honourable commissions ; it was they who enjoyed the highest repute. Their rivals, crest-fallen, changed their tone, especially when the great hall Magnani was thrown open—the triumph of the Caracci. It was then that Cesi declared he would follow the new manner, and that Fontana lamented he was too old to adopt it ; Calvart alone with his usual bitterness persisted in his abuse.

The fundamental principle of the Caracci was the study of nature and the antique, combined with the works of the great masters, modified according to the genius, talents, and taste of the pupils. They sometimes imitated the styles of the different masters in separate figures, and at other times amalgamated them as it were into one composition. In design they were very eminent ; Agostino and Annibal having studied the antique at Rome. Even Lodovico, who

had not that advantage, showed by his works that he was not unacquainted with it. They imitated Coreggio in the large contours and general design, but neither adopted his equilibrium of concave and convex, nor the foreshortening and throwing back of the heads with a smile, so common with Parmegiano, Baroccio, and Vanni. They took their heads from nature, and improved them by the general ideas of beauty. Thus the Madonnas of Annibal, painted on copper, exhibit a peculiar original beauty and grace, derived from his studies. The same practice was adopted by Lodovico. In the nude they were very learned, being admirers and imitators of Buonarotti. Of naked figures they availed themselves more sparingly than the Florentines, and more freely than the other schools. In drapery, they aimed less at minute labour and richness, than grandeur of fold and shape; nor did any school design mantles so ample and graceful, and arranged with such dignity. In oil-painting, though they studied Coreggio and the Venetian school, they were less successful. Whether it was the fault of the grounds, the use of oil, or the preparation of the canvass, their pictures, particularly those of Lodovico, are often dirty, opaque, and much injured. It is very different with their frescos, which exhibit a bravura of brush rivalling Veronese—of which their great fresco works in the Casa Magnani, the Palazzo Farnese at Rome, and at Bologna, are examples.

Of the three Caracci, Annibal was perhaps the greatest painter, Agostino the greatest genius, and Lodovico, who had the merit of training his cousins, the greatest master. Agostino painted comparatively little, being chiefly occupied in engraving, in which he acquired great celebrity. Some of his paintings are much celebrated—for example, his Communion of San Girolamo, and the Cefalo and Galatea of the Farnese—to which may be added a head of the Saviour as Judge, with an expression at once sublime and terrible. In invention he was greater than the other two; in design he was even thought superior; and it is certain that when

engraving, he often improved and corrected the contours of the originals. In Lombardy, Annibal distinguished himself in whatever style he chose to adopt. According to Mengs, his first works display the appearance rather than the reality of Coreggio's style. His visit to Rome in 1600 was the means of aggrandising his manner and improving his forms, by studying Raffael and the antique; yet always retaining a portion of Coreggio's style. His great work already referred to, is that of the Farnesian Palace. The subjects are both classical and allegorical, consisting of various compartments gracefully varied by ovals, Telamoni of stucco, and chiariscuri in which we recognise his studies of the Farnesian Hercules and Torso. All breathes Grecian elegance, Raffaelesque grace, the study of Buonarotti, the liveliness, force, and colour, of the Venetian and Lombard schools. The colouring is as fresh and well preserved as if it had been recently executed. Haydon rather harshly and unjustly alleges that it is excellent in every thing but nerve and genius.

The three Caracci, the last eminent masters of Italian painting, prolonged for a few years the influence of their school by their pupils Domenichino, Albani, Guido Reni, and Lanfranco. Of the latter, Domenichino and Guido were the most distinguished; nor would it be easy to decide which is the greater artist, though it has been alleged that Guido was the greater genius, from exciting the jealousy of Annibal as well as Lodovico. Guido showed in youth a rare talent for art; was proud and ambitious of distinction, and aspired to something new and grand. In consequence of a hint thrown out by Annibal, he resolved to adopt a style the very reverse of that of Caravaggio; instead of a concentrated and falling light, he chose one open and brilliant; to the fierce he opposed the tender; to his dusky contours the clear and distinct; to his low and vulgar forms the beautiful, graceful, and select. Beauty, grace, and sweetness were his aim, and he sought them in design, touch, and colouring. He began by making use of white lead—a colour dreaded by

Lodovico—from the conviction that it was durable, which turned out to be well-founded. But it excited the scorn of his pupils, as if he had presumed to separate himself from the Caracci, and to return to the feeble and nerveless manner of the past century. Nor was such remonstrance without effect. Yet he adhered to the principles of his school, but tempered it by the admixture of more tenderness; and, by gradually increasing the latter quality, he reached, in a few years, that style of delicacy and sweetness which it was his object to attain. He had consequently two manners—the first, in the opinion of Malvasia, the more pleasing—the second the more learned. In neither did he lose sight of the facility which conferred a charm on his works: and, above all, he delighted in beauty—more especially of youthful heads. His study of the beautiful was formed on select nature, Raffael, and the antique statues, medals, and gems. The Venus de Medici and Niobe were his favourite models. Nor did he overlook the beauties of Coreggio, Parmegiano, and Veronese. Like the Greeks, he formed an abstract and ideal beauty of his own, which he modified to suit his purpose. In copying from common nature, which he occasionally did, he so improved and beautified it as to attract admiration. The same principle he applied to drapery and the nude. Neither grief, sadness, nor terror impairs the beauty of his figures; he turns them on every side, places them in every attitude, yet are they still beautiful. What variety in this beauty! in the airs of his heads, the style of the hair, the folds of the drapery, the arrangement of the veils and vestments! He shows equal variety and nature in the heads of old men, animating them with bold and expressive touches and few lights. Some of his paintings are of inferior merit, not from want of ability, but from carelessness and haste, to supply his losses at play, to which he was much addicted. Yet, with all his genius and excellence, it must be confessed that the constant repetition of sweetness and smiles, however varied, wearies the eye and palls upon the taste. If Caravaggio went to the extreme in coarseness,

materialism, and fierceness, he goes to the other in ideality, beauty, and delicacy.

Domenichino (Domenico Zampieri) seemed at first of a sluggish genius, but was profound, accurate, and diligent. He is correct in design, true in colouring, rich in impasto, and learned in the theory of the art. After some years' study in Bologna, he visited Parma, then went to Rome, where Annibal, having completed his instruction, placed him among his assistants. Like Paul Veronese, he introduced beautiful and appropriate architecture. His compositions, attitudes, and expressions are so just and true to nature, that they tell their own story without the aid of an interpreter. Among his most celebrated works are the Flagellation of St Andrew, the Communion of S. Girolamo, and the Martyrdom of St Agnes. The S. Girolamo is generally reckoned the best picture in Rome after Raffael's Transfiguration. An imitation of Coreggio may be detected in his attitudes, but the forms are different. If he excels in oil-colour, he is still greater in fresco. Incredible as it may seem, such works were so vilified and abused by his contemporaries, that he was thrown out of employment, and on the point of abandoning painting for sculpture. In invention he was not so great as in the other branches of the art. Diffident of his own powers, he was in the practice of borrowing from other masters, some not the most eminent, which exposed him to the bitter censure of his rivals and the imputation of plagiarism. Lanfranco, his chief detractor, made a parade of his own fertility of invention and celerity of execution, contrasted with the slowness and irresolution of his rival. But if Domenichino was an imitator, he was not a servile one; if he was slow in execution, his works have stood the test of time and impartial criticism; while those of his detractors have fallen to their proper level, his have proportionally risen in estimation.

Francesco Albani adopted the same principles and trod the same path as his intimate friend Domenichino. They resembled each other in general style and colouring, only the

carnations of Albani were deeper, and his colours less affected by his grounds. In originality of invention he is superior to Domenichino; and in representing females and children, he surpasses, in the opinion of Mengs, every other painter. He delighted in subjects from the ancient mythology—Venus Asleep—Diana in the Bath—Danaë—Galatea and her Sea Nymphs—Europa and the Bull—with Cupids weaving garlands or drawing the bow, and other graceful accessories. He was designated the Anacreon of Painting. He occasionally veils his subject in an ingenious allegory, as in the four ovals of *The Elements* in the Borghese palace, which he repeated in the Royal Gallery of Turin. His pictures were frequently of the cabinet size. He was the husband of a beautiful wife and the father of a numerous family, remarkable for their beauty, who were always at hand to furnish him with models. He introduced architecture and landscape, the latter full of verdure, freshness, and serene beauty. He often repeated his compositions, making his pupils copy them, and afterwards retouching them with his own hand. His religious pieces were few, and in the same taste; troops of ministering angels supplied the place of the Cupids. The school of his rival Guido censured his style as weak and effeminate, inelegant in his male, and monotonous in his youthful figures. There are, however, several of his paintings, in oil as well as fresco, in different parts of Italy—at Florence, Bologna, Osimo, Rimini, &c.—which prove that he had the talent for works of a higher style, though his inclination led him to a humbler department.

Guercino (Francesco Barbieri) is generally classed in this school, from a tradition that, when a youth, he had received instruction from the Caracci, and copied a picture by Lodovico. But, more attached to the style of Caravaggio than to that of the Caracci or the Venetian, he adopted strong contrasts of light and shade, producing wonderful relief, without harshness. He imitated Caravaggio's dingy contours; piqued himself on his celerity; and adopted half figures in his historical compositions. His design, though

correct, never reaches elegance or grace. He had many of the requisites of a great master; and had his colouring been more mellow and harmonious, and not so much of the brick-dust hue, he would have held a high place in the art. Yet in draperies and vestments in the Venetian style, as well as in landscape and other accessories, his colouring is unexceptionable. He had three manners: The first, with strong contrasts of light and shade, like Caravaggio—the heads and extremities less studied—the carnations of a yellow hue. The second, the most esteemed, was the result of his acquaintance with the different schools of Bologna, Venice, and Rome—strong and brilliant contrast of light and shade, combined with great sweetness and relief. Hence he was called the magician of Italian painting. The third is an imitation of Guido in the air and expression of the heads. Beautiful as are some of his pictures in this style, they want that energy and force for which he was so celebrated.

Lanfranco, one of the distinguished pupils of the Caracci, who followed Annibal to Rome, has been already noticed under the Roman school.

A few years before the opening of the eighteenth century, the schools of the Caracci and their pupils being worn out, the art again fell into degradation. Pasinelli and Ciguani attempted to introduce two rival styles; the former to combine the design of Raffael with the fascination of Veronese; the latter the beauty and grace of Coreggio, with the learning of Annibal. The style of Ciguani became the favourite, though without exciting any jealousy on the part of Pasinelli and his followers. It was about 1708 that Pope Clement XI. founded the first state academy in Bologna for reviving art, but, as usual in such cases, it produced an opposite result. In a letter, dated 1733, Balestra mourns over the fall of all the Italian schools.*

* “ Il Balestra in una sua lettera del 1733, ch'è inscritta fra le Pittoriche al tomo ii., compiangeva il decadimento di tutte le scuole d' Italia traviate dietro a cattivi metodi.”—Lanzi, *Scuola Bolognese*, epoca quarta.

The Lombard school, partaking, as it did, of the style of various masters—Lionardo da Vinci at Milan ; Mantegna and Giulio Romano at Mantua ; Coreggio at Parma ; the Caracci at Bologna ; is distinguished by a majestic and grandiose taste, flowing contours, rich and beautiful expression, graceful airs of the head, a full and free pencil, a colouring mellow and approaching the natural, when not opaque or dingy :—as regards Coreggio, more especially, a design, not remarkable for its correctness, but large, elegant, and waving ; airs of the head graceful and smiling, somewhat at variance with grief and violent emotion ; delicate touch ; high lights of strong impasto ; the carnation somewhat deficient in transparency ; a perfect knowledge of foreshortening, chiaroscuro, reflexes, glazing, and harmony ; a liquid and flowing pencil ; the objects well detached from the ground ; light united to light, and shade to shade, with much skill. It is the more difficult to define the character of the school of Bologna, as it was the leading maxim of the Caracci, the founders of that school, to combine together the imitation of the best masters, and to recommend each pupil to follow that style to which nature guided him. Hence resulted many different original manners.

REFLECTIONS ON THE ITALIAN SCHOOLS.

No sooner had death closed the career of the great masters, than a decline, more rapid than its rise, took place over all Italy ; and though checked for a time by the Caracci and their pupils, it again resumed its influence till the art relapsed into a still lower degradation.

The perfection of Grecian art has been justly ascribed to the genius and creative powers of her artists having been exclusively directed, from the infancy of art, to the personification of deities, heroes, and compositions of national grandeur.

In like manner, may we not infer that Italian painting owes its excellence to a similar cause—to the genius of her artists being enabled at once to aspire to the most sublime subjects and personages of Holy Writ. Art was then the handmaid of religion : it had a principle of existence apart from the patronage bestowed upon it as a means of ministering to luxury, ornament, or refined taste. We have seen that Italian painting, from its very cradle, in the rude and primitive delineations of the Catacombs, was consecrated to the illustration of Scripture and Christianity ; and that, in spite of the inroads of scepticism and materialism, it maintained that character up to the latest epoch of its grandeur. In a word, religious art formed the chief aim and glory of the Italian schools. Compared with Greek, Italian art had a nobler origin—a loftier duty to perform—more sublime objects to stimulate its aspirations. Many of its works, it is true, represent saints, legends, and subjects having more particular reference to the Roman faith and ritual, and as such less attractive to Protestants : but the greater proportion, orthodox and truly Catholic in their subjects and mode of treatment, must ever be deeply interesting to Christians of every denomination, be their church or creed what it may. What, for instance, can be a nobler commentary on some of the finest passages of the New Testament than the Cartoons of Raffael ? But though the spirit of Italian painting was essentially religious, it did not scruple, in its maturity, to avail itself of nature, combined with the antique, and every acquisition by which the art might be improved and perfected. Indeed it is to the union of the religious with the Grecian ideal that it is indebted for its beauty, power, and grandeur. In its poetic features and conception of the beautiful, it may be said to be a legitimate emanation of Greek art.

The religious expression, or Christian ideal, is variously represented by the Italian masters, according to their respective tastes, genius, and schools. Fra Angelico and the Umbrian school, with Raffael at their head, have made the nearest approach to the true religious character and aspira-

tion. Da Vinci, Coreggio, Andrea del Sarto, and their followers have, perhaps, sacrificed too much to grace and beauty at the expense of falling occasionally into coquetry and mannerism. Albani and Mignard have pushed this tendency to its utmost extent. Michel Angelo, Tintoretto, Caravaggio, and their imitators, making grandeur and force their principal aim, have approached the limits of a fierce and exalted materialism. Spagnoletto (Ribera) has even fallen into the brutal and atrocious. The Caracci, and especially the schools which succeeded them, devoted themselves too exclusively to imitation, science, and mechanism, to permit them to excel in the imaginative and purely religious sentiment. Lord Lindsay, with reference to Nicolo Pisano, remarks :—" Niccola's peculiar praise is this—that, in practice at least, if not in theory, he first established the principle that the study of nature, corrected by the ideal of the antique, and animated by the spirit of Christianity, personal and social, can alone lead to excellence in art—each of the three elements of human nature, matter, mind, and spirit, being thus brought into union and co-operation in the service of God, in due relative harmony and subordination. I cannot over-estimate this principle ; it was on this that, consciously or unconsciously, Niccola himself worked ; it has been by following it that Donatello and Ghiberti, Lionardo, Raffael, and Michel Angelo have risen to glory." Nothing can be more just, true, and practical than this principle in regard to Christian art, yet *The Quarterly* reviewers characterise it as " mere Bolognese eclecticism," and one of " the worn-out falsities of our weakest writers on taste!"*

It was a remark of the monk Savonarala, the great champion of reform in religion, education, and art—a remark worthy of consideration—that the degeneracy of art had kept pace with the decline in religion and morals, from which he inferred that the regeneration of the one would necessarily

* Lord Lindsay *On the History of Christian Art*, vol. ii., pp. 102, 103. *Quarterly Review*, clxi., p. 24.

lead to that of the other. We have seen that Raffael, the contemporary of Savonarala, was the first whose pencil celebrated his apotheosis ; and that the scepticism and corruption of morals, which had by that time made considerable inroads into the different schools, rapidly increased after the death of Raffael and the other great masters, and virtually kept pace with the accelerated decline of art. Mr Drummond is of opinion, not without some reason, that " while Lorenzo de Medici raised art to its highest elevation, he at the same time sowed the seeds of corruption, both among artists and the people, by requiring the former to paint lascivious subjects of mythology, such as Venuses, Danaës, Ledas, &c., which, instead of making men and women holier, tended to habituate the eye and taste to scenes of indelicacy ; and that religious feeling, its true support, being thus destroyed, art soon began to decline."* But Mr Drummond carries this principle much too far, when he asserts that the excellence of the early painters is to be attributed to a direct inspiration from heaven, as embodied in the tenets of the Church of Rome ! Overbeck, the eminent German artist, has not only become a convert to this doctrine, but reduced it to practice by actually changing his religion and joining the Roman Church, under the conviction that it is the only means by which he can attain the true devotional purity of design. Others have followed his example. Now, without going the absurd lengths of Mr Drummond and Overbeck, it may safely be affirmed that it is impossible for an artist to excel in the highest department of biblical art who is not well versed in the Scriptures and deeply imbued with religious feeling. A painter devoid of all religion may, it is true, mimic the style and works of other masters ; he may, as regards the mechanism and requisites of art, produce a good picture—what, in the eyes of the many, appears a good religious composition—but the soul, sentiment, and internal interest will be wanting.

According to Rumohr, the artists of antiquity always

* Mr Drummond's *Letter to Mr Phillip*, 1840.

sacrificed the movement and expression to the mathematical influence of harmony, in all the influence of lines, figures, and fancy; and he thinks that this principle was adhered to in part till the middle of the dark ages. He alleges, that in the fifteenth century, the beauty of the linear ordonnance was entirely lost sight of in the Florentine school, though it had always been cultivated by Perugino; and it was because Raffael inherited that tradition, otherwise lost, that he knew how to give the invincible charm to the works of his first youth; that in the subsequent period the change of object necessarily produced a change of manner; the symmetrical element of beauty was to give place to the picturesque element—the fusion and harmony of colours, the tone of aerial perspective, chiaroscuro, the great masses of light and shade, the degradations finely marked; and all the other technical requisites of art were to acquire an æsthetic importance, which till then they had never possessed.* But this opinion, so broadly expressed, is at variance with what M. Rumohr says in another place as to the peculiar merit of the Umbrian school. There may be a native purity common to it as well as to antiquity; but in the works of Perugino and his pupils, there reigns an element which may be designated the seraphic, and which is entirely independent of symmetry of ordonnance. It is this element, introduced for the first time by Christianity, which gives to the works of Raffael and the Umbrian artists such influence over the feelings.

The grand panacea of modern times for reviving art—the state or royal academy—Lanzi's never failing "Accademia per Avvivarla," with all its honours, prizes, and exclusive privileges, was unknown in the flourishing periods of Italian art. If we are to judge from the experience of two centuries, in every country of Europe, its direct tendency is to accelerate and perpetuate that decline—to multiply artists of mediocrity—to stifle genius and originality. But

* *Italianische Forschungen*, p. 81, 82; Rumohr.

this subject will be afterwards resumed at greater length under a separate head.

It is difficult in the present day, imbued as we are with utilitarian principles and common-place notions, to conceive, far less to appreciate, the young and ardent enthusiasm of Italy, in the fifteenth and sixteenth centuries, for art, poetry, and ancient literature. Neither Roscoe's "Life of Leo X."—nor Sismondi's "Italian Republics"—nor Macaulay's "Discussions on Republics and Liberty"—nor Lanzi's "Storia Pittorica" convey the least glimpse of it. We may, however, detect it in Vasari, in the Letters of Buonarotti and Aretino, and in the Novelle of Sacchetti. There we shall find that the Italians were not, as some modern writers would represent them, an effeminate, fiddling, and degenerate race, but a people uniting the fire, genius, and imagination of the south, with the vigour and independence of their barbarian ancestors and conquerors of the north. So far from their artists being a set of moping sentimentalists immured in their studios, they were, with few exceptions, men of action, energy, and perseverance—lively and buoyant—generally of good family and liberal education—whose society was courted by princes, nobles, and dignitaries of the church, as well as by philosophers, poets, and men of letters; advantages which conduced in no small degree to their enlarged views and professional excellence.

We cannot read the annals of ancient or modern art, without remarking how many of the greatest masters united in their own persons painting and sculpture, and not unfrequently architecture. Hence greater elevation of conception, expanse of genius, and power of execution. Of the Italian masters, Da Vinci, Buonarotti, Raffael, Giulio Romano, and many others, might be cited as examples. Besides painting in oil and fresco, they disdained not to turn their attention to branches of art which, in Great Britain, are stigmatised as inferior, and only to be exercised by tradesmen and house-painters—such as arabesques, chiaris curi, stucco decorations, &c. Even Raffael and his

illustrious pupils did not think it beneath them to execute such ornaments, or to furnish designs for tapestries and public fêtes—to the former of which we are indebted for the series of cartoons at Hampton Court. What are the celebrated frescos of the Sistine Chapel, Vatican Chambers and Loggia, but decorative art of the highest order? To this practice we may ascribe the high standard and fine taste of decorative art, whether pictorial or sculptural, in these countries, compared with similar works in Great Britain.*

It is the opinion of Cicognara and Lanzi that engraving has been injurious to the elevated branches of art. Lanzi characterises the eighteenth century as the age of engraving. But if such opinions were well-founded when engraving was confined to copper and wood, what must be the deleterious influence when steel, the steam-engine, the furnace, the roller, the voltaic battery, the lens, the electrotype, daguerreotype, and talbotype—not to mention lithography, glyptography, &c., have been brought to bear on the art? Without presuming to give an opinion on this question, it may safely be affirmed with *The Quarterly* reviewers, that all art, whether for outline, form, figure, or decoration, that is produced by mechanical means—by block, mould, type, or die, or any machine, however ingenious—has no relation to art properly so called. It is a degradation and discouragement of art.

The execution of the Italian masters, harmonising as it generally does with the subject and sentiment of their compositions, is particularly deserving of notice. Execution, including handling and touch, is in this sense irrespective of finish; some styles possessing breadth and spirit, though highly elaborated, while others are tame and smooth, though little finished. The Last Judgment of Buonarotti, making

* "Our decorative art is even yet the worst in Europe, for want of a knowledge in its professors of those designs which have long formed the taste of artists of other countries, who profess this department, and who by the way have been regularly educated."—*Art-Union Journal*.

allowance for the injury the colours have sustained, is a striking example of such harmony. Like its subject, the execution is powerful, daring, and grandiose. Had it been painted with the pencil of a Titian, a Coreggio, or a Carlo Dolce—examples of harmony in their own styles—how discordant would have been the result! To these may be added the works of Raffael—the Battles of Giulio Romano—the works of Caravaggio and Salvator Rosa; in landscape, those of Nicolas Poussin, Gaspard Poussin, and Claude Lorraine; all differing from each in manner of execution, yet admirably adapted to their respective subjects.

In estimating the works of the Italian masters, we must take into consideration the time at which they were painted—the state of the art at and preceding that time, and the advancement they effected. We must make allowance for the change of colour and tone which three centuries have produced. In some, age may have improved the strength of the shadows, but few retain the original effect of the picture, and many are injured by damp and other causes; consequently it requires study and experience to discover and recall those effects, compared with the actual results. If some stiffness and hardness be remarked in the works of Da Vinci, and those of Raffael's first manner, let us consider the extraordinary revolution brought about by those prodigies of genius; and, without dwelling on minor faults, endeavour to appreciate their great and unrivalled excellence in the highest qualities of art.

It is very remarkable that the brightest period of Italian art, from 1504 to 1527, should have been the very time when Italy was visited by the severest sufferings from foreign subjugation and civil war—a time, it might be supposed, most unpropitious to art. Within that interval Venice was overpowered by the League, and never recovered her original splendour; the power of the Sforza family was crushed. Italy was invaded and overrun by the French army from one extremity to the other, while Rome herself was pillaged and sacked for forty days by the Germans and

Spaniards. Yet, strange enough—when peace and prosperity returned—when science and literature flourished—when, in addition to munificent patronage, academies and institutions abounded, art remained dead and inert! The history of the fine arts for the last two thousand five hundred years confirms this fickleness and uncertainty. From Egypt they fled to Greece and Ionia—from Greece to Etruria—they again returned to Egypt—they next appeared at Rome; the subversion of the empire crushed them in its fall, but a latent spark surviving the long night of darkness, they again burst forth in Italy in all their glory, only to fall back after a transient flickering to their former state; they re-appeared, though with diminished lustre, in Germany, Spain, and France; after a long slumber they have once more revived with renovated vigour in Germany, France and Great Britain.

The causes of the rise and fall, corruption and degradation of the fine arts, though the subject of so much discussion and research among historians, philosophers, and artists, are still involved in doubt and mystery. The inspiration of genius is capricious, irregular, and undefinable. Discoveries in the useful arts and exact sciences, once attained, are seldom or never lost; their progress, though slow, is sure and steady. The fine arts, on the contrary, are in their nature so fickle and evanescent—so incapable of being reduced to system or fettered by rule—so dependent on numberless contingencies which can neither be obviated nor foreseen, national calamities and vicissitudes, the nature of the government and constitution, national and public patronage, the state of religion and morals, of literature and science, the taste of the great, the influence of leading artists and institutions for the advancement of art—as to defy all systematic attempts to restore them; or, if restored, to fix them in any one country for any length of time. The progress of science may be compared to the sure and gradual ascent by the steps of a ladder—that of art to the rapid, daring, and devious flight of the eagle

triumphantly soaring for a time into the heavens, and suddenly falling never to rise again. "Le belle arti come le buone lettere non durano mai lungamente in uno stato. Chi vive fino alla vecchiezza, non le lascia morendo quali nascendo le avea trovate."*

Without presuming to enter upon so wide a field of inquiry, we may perhaps be entitled, from past experience, to assume, negatively, certain requisites, without which it is hardly possible for the elevated branches of art to reach excellence:—1. A government, under which is enjoyed a certain degree of civil and religious liberty, equally removed, on the one hand, from the paralysing influence of unmitigated democracy, † as, on the other, from the capricious and tyrannical sway of a single despot. 2. National glory and prosperity, with alternations of peace and war. For, paradoxical as it may seem, a state of uninterrupted peace and repose, by causing a stagnation of the mental powers and energies, and withdrawing all stimulus to exertion, is unfavourable to the efforts of genius in art, as well as literature. ‡ 3. National and public patronage, dispensed with taste and

* Lanzi.

† M. Tocqueville thinks, that though democracy is not necessarily fatal to literature and the fine arts, yet, from the ambition of the many to excel, and the necessity of pleasing the numerous and extended public, who must be both the judges and patrons—the result will be, that the multiplied quantity of such productions will cause a deteriorated quality; and the few who are possessed of refined taste, afraid to exercise it before the tyrant majority, will have no influence.

‡ "It is in the midst of the greatest struggles of the species, that the fire has been struck which has most contributed to its improvement. In the contest between Grecian freedom and Persian despotism, the genius was elicited, which spread the spirit of philosophy, and the charms of art.

"In the severe struggles between the Romans and Carthaginians, that unconquerable spirit was produced, which in half a century extended the Roman empire over the whole of the civilised world. It was among the first combats between the Mahomedans and Christians, that the genius of modern Europe took its rise, and engrafted the refinements of ancient taste on the energy of barbarian valour; from the wars between the Moors and Spaniards, that the enterprise arose which burst the bar-

discrimination, including public galleries and schools of art ; but more especially the scope and encouragement afforded by national structures and monuments decorated with sculpture and painting. 4. A certain advancement in learning, science, and literature. It has been truly observed, that deep learning and abstruse science are often "the grave of taste," equally unfavourable to art as to poetry. 5. A climate comparatively temperate, equally removed from the burning heats of the tropics, and the pinching cold of the frozen regions.*

FLEMISH, DUTCH, AND SPANISH SCHOOLS.

The Flemish school is celebrated for the discovery of oil-painting by Jean Van Eyck. But its greatest boast is Rubens, (Sir Peter Paul) born in 1577. Cologne and Antwerp dispute the honour of his birth. According to the best authorities, his father, a councillor of the Senate of Antwerp, took refuge during the civil wars in Cologne,

riers of ancient knowledge, and opened to modern ambition the wonders of another hemisphere. The era of Napoleon will be ranked by future ages with those of Pericles, of Hannibal, and of the Crusades ; and not merely from the splendour of the events which it has produced, but the magnitude of the effects by which it was followed."—Alison's *History of the French Revolution*.

The impulse given to art and literature in Germany and France within the last quarter of a century, must be ascribed to the same cause and era—to the spirit and enthusiasm elicited in their struggles and triumphs for national glory and independence.

* This is not asserting that art is the mere product of latitude, or acquiescing in the absurd doctrines entertained on this subject by Montesquieu and Winkelmann as applicable to England, which have been ably confuted by Barry. All that the author contends for is, that countries subject to such extremes of heat and cold, are not only unfavourable to the perfect development of the human form and mental powers, but that the inhabitants of such countries are too much occupied in warring against the rigours of their climate to have either the leisure or inclination to cultivate the fine arts with success.

where Rubens was born, and remained till the age of ten, when he returned with his parents to Antwerp. He visited Italy, where he remained eight years, studying the antique, the works of Raffael at Rome, those of the Caracci at Bologna, and colouring at Venice. He was a great and universal genius, and must be ranked among the first masters of the art. Though he delighted in grand compositions, religious, historical, and classical, he likewise excelled in portrait, landscape, animals, fruits and flowers; in short, in every branch of the art. His vast creative power and impetuosity of conception were only equalled by the versatility of his genius, and the facility and vivacity of his pencil. His groups and figures, in every variety of movement and attitude, were no sooner conceived than transferred to the canvass. His colouring, partly formed on the Venetian, and partly on the Flemish, is rich and gorgeous; remarkable for its breadth, brightness, and transparent depth. The colours are beautifully blended, and the finishing is not carried beyond its proper limit. In Bacchanalian subjects of satyrs, nymphs, and animals, in which the grotesque is combined with free and irregular movement, he stands unrivalled. His great compositions are distinguished by grandeur, variety, magnificence, allegory, rich and fanciful drapery. They strike with wonder and admiration, but rarely touch the feelings or elevate the ideas. His religious pictures are generally deficient in moral beauty, purity, and sanctity. His genius was unfit for subjects requiring beauty and selection of form, simplicity, dignity, and elevated sentiment. Indeed, his gorgeous colouring and accessories, with the allegorical treatment of which he was so fond, were incompatible with such subjects. His design is grand and flowing, but deficient in correctness. He preferred splendour of effect to beauty of form, and often sacrificed correct design to the magic of colour. His impetuous rapidity of composition precluded reflection and profound meditation. He addressed himself to the eye more than to the mind and feelings. His *Descent from the*

Cross, and the Raising of the Cross, as well as the Dead Christ of the Escorial, are, however, more of an elevated character, and exempt from many of these faults. He is fond of subjects rather of a horrible and repulsive kind,—massacres, martyrdoms, &c. There is one remarkable anomaly in his style, for which it is very difficult to account. He had studied anatomy and design, and was well acquainted with the antique, which he highly appreciated and eulogised;* yet no sooner did he set about composing and painting, than, regardless of anatomy and his favourite antique, he resigned himself to his Flemish taste, and produced men and women neither correct in drawing nor select in form. His women are the true Flemish beauties,—coarse, fat, and flabby; his men are cast in a better mould, with a certain lofty and magnificent air, but exhibiting no vestige of the ideal. He is moreover guilty of gross anachronisms and solecisms in costume, manners, and religious ceremonies. If he has many faults and inconsistencies, his beauties are so great, his powers so vast, varied, and comprehensive, and his execution so effective, that he must always command admiration. But to hold him out, as is sometimes done, as an example of unqualified excellence to young artists, is imprudent and dangerous.

He was invited to Paris by Mary de' Medici, the queen of King Henry IV., to paint the series of pictures illustrative of her history in the Gallery of the Luxembourg. The Duke of Buckingham had so high an opinion of his talents and address that he employed him to explain to the Archduchess Isabella the cause of the misunderstanding between England and Spain. In this mission he was so successful that Isabella appointed him her envoy to the King of Spain to propose terms of peace; and Philip, no less satisfied, bestowed on him the honour of knighthood. On his return to Brussels, he was sent on an embassy to England, to conclude a peace between the two crowns. It was then that Charles I. engaged him to paint the apartments at Whitehall, and conferred on him

* He wrote a *Treatise on the Antique* in Latin.

the honour of knighthood. From the King of Spain he received high honours and rewards for his services, being appointed secretary to the council of state for the Netherlands, and gentleman of the king's bed-chamber.

When we consider the numerous and increasing distractions and avocations consequent on discharging the duties of a statesman, courtier, man of letters, artist, head of a school, and one who, from his rank, manners, and accomplishments, was in general request—it seems impossible that he could execute the extraordinary number of pictures attributed to him. M. Van Parys of Antwerp, one of his descendants, assured M. Burtin,* that by a tradition in their family, there are hardly two hundred pictures or sketches entirely painted by himself after his return from Italy, and of those not twenty are large pieces, the others being easel pictures painted on panel. The sketches do not exceed a foot, and the finished pictures five feet. As to the thousands of other works ascribed to him, M. Van Parys told him that, according to the same tradition, all those that announce his style and treatment belong entirely to him *in invention*, but only *partially in execution*—that after finishing the drawing he made his pupils compose the sketches, on which he made changes and corrections;—he then confided to them the execution of the pictures of the requisite dimensions, watching their work and putting the finishing touches of the master. But as it sometimes happened that the pictures, particularly altar-pieces, were required in his absence, the pupils completed and delivered them as his, though they never received a stroke of his pencil.

Among his numerous pupils and followers, Vandyck (Sir Anthony) was the most celebrated. He visited Italy, and studied both at Rome and Venice. He devoted himself chiefly to portrait, in which he reached the highest excellence, yet the few historical pieces which he painted, such as the Nativity and Dying Christ, prove that his genius and qualifications were equally fitted to shine in that style. In correctness of design, elegance, grace, and sublimity, he

* M. Burtin, page 156-7, tom. i.

surpasses his master. Less powerful and aspiring, he is more chaste and refined. Mr Buchanan* remarks, that if Rubens be the M. Angelo of the Flemish school, Vandyck may, with equal justice, be said to be the Raffael—that if a strict analogy were traced by the critical observer between the relative qualities of these masters, the balance would, in many respects, be in favour of Vandyck. On his return from Italy, finding little chance of employment at Brussels, he removed to England, which he enriched with numerous portraits of the nobility and aristocracy, including Charles I., his queen Henrietta, and court. His portraits are distinguished by truth of character, simplicity, an unaffected and genteel air, brilliancy, suavity, and purity of colour, with a remarkable beauty and facility of pencil. He died at Blackfriars on the 9th December 1641, in his forty-second year, and was interred in St Paul's.

The Flemish school is characterised by splendour of colour, magical chiaroscuro, and learned design,—by grandeur of composition, a certain nobleness of air, strong and natural expression, a sort of national beauty, which, though neither that of the Grecian, Roman, nor Lombard, is still pleasing. Such qualities are confined to those artists who devoted themselves to the historical, but as the Flemish school was equally eminent in the subordinate departments, its characteristics, as regards the latter, are nearly identical with the Dutch School.

THE DUTCH SCHOOL.

This school differs from the Flemish and most other schools in this, that, instead of taking its rise from one or two eminent masters and their pupils, it is composed of a number of separate and independent schools, in many of which the pupils either surpassed their master in the same

* *Memoirs of Painting*, by William Buchanan, Esq.

styles, or changing their manner, formed new schools. The following are the most eminent masters of this school:— Van Aelst, Berchem Bloemart, Gerard Dow, Van Everdingen, Van Goyen, Hals De Heem, Moyaert, Teniers, Cuypp, Wowermans, Potter, Brouwer, Terburgh, Both, Ostade, Poelemburg, Rembrandt, Vanden Tempel, Vandervelde, Weenix, Wils, Wynants, and others who formed particular schools. Yet, in spite of this peculiarity, they resemble each other perhaps more in style than any other school, which may be attributed to the masters, as well as the pupils, recognising as their sole guide individual and common nature—often the lowest and ugliest. Hence they resembled each other in truth and simplicity, as well as in vulgarity and ugliness. In chiaroscuro, and all the requisites of harmony of colour, they equal the excellence of the Flemish and Venetian School. In impasto, delicacy of touch, contrast, and gradation of tints, exemplified in their treatment of marine pieces, landscapes, and animals, the Dutch school has not a rival.

Of all the Dutch painters Rembrandt, (Van Rhin, born in 1606,) is the most powerful and original. He first studied under Zwaanenburg, Lastman, and Jacob Pinas, adopting a manner highly finished, clear, and much laboured. But he soon struck out a new and original manner and execution of his own, differing entirely from the other masters of the Dutch school. His father's mill on the banks of the Rhine was his atelier; there he studied the Dutch boor and his frow, or any other grotesque subject that came within his reach. His execution is bold, dashing, and almost fantastic and rugged, exhibiting a variety of colours laid on pure, as it were by accident—sometimes dropped in lumps, or put on as if with a trowel—sometimes smooth—sometimes strata of colour laid side by side, or over each other—others all blended and harmonised together, so as to produce at a certain distance a great and wonderful effect. Vandyck painted as if in the open air, with little contrast of light or shade; Rembrandt adopted the strongest and deepest contrasts as if in a dungeon. In chiaroscuro he

was great, but he cannot bear a comparison with Titian, Coreggio, or Rubens. Though the figures of his historical pieces are full of truth and character, and his composition often grand, simple, and picturesque, he is deficient in elegance, selection, nobleness, and design. His landscapes, simple in subject, are powerful and impressive. He occasionally introduces scriptural personages and nymphs, who do not harmonise with the scene. His portraits possess great truth, force, and character, but are generally vulgar and ugly in the extreme, as if he had sought out the coarsest nature for his model. Some of his portraits of eminent men in the Stadthouse of Amsterdam are, however, exceptions as to expression and dignity of bearing. He attained great eminence in etchings, which possess all the character and peculiarities of his paintings. Gerard Dow was his pupil, and adopted his first style, which he carried to greater perfection than any of the Dutch school. Hazlitt characterises Rembrandt as the least classical and most romantic of all painters.

THE SPANISH SCHOOL.

The Spanish school, though formed on the Italian, is yet original and national. It is religious, but less classical than the Italian. Its religion, strongly tainted with monkish bigotry and gross superstition, inspires fear rather than love. It possesses a brilliancy and freedom of execution, a mixture of sweetness and harshness, of luxury and wretchedness, of beauty and ugliness, peculiar to itself. Titian remained three years in Spain, and left many of his works in Madrid and Seville. Velasquez had just set off to study the Italian masters, when he returned to do the honours of the palace of Philip IV. to Rubens. Under Charles V. and Philip II. it formed its taste on the Italian, and produced Morales, Becerra, Campana, Sancho Coello, Fernando, Navarette. Under Philip III. appeared Pacheco, Roelas, De Castillo, Herrera the elder, Ribalta,—able and powerful masters who trained those of the succeeding age.

Then arose the great epoch of Spanish painting under Philip IV., when Murillo, De Moya, Velasquez, Zurbaran, Alonzo Cano, Ribera, &c., shone with unrivalled lustre, dispossessing Italy, and sharing their triumph with Flanders. Under Charles II. commenced the decline, hallowed by Pereda, Carreno, Cerezzo, and Coelo. The high rank the Spanish school has deservedly attained in the historical, has been captiously disputed by a rigid comparison of its merits and faults with the standards of abstract art. It will not, it is true, bear a comparison with the antique, or the Roman and Florentine schools, but it is characterised by severe and solemn grandeur; and, in splendour of colour, it is closely identified with the schools of Venice and Flanders. If occasionally guilty of ugliness and exaggeration, it exhibits truth, sentiment, and irresistible energy. If it shows little taste in design and composition, it is remarkable for strong and penetrating expression, rich and harmonious colouring, powerful chiaroscuro, and a wonderful touch.

Until lately, the Spanish school was little known or appreciated. To those who have not had an opportunity of seeing the *chefs-d'œuvre* of the great masters of Spain, the extensive gallery of Spanish pictures lately established by King Louis Philippe, must be particularly interesting. The collection occupies five large saloons of the Louvre. The moment we enter, we are struck with the marked contrast which these pictures present to the productions of northern Europe. We feel that we are among a new people, whose life and character are strongly depicted in the works before us. Every thing bespeaks a grand and solemn nation—the dignified outlines—the monastic saints—the melancholy beauties—the proud forms of the men—the stern severity—the dark and vigorous chiaroscuro—all breathing the sad and solemn legends of history. The first room contains a miscellaneous collection of the different masters, including specimens of Murillo, Morales, Zurbaran, Ribera, Cano, Herrera, Leal, Gamez, &c. The next saloon is almost entirely filled with those of Murillo, amounting to thirty-nine, among which are St Joseph with the infant Jesus—a picture

of superior excellence. The third room is rich in pictures, principally portraits by Velasquez, among which are those of Philip IV. and his queens, and the Duke d'Olivar. In the fourth large hall the works of Zurbaran predominate, presenting crowds of saints, monks, and martyrs, of great interest. Of this master, there are no less than eighty-one in the Gallery. His females have the sweetness of Murillo, and his men the force of Ribera. His female saints are supposed to be portraits of ladies of high, if not royal pedigree, from the elegance and dignity of their air. The Conception and Adoration are two of his finest subjects. In the fifth room are the works of Ribera (Spagnaletto, already noticed under the head of the Roman school). The two pictures of the Adoration of the Shepherds, evince his great power; but of the twenty-five that adorn the Gallery, the Martyrdom of St Bartholomew, and Cato tearing out his own bowels, are the most terrible and horrible—highly characteristic of the master.

EXISTING SCHOOLS OF PAINTING.

The only existing schools of painting entitled to be designated as such, are the French, German, and British—the latter of comparatively modern origin.

Within a few years, however, incited by the great revival of art in Germany and France, Italy, Belgium, and Holland have awakened from their long slumber, and shown decided symptoms of following their example. That it has not been without success is proved by their exhibitions, in which may be found pictures of great merit and excellence; though the greater number are imitations of their former styles, and, as regards Italy, too much of the academical. As regards Belgium, there would be a well-grounded hope of a revival, were it not for their bigoted and exclusive imitation of the style and colouring of Rubens, mixed up with the glare and hardness of David, applied even to common-place subjects—their chief aim being splendour and brilliancy of colour. There are, however, artists such as Eckhout, Guffens, Van-

derhaegen, Slingeneyer, and others, who have proved themselves, both in historical compositions and genre, worthy of the old Flemish school. Their landscapes, with a few exceptions, are hard, laboured, and gaudy, and deficient in aerial perspective. In animal painting they are more successful—particularly in cattle-pieces, in which Verboeckhoven has attained great excellence. In the domestic pieces, both Belgian and Dutch, the artists have had the good taste not to imitate the low and disgusting scenes of Ostade and the old Dutch and Flemish schools. Italy is in a different situation. For generations under foreign masters, with every feeling of patriotism and nationality long ago crushed—every source of inspiration and enthusiasm dried up—her spirit and exertions have been proportionally paralysed.* In sculpture, Rome still maintains her supremacy, being, in a manner, the emporium to which the most eminent sculptors of all nations resort as to a common country, not only for study but for professional practice.

FRENCH SCHOOL OF PAINTING.

Simon Vouet is generally regarded as the founder of the French school. Many and conflicting are the opinions of his professional merit; and among his detractors, his countrymen are the foremost and loudest. M. Levesque says he would have ruined their school, of which he was the founder, had his pupils followed his style, which was mannered in

* The noble and patriotic resolution of Pope Pius IX. to achieve the liberty and independence of his country, in defiance of the arms of Austria and the diplomacy of France, has caused a great sensation throughout Europe. It has been enthusiastically responded to by his own subjects, whose firmness, moderation, and good sense, merit the highest praise. If the other Italian states follow their example, and, sinking all petty jealousies, unite heart and hand in support of the Pontiff, it can hardly be doubted that their efforts will ultimately be crowned with success. Then, and not till then, will Italy take her proper place among the nations of Europe—then, and not till then, will her genius and energies, relieved from the incubus that has so long oppressed them, break forth in all their wonted vigour.

design, false in colour, and destitute of expression. Felibien, another of his countrymen, and one of the most temperate, after enumerating the number of important works he painted, both in France and Italy, and the distinguished honours he received in both countries, mentions that Charles I. of England, "très connoissant et amateur des beaux arts," was so pleased with his pictures, that he expressed a strong wish to have him in England. Felibien concludes his strictures on Vouet with the following passage. "Je vous dirai franchement que pour ce que regarde l'invention, il n'avait pas un genie facile et aisé, et J'ai même oui dire à quelques uns de ses plus savants élèves qu'il ne pouvait ordonner un tableau sans voir le naturel. Ce n'est pas qu'il n'ait fait des dispositions de figures assez agréables, parce qu'il cherchait à imiter ce qu'il avait vu de Paul Veronese ; mais cependant il n'avait pas un goût exquis dans les ordonnances, non plus que dans le dessein, quoiqu'en certaines parties il ait été assez correct. Il ignorait la perspective, et ne savait ni l'union et l'amitié des couleurs, ni l'entente des ombres et des lumières. Ce qu'il y a de plus estimer dans les tableaux est la beauté et la fraîcheur de son pinceau." Lairesse, on the other hand, so learned in his principles and practice of colouring, says, that "Vouet was celebrated for his profound knowledge of the science of reflexes, in which he has not only surpassed all the French, but all the Italians also." When director of the academy of St Luke at Rome, Vouet was much employed in that city, where many of his works may be found, particularly in the Barberini palace. His pictures, indeed, have always been esteemed in Italy ; nor did that esteem cease after his death, for he was the only foreigner whom Armidei has placed among the celebrated painters of the seventeenth century, whose lives and portraits he published in quarto, at Rome in 1731. Moreover, Soprani and other Italian biographers speak of him as a great artist ; and his contemporary Debie says, that living nature is visible in his pictures. M. Burtin, an enlightened connoisseur, remarks on this subject,—“ Quant à moi, J'avouerais sincèrement, que ce

que J'ai vu de tableaux de ce maître, m'a fait trouver la critique de ses compatriotes outrée, surtout à l'égard d'un homme qui, le premier parmi eux, a osé abandonner la manière fade dominante, et s'est évertué à leur faire le bon goût! Un homme d'ailleurs qui, parmi plusieurs disciples, plus ou moins habiles, a eu la gloire de pouvoir compter Eustache Le Sueur, cet artiste admirable, l'honneur de l'école Française, qui par son rare talent a su tellement distinguer son style de celui des autres peintres de sa nation, qu'il y fait bande à part!"*

Le Sueur exhibits first-rate genius in composition, design, and expression, but, in the generality of his pictures, his colouring is hard and crude, his chiaroscuro defective, and the general effect without keeping or contrast. Such defects are, however, more visible in his imperfect works, such as the twenty-five celebrated pieces which he executed for the Chartreux. These pictures, indeed, he himself regarded as sketches, nor ought it to be overlooked that most of the colouring was executed by his assistants; and, moreover, that they have been much injured by retouching and repainting. They cannot, therefore, be taken as fair specimens of his colouring. The few finished works which this great artist has left—such as the Preaching of St Paul, and the Descent from the Cross, afford, in the opinion of M. Burtin, convincing proofs that he was in a fair way of becoming as great in colour as he was in design. Had not a premature death arrested his career before he had an opportunity of visiting Italy, he would, in all probability, have rivalled the first masters of the art. Nicolas Poussin and Claude Lorraine, though claimed by the French, are more properly classed under the Roman school, (to which the reader is referred) where they studied, practised, and passed the best part of their lives. Indeed, Poussin was so disgusted with the bad taste of his countrymen, who could not appreciate his works, that he left France and settled in Italy. If they could not appreciate Vouet, it was still less likely they

* Burtin, *Connoissance des Tableaux*, tome I., p. 183.

could form a just estimate of the learned and profound style of Poussin.

Charles Le Brun, of Scottish descent, likewise the pupil of Vouet, was the most eminent and popular painter of his time. He completed his studies at Rome. His principal works are,—the Family of Darius, the Series of the Conquests of Alexander the Great, and the extensive decorative works at Versailles, in celebration of the reign of Louis XIV. The king appointed him his first painter, and conferred on him the order of St Michael. He was director of all the royal works, including the manufactory of the Gobelins, besides being at the head of the Royal Academy. In the higher qualities of the art, his works will not bear a comparison with Le Sueur. Yet he had great talent, a powerful and inventive genius, was intimately acquainted with all the branches of decorative art, and well versed in history and poetry. His manners were polished and agreeable. He wrote two treatises, one on physiognomy, and the other on the passions. He died at Paris in 1690.

Nicolas Mignard, about the same period, excelled in sweet and graceful expression in Madonnas and religious subjects, in which he was not called upon to portray strong emotion and violent action. Though his genius was not fitted to move the passions, the beautiful air of his heads, the excellence of his colouring, and other graces, convey a pleasing and agreeable impression. He painted numerous portraits, which were highly esteemed, particularly one of Cardinal Mazarin, which first introduced him to the notice of the court and royal family.

From the end of the seventeenth, to the concluding quarter of the eighteenth century, the French school, in common with the other schools of Europe, fell into comparative decline.

The modern French school took its rise from David, and his pupils Le Gros, Gerard, &c. David was born at Paris in 1750. At Rome, he devoted himself to the study of design and the antique, in order to qualify himself for the historical, for which he showed an early predilection. His

first great work was the Horatii and Curatii, which attracted much attention, and called forth the admiration of his countrymen. It was followed by Belisarius, and the Death of Socrates. He likewise distinguished himself in portrait. Passing over the deep share he took in the Revolution and its atrocities, he produced in succession,—Brutus condemning his son to death,—the Murders of Marat and Lepelletier,—the Oath in the Tennis Court,—the Entrance of Louis XVI. into the National Assembly,—the Rape of the Sabine Women, his *chef d'œuvre*,—Leonidas,—a series illustrating the Coronation of Napoleon, besides numerous portraits of him as consul and emperor, particularly that representing him on horseback at the celebrated passage of the St Bernard. During the reign of the hundred days, Napoleon conferred on him the order of Commander of the Legion of Honour. On the second restoration of Louis XVIII., he was expatriated along with the other regicides. He took refuge in Brussels, where he painted his Cupid and Psyche, and formed a school. His last work was Venus, Cupid, and the Graces, disarming Mars. Amidst the opposite opinions of critics—some of unqualified eulogy, and others of unmixed censure—it must be admitted that he was a great and original artist, eminent in design, full of energy, forcible, though hard and glaring in his colouring. In composition, attitude, and expression, he was rather strained and theatrical—faults which are less obvious to his countrymen than to strangers. Moreover, his works embodying, as many of them do, the scenes of the Revolution, and the consular and imperial governments, must always possess an interest independent of their intrinsic merits.

But the school of David having for several years fallen into the wane, has been succeeded by a revival in every branch of the art. Gros and Horace Vernet were the first to emancipate themselves from the style of David. Much, it is true, of the vehement, theatrical, and glaring, still remains, but, on the whole, a very great and important revolution has been effected. Retaining the correct drawing of David and his school, they have improved his cold and

harsh colouring, and have introduced into their compositions truth, energy, sentiment, and poetry. Among the principal artists of the modern school, may be mentioned Delaroche, Ingres, Horace Vernet, Prudhon, Delacroix, Ary Scheffer, Winterhaller, Couder, Isabey, Dupres, Decamps, Lecurieux, Ziegler. To these may be added the late Leopold Robert, the excellence and originality of whose works in portraying the scenes and peasantry of Italy, deserve especial notice.*

The works of Delaroche, in the elevated departments, are distinguished by great excellence, both in composition and colouring. His Holy Family, for instance, which appeared in the Exhibition of Trafalgar Square of 1844, stamps him a man of first-rate genius in scriptural painting. We may likewise refer to the Death of Queen Elizabeth, and the engraving from it. His portrait of Napoleon at Fontainebleau, on the memorable 31st March 1814, which he has recently finished, is spoken of as a work of very high excellence and deep interest. Scheffer rejects all displays of drawing and colour, fine composition, and picturesque effect. He pays no attention to texture and superficial art, yet his execution is powerful. His object is to produce the lofty and poetic, the tender, pathetic, and sublime, the moral and religious, in all their unaffected simplicity and truth; and all this he has accomplished. In realising the characters from Göethe, Dante, and other poets, he is unrivalled. In the Art-Union Journal for May 1846, may be seen a print of his *Christus Consolator*. In Prudhon, religious painting revived with somewhat of the grace of Coreggio,—in Ingres, with the grandeur of the Roman school. Horace Vernet possesses extraordinary versatility of execution, having attained eminence in almost every branch of the art. In battle pieces, whether in small, such as those illustrating

* From 1822 to 1835, Robert completed two hundred and fifty pictures, including the Improvisatore on the Cape of Misenum,—the Festival of the Madonna del Arco, now in the museum of the Louvre,—the Harvest Home of the Reapers of the Pontine Marshes,—the Fishermen of Chioggia, &c. *Works of Leopold Robert, par M. DELOCLUSE.*

the campaigns of Napoleon,—or of large dimensions, like the battle of Fontenoy, and the taking of Smahla from Abdel-Kader, he has no competitor. The latter is perhaps the largest picture in Europe, almost too large for the eye to embrace. To render effective and intelligible such a *mêlée* of troops of all arms, horses, men, women, &c., with all the variety of character, costume, grouping, fore-shortening, and violent action, required a science, skill, and address, which none but a Vernet could have displayed. This great work was completed in nine months! a celerity of execution almost unprecedented. In historical battle pieces, whether representing large masses of troops in fierce combat, or a bivouac, with all the attendant circumstances and accessories, no artist has equalled his spirit, correct drawing, truth of portrait and costume. Yet, in the poetry of battle pieces, the French critics allege, and with some reason, that he wants the soul and grandeur of Gros. In religious subjects, and the delineation of deep devotional feeling, he is inferior to Scheffer, and some others. Delacroix has produced many works of great eminence and originality,—for example, his *Christ in the Garden of Olives*,—the *Bark of Dante*,—*Cleopatra*,—the last Words of the Emperor *Marcus Aurelius*,—*Medea*,—the *Triumph of Trajan*, &c. These works, as well as many others, display not only rich colouring and powerful management of light and shade, but sentiment, expression, movement, and almost a lyrical inspiration. His great fault, however, is in his drawing, which is more or less defective. After having withdrawn from the Exhibition (Exposition) of the Louvre for three years, he exhibited a grand historical portrait of the Emperor of Morocco and his guard, which has incurred the severe censure of the Parisian press, as having greater faults and fewer beauties than any of his other works.

In historical and religious subjects, the younger artists imitate the Italian schools,—one party following the footsteps of the Roman, Florentine, or Venetian schools; the other seeking to identify themselves with Cimabue, Giotto, Masaccio, and the other masters of the thirteenth, fourteenth,

and fifteenth centuries. The latter took its rise in the French Academy at Rome, when Horace Vernet was director, whose early studies led him to retrograde towards the infancy of art. This principle has suffered little modification under the directorship of M. Ingres, whose taste is decidedly in favour of simplicity and severity of design ; but, unfortunately, to the neglect and almost contempt of colour, which is hard, cold, and gray. The pupils and followers of M. Ingres, exaggerating the faults and peculiarities of their master, produce pictures of intolerable uniformity, destitute of feeling, colour, relief, or chiaroscuro, only remarkable for attention to lines and contours,—the whole lighted in a conventional manner, and spread over the picture without break, accident, contrast, or unity. The figures are like persons standing for models, destitute of sentiment, inspiration, and passion. Even artists who have obtained a name for totally opposite styles, have not escaped the mania for this cold and *truly academic style*, which a critic in the “*Quotidienne*” designates *l'école blafarde*. Lecurieux, besides religious and moral compositions, in which he has obtained well-merited distinction, has produced many subjects embracing affecting incidents from history, indicating a highly cultivated taste, and correct moral feeling. His composition is skilful, his drawing correct, and his colouring harmonious. His style is marked by simplicity, nature, and unaffected sentiment, with nothing of the vehement or theatrical.

Many of the pictures of the Exposition, styled “*Les Grandes Compositions Historiques*,” are little more than *genre*, having no pretensions to the historical. They are generally of colossal dimensions, on the idea that twenty or thirty square yards of canvass will transform the subject into the heroic. In naval engagements and sea-ports, Joseph Vernet and Gudin have attained great eminence, though the latter is often slovenly and unequal. Portraits are very numerous, and increasing every year. Ingres and the best historical painters are, as they have always been, the best portrait painters. Dubuffe, *le peintre favori des pâles beautés de*

l'aristocratie Parisienne, has a monopoly of all the aristocratic beauties—all the robes of satin, artificial flowers, cushions and gorgeous carpets. Hyppolyte Flandrin, Robert Fleury, Boulanger, Guichard, and Baptiste Grugnet, are good portrait-painters. Amaury Duval, and Champmartin, of the school of Ingres, are eminent for design, finish, and resemblance. M. Court is the favourite of the sovereigns and highnesses of the north, but Cornu is a formidable rival. Landscapes are very numerous, of every style, from simple nature, composition and ideal landscape, to imitations of Claude and Poussin, and of the Flemish and English schools. There is a class of landscape painters, at the head of whom is Paul Flandrin and Edouard Bertin, who seem, on the principle of the Ingres school, to set the colouring of nature at defiance, that they may create a new and imaginary one of their own, combined with a certain stiffness and hardness borrowed from the old masters. This is to be regretted, as many of them are men of talent. In Aligny's View of Athens, for example, the shadows are sky-blue, and the lights pink, not unlike some of Turner's late productions. The *Infancy of Bacchus* by Gourlied, though well drawn, is totally false in colour. The pictures of Paul Flandrin are either black or rose colour. Thrullier's landscapes are in a better style, simple and true. Landscape has made great and rapid progress within a few years. Lapito's and Coignet's pictures, hard, discoloured, and ill composed, were fifteen years ago reckoned at the head of the French school of landscape. Now there is hardly a sketch by the youngest aspirant that does not surpass them. Marilhat has distinguished himself beyond all his competitors. Though a pupil of Roqueplan, he is quite original and of no school. He has a profound knowledge of the varied forms and hues of nature; seizes the most picturesque scenes, and treats them in a truly poetic manner; nor is his execution inferior to his conception. The landscapes of Corot are an odd mixture of beauty almost neutralised by awkward and unseemly execution. Eugène Le Poittevin is highly esteemed for his landscapes and sea pieces, which are not only remarkable

for their nature and beautiful finishing, but for the additional interest with which he invests them by connecting them with some incident of history or travel.* A few imitate the style of Martin and Danby, of which the *Last Judgment* by Gué is a remarkable example—with its pell-mell crowding of figures—its theatrical character and phantasmagoric illumination. In animal painting, some artists imitate Landseer.

The number of pictures in the Exposition increases every year. At the beginning of the present century it consisted of three hundred and eighty, it now amounts to upwards of two thousand, nearly as many being rejected. A Parisian journal remarks:—"En vérité une telle fécondité nous effraie; nous ne pensions y voir les signes en avant-coureurs d'une grande époque; loin de la elle n'atteste qu'une pratique facile, qui se rencontre toujours dans les tems de décadence." We find reiterated, as at home, the same bitter complaints of the injustice and severity of the admission jury in rejecting works of merit, as well as the partiality shown in hanging those that are admitted. The number of female professional artists is very considerable; their pieces forming generally a sixth or seventh of the whole. There is one distinctive feature which contrasts strongly with the London Exhibition,—the great number of religious pictures, a large proportion of which are *Tableaux d'Eglise* commissioned for the cathedrals and rural churches which had been despoiled during the Revolution. Of these, many, no doubt, are very indifferent; but some there are, and by young artists, that show both genius and talent. The great defect of most of the pictures of this class, except those by the best artists, is the want of religious feeling and emotion—a want which some French critics ascribe, and not without reason, to the *scepticism of the artists freezing their powers in this department*. But the annual Exhibition of the Louvre cannot be regarded as a true criterion of the state of French painting, inasmuch as the first artists, Ingres, Delaroche, Ary Scheffer, Decamps, Roqueplan, Dupré, Cabot,

* *Art-Union Journal*, No. 93, p. 100.

Steuben, &c. have for several years withdrawn from it. Even Delacroix, as already mentioned, has only exhibited one picture for the last three or four years.

The government of France, whether kingly, republican, consular, or imperial, has always been more or less favourable to the promotion of art; but the patronage of his present majesty Louis Philippe surpasses that of all former sovereigns and governments. Besides the national monuments left unfinished by his predecessors, which he has completed, such as the Madeleine, the Pantheon, the Triumphal Arch of Neuilly, with their sculptural decorations, France is indebted to him for the numerous institutions for the promotion of Art; the Palais des Beaux Arts—the Ecole des Beaux Arts—the treasures of art lately opened in the New Louvre, including the drawings of the old masters—the Egyptian Museum—the Spanish Gallery—the extensive Museum of Versailles,*—the cost of the latter entirely defrayed by the king,—not to mention what has been done in the provinces. All attest a patronage truly royal and munificent.

* Some idea may be formed of the number and extent of the galleries and apartments of the Museum of the Palace of Versailles from the fact, that a person walking through them at a moderate pace, without stopping to examine particularly any one picture or statue, will require nearly two hours to complete the round,—a fact which the author can vouch from his own experience. The space to be traversed has been computed at upwards of three miles. The object of this vast assemblage of Art is to celebrate the achievements of France from Clovis to the present time. From its commencement it has been assailed by the Parisian press, more especially the *National*, and other journals opposed to the present government, in the most rancorous and abusive terms—as contemptible and degrading to Art—as a collection of which the nation ought to be ashamed. The *Quarterly Review*, too, makes it the subject of ridicule and censure. But admitting that there has been some patching in the statues and busts, and picture manufacturing in the paintings—and what gallery is free from such doings?—when we consider the extent and object of the undertaking, and the disadvantages under which it has been formed, viewed as a whole, it does much credit to the talents and capability of the younger French artists, as well as to the liberal patronage of the king.

THE GERMAN SCHOOL OF PAINTING.

The ancient German painting of the Gothic ages has been already noticed in connexion with the Romano-Christian and early Italian painting.

The German school of painting, properly so called, was founded towards the close of the fifteenth century by Albert Durer, of Nuremberg, whose works, both in painting and engraving, have established his fame as a great and original genius. They called forth the admiration of Raffael and Marc Antonio. The latter copied his etchings and took him as his model. About the same period flourished the two Holbeins, Luc Cranack, George Pens, Mathew Grunewald — all much esteemed in their respective departments. With these artists fell the old German school. Not that Germany did not afterwards possess eminent painters, for she could boast of Elshaimer, Scretta, surnamed L'Espadron, Rottenhaimer, Panditz, Jean Lys or Pan, Henry Roos, Denner, Dietrici, and lastly, Raffael Mengs — but each exercised his profession separately, and all died without founding any school. There was little originality among the German painters of the seventeenth and eighteenth centuries, who were content to imitate the Italian masters, retaining a little of the hardness and harshness of their own style.

The modern German school of painting is of very recent date. Forty years ago it had no existence; it is only within a few years that its productions began to be known to other countries of Europe. It is founded partly on the old German school, from which it derives a certain hardness and precision of manner; partly on the Italian, especially the older masters preceding Raffael; with much that is original.

Its origin and development will be best explained by a passage from the address of Professor Schoon of Munich, at the close of the exhibition of 1829: — “The causes of this fortunate development were, in the first place, that among the artists who entered on the new tract, there were some men of distinguished talent who laboured straight onward to

the right point, while they subdued and kept down all that was worthless. Secondly, that the merits of these masters were acknowledged, and the means for executing greater works were placed at their disposal; *for in Art talent cannot perfect itself alone and unassisted; space and opportunity for its works must be afforded, and to afford these depends for the most part on princes and the great.*"

"Why did she first imitate the early German and Italian masters? And what has she striven to accomplish in her independent productions? Nothing but unadorned truth, and the beauty of real life. *She has rejected all that is insignificant, cold, empty, or affected—all that is theatrical, coquettish, or commonplace.* She has chosen noble subjects, and sought to portray them without false pomp, in their true and simple dignity. She has kept close to nature in the selection of the beautiful, and has always endeavoured to conceive it with the life and freshness of its real character. Different from one another as are the works of Cornelius, Overbeck, Veit, Schadow, Julius Schnorr and Henry Hess—much as there may be in single parts to object to or wish away,—this tendency is pronounced in them throughout. That those works should resemble those of the fifteenth and sixteenth centuries, was in the nature of things, for they also represent truth and living beauty, without affectation or pretence."

Yet would all the talents, genius, and taste of the originators of this style have been of no avail, had it not been for the enlightened and munificent patronage of the Kings of Bavaria and Prussia, not merely in purchasing their pictures, granting pensions, and founding academies and institutions for promoting Art, *but in affording them scope and opportunities for their works, by raising splendid national monuments, combining architecture, sculpture, and painting.* It is of importance likewise to keep in view, that the revival of classic architecture and sculpture *has kept pace with that of painting,* and received equal encouragement, and that Germany has long been in possession of noble collections of pictures and antique sculpture.

The German school comprehends the schools of Berlin,

Dusseldorf, Munich, Stuttgart, Nuremberg, Augsburg, Ratisbon, (Regensburg) Carlsruhe, Prague, and Vienna, of which that of Munich is the most distinguished, and to it we shall chiefly confine our remarks.

The principal subjects of the artistic creations produced under the patronage of the king of Bavaria, have been derived from the Nibelungen-lied and other romantic poetry of the heroic age of Germany, including the reign of the Hohenstaufen Emperors, from the beginning of the twelfth to the end of the thirteenth century. In the midst of deadly feuds with the Guelphs, this noble race fostered and patronised the arts and sciences which had started into new life from the wreck of ancient civilisation. The East and West were brought into closer contact by the brilliant era of the Crusades—an era commemorated throughout Germany by numerous monuments of architecture, sculpture, and painting, in which the Hohenstaufen, refined by Christianity and chivalry, form the principal personages.

The origin of the modern school of painting is intimately connected with the revival of fresco and encaustic painting at Rome by Cornelius, Overbeck, Philip Veit, and other German students. Cornelius was born at Dusseldorf, his father having been the inspector of the academy of that city. He studied the old masters, not with the view of servile imitation, but to imbibe the spirit of their works. His earliest work was a picture on the walls of the church of Wees near Dusseldorf. At the age of twenty-six, he produced the series of compositions on Goëthe's "Faust." In 1811, having gone to Rome, he found Overbeck already established there, with whom he formed a close friendship. They inhabited an old deserted convent, working from morning to night, and communicating the result of their labours at the end of every week, as well as exchanging in a friendly spirit their mutual criticisms. They were soon joined by a numerous body of German students who assisted and encouraged each other. Cornelius speaks with exultation of their successful efforts in aiming at a degree of excellence not yet attained. "It would be impossible," he

says, "briefly to describe the circle of development which took place at Rome while I resided there, but I may hazard the assertion that it comprised centuries of real progress. I speak not of myself alone, but of that cluster of individual talents, and character, animated by patriotic, pious, and generous sentiments, elicited by the enthusiastic struggle already begun against tyranny and frivolity, both in Germany and among our countrymen in Italy. Every noble nature powerfully felt the impulse of the movement."

M. Bertholdy, the Prussian consul-general, engaged Cornelius, Overbeck, and Philip Veit to make an attempt to restore the old style of fresco in the decoration of the saloon of his house in the Via Sistina at Rome. These first essays, which are still to be seen, are hard, but in other respects possessed of great merit. Their success induced the Marchese Massini to follow the example in his villa near the Lateran, three grand apartments of which are painted with subjects from Dante, Ariosto, and Tasso, by Cornelius, Schnorr, and Overbeck. They are but experiments compared with the great works subsequently achieved at Munich and Berlin, especially those by Cornelius, Schnorr, Zimmerman, and their pupils. At this period, Cornelius had executed cartoon compositions of the *Nibelungen-lied*—of the Meeting of Joseph and his Brethren—of the *Divina Comedia* of Dante, &c. Then it was that the prince royal of Bavaria arrived at Rome, and having discovered the fertile genius of Cornelius, invoked his aid in accomplishing the restoration of the city of Munich, which he had already projected. Cornelius at once assented; and that he might devote his whole time to this object, he resigned the situation of director of the Academy of Dusseldorf, to which he had been appointed, and emigrated with a colony of pupils to Munich. He devoted ten years, from 1820 to 1830, to designing and executing the frescos of the *Glyptothek*, consisting of appropriate mythological subjects from Homer.*

* When at Munich in 1839, the author was much struck with these noble creations, which, combined with Grecian architecture and Grecian statuary, have revived the art in all its splendour.

They were followed by designs for the illustrations in fresco and encaustic of the history of painting which now adorn the ceilings and sides of the twenty-five Loggiæ in the picture gallery of the Pinacothek. The greater part of the cartoons, and some of the paintings, were executed by Zimmermann and the artists under his direction. The arrangement of the Pinacothek is much superior to that of the gallery of Berlin. There are separate apartments for each school, and smaller rooms for the cabinet pictures, opposite to which are the Loggiæ the whole length of that side, which, being covered and fitted with glass like a greenhouse, and removeable at pleasure, can either be shut or thrown open according to the season.

The interior of the New Palace is decorated with sculptures, stuccoes, reliefs, frescos, and encaustic, in illustration of Grecian history and mythology, interspersed with appropriate arabesques. "No description," Mrs Jameson remarks, "could give an adequate idea of the endless variety and graceful and luxuriant ornament, harmonising with the various subjects and purposes of each room, lavished on the walls and ceilings even to infinitude. The general style is very properly borrowed from the Greek style of Herculaneum and Pompeii; not servilely copied, but varied with an exhaustless prodigality of fancy and invention, and applied with exquisite taste. The combination of the gayest, brightest colours has been studied with care; their proportion and approximation calculated on scientific principles; so that the result, instead of being gaudy and perplexing to the eye, is an effect the most captivating, brilliant, and harmonious, that can be conceived." But to venture on a description, however brief, of the other works in painting that have been completed, or are in progress in Munich and other schools of Germany, would be far beyond the limits of this imperfect sketch. Painting on glass and china is likewise much cultivated, and has reached great perfection. Neither is engraving neglected.

The school of Munich, and that of Cornelius, are in a manner synonymous terms. All the artists are not his

pupils, for many are his contemporaries, yet has he mainly contributed to the grandeur and originality of historical painting. His powerful genius is equally great, whether he selects the romantic or the classical. His style is severe, chaste, and elevated—inspired by poetry, especially the Epic, which is his natural element. Schnorr is more Teutonic; the romantic poetry of the heroic and chivalric times having impressed a decided character on his genius. His frescos are distinguished for composition, grace, and delicate sentiment. He has occasionally painted in oil-colours, but his chief occupation has been the composition of drawings for fresco painting. Henry Hess is devoted to sacred and Christian subjects, religious sentiment being the predominant character of his genius. His great work, which was exclusively confided to him by the king, is the series of frescos from the Old and New Testament, in the chapel of All Saints. In style, they have a strong analogy to the works of Giotto and the older masters preceding Raffael, as well as the pictures and mosaics of the Lower Empire. His object is to represent religion in all its simplicity and solemnity, divested of human passion, and irrespective of beauty and grace, or the æsthetical principle of the antique. He has been engaged in completing his magnificent Last Supper in fresco in the refectory of the Benedictine convent, whose church will be the basilica, now almost finished. Herr Caspar is engaged on the interior of the temple with a fresco of Stephen stoned. One of the greatest compositions of the German school is the Combat of the Huns by Kaulbach, a pupil of Cornelius, painted for Count Raczynski, and now in his possession. This was followed by his grand work of the Destruction of Jerusalem. He is now engaged in a series of compositions for the King of Prussia illustrative of the origin of nations, commencing with the building of Babel and its fall, and the wickedness of Nimrod, to be brought down to Greece, the Crusades, and the Reformation. He is likewise to execute the series of frescos for the New Pinacotheka for modern paintings. The

finished parts of the splendid glass paintings intended for the Cathedral of Cologne are much admired. The beautiful cartoons for this purpose, representing the Death of Christ, are by Anthony Fischer. The same artist is soon to commence another work to be executed on glass—the Effusion of the Holy Ghost. Peter Hess, the eminent battle painter, has nearly completed the fourth piece of the extensive order from the Emperor of Russia, representing the Storming of Smolensko.

The school of Dusseldorf, from which emanated Cornelius and most of his early pupils and contemporaries, was for a time the rival of Munich—but it was soon obliged to yield the palm to the historical grandeur and colossal power of its rival, contrasted with its comparatively tame and genre-like historical productions. From the Belgian artists, this school has materially improved the brilliancy of its colours. It excels in genre, landscape, humorous subjects, and scenic illustrations of popular authors. It has likewise attained eminence in marine pieces, and architectural painting. Its great fault is composing too much from fancy and imagination, and attending too little to living nature and character. At one period, religious painting was much cultivated, but it is now almost abandoned.

The school of Munich is chiefly an imitation of the older German and Italian masters. How far this detracts from its merits of originality, or has contributed to the development of the genius of its artists, are questions which may suggest serious doubts. M. Simond remarks on this subject:—"Malheureusement, sans doute, les amis du romantique en Allemande, surtout emportés par une zèle téméraire, voudraient contraindre le goût à retrograder jusqu'au tems de Shakespere et de Calderon pour le poème dramatique, comme jusqu'à celui de Cimabue et de Giotto pour la peinture; mais *s'il fallait ainsi toujours copier, pourquoi changer de modele?* Autant voudrait laisser les anciens sur le chevalet que d'y placer ces modernes."* Professor Oli-

* *Voyage en Italie*, par L. Simond ; 1817.

vier, of the Munich academy, has expressed the opinion that the arts, with a few exceptions, have been always improving; that the chain of tradition by which they have been handed down from age to age has never been entirely broken; and that the period of the greatest degeneracy is frequently marked by redeeming traits, and connected by some point of excellence with the most glorious epochs of art. This opinion is contested by Count Raczynski, as founded neither on truth nor reason. "No connexion," he remarks, "exists between the paintings of Boucher and the Apollo Belvidere, except that both are works of art. The Byzantine paintings attest a suspense, if not an interruption. They are neither *the production of genius nor taste*—nor have they the slightest analogy with Grecian sculpture. . . . The most glorious periods have not been those which have imitated other periods not less glorious, but those which have been marked by a return to the original and eternal standards of nature. Cornelius would certainly have been a great painter without studying the antique. I even esteem him greater where there are fewest traces of this study, as for example in his Faust. To be a painter one must know how to draw, and it is better to draw from good models than from bad. In this respect copying from antiques is useful to students; but to imbibe the spirit of antiquity, merely in order to do what its greatest masters have done, is, I believe, an erroneous course. Still there are examples of genius arriving at great results in following this direction. Thorwaldsen, Cornelius, Swanthaler, may be mentioned among others. But this principle carried too far may rather injure than benefit a school. It cannot be too often repeated, that style is not the imitation of the antique, or of Fra Bartolommeo. In historical painting it is the grandiose joined to calm simplicity, directed by pure sentiment, and restrained within the bounds of moderation and good taste, whatever may be in other respects the species of inspiration which has guided the composition. The professors, the greater part of the pupils of the academy, and in general the painters of Munich, *are pre-occupied with*

the idea that style should be the predominant quality in works of art. I am not of opinion that this should be the object towards which the efforts of the artist should be exclusively directed. If the artist be grandiose, if his conception be noble, his works will be stamped with this noble character; but style can no more be attained by effort, than grand and generous inspiration can be found when it is not the natural gift of genius. To those who have not sufficient energy to follow the lofty flights of Cornelius's style, it becomes affectation. I know more than one artist whom the pretension to style has ruined. Doubtless, beauty of style is inseparable from superiority in historical painting—but it is not necessary to be a historical painter. There are other departments of art in which great excellence may be attained . . . I have too often seen at Munich style straining after effect, and aiming at something more than ideal and sublime nature. It then falls into the theatrical and statuary-like exaggerations of David. The Germans have an appropriate word by which they aptly express this defect—*Stylesseren*—the affectation of style. *It is this affectation which I regard as the rock upon which artists of merit are in danger of making shipwreck."*

The academy of Munich, and the school of Munich, are regarded as two distinct objects. By the school is understood the aggregation of historical painters who have been trained under Cornelius, or who admire and adopt his style. But the academy is under the direction of Cornelius. It is alleged, indeed, that the artists formed by his precepts and examples do not all recognise the supremacy of the academy; that the academy derives its moral from the school—not the school from the academy, as grammar springs from language, the rules of which it teaches without creating those rules; that in the academy resides the conservative and regulative principle of the arts, but the creative and life-giving principle, which is so powerful at Munich, must be sought elsewhere. This is an ingenious and specious attempt to draw a distinction without a dif-

ference between the school and the academy. It is too abstract and impalpable to be reduced to practice ; and the fear is, that the influence of Cornelius, both as head of the school, and director of the academy, will soon break through these prescribed boundaries, and become more and more predominant till his followers are reduced to imitators of style without originality.

Here the dangerous element is the academy—not a school of art and design, but a state and royal academy. If the school of the Caracci, a private institution, with all its advantages, gradually relapsed into style and mannerism, what may not be expected from the united influence of Cornelius, the state, and the academy? Besides too much straining after style, there is too little attention paid to nature. Many eminent artists confine themselves entirely to cartoons, and are unable to embody their ideas in colours—particularly in oil-colour—a subdivision of practice somewhat equivocal in its tendency. As regards Cornelius, Schnorr, and the other contemporary heads of the German school, they stand in a very different position from their pupils and imitators. They at once emancipated themselves from the control and style of the academies ; they thought for themselves ; they struck out a new and original path of their own. The only safeguard against this tendency to style among the pupils, is the number of the different German academies and states, all independent of each other. The following remarks of Raczynski on artistic study and academies are both just and comprehensive :—“ It is, therefore, that I object to the principle of academies only when it is pushed to its extreme consequences. When it is carried too far, I should say that it is in vain to attempt to limit the action of a talent endowed with great force—which is completely developed—which is imbued with consciousness of its power, and possesses adequate means of expressing with energy a great conception. It should then be left to its own free action, and if it produces great and beautiful works, the models of which are not to be found in the pro-

ductions of preceding artists, *its merit is not the less in my eyes for being original*. Uhland has well remarked that there is an intimate connexion between the different species of poetry; but it is at the same time undeniable that *there exists a creative power which acts independently of models, and continually produces something new*. The art is transmitted from generation to generation, but there is also for poetry an independent field of action in which great talents may freely move. *With a similar modification the principle of Cornelius and the academy may be admitted*. But, as already observed, I am firmly convinced that the study of Giotto, Fiesole, Perugino, and Francia, cannot but be favourable to promote the progress of the study *in the early part of his career*. It tends to check the tendency to those exaggerations of force and grace, which forms the besetting sin of youthful artists."

A notion prevails at Munich that a spectator should be able quickly and easily to comprehend the subject of a picture; a notion referable perhaps to their national proneness to abstraction and analysis. Count Raczynski denies the necessity of this instant comprehension of subjects of art. He asserts, that in those who are gifted with a sense of beauty and love of the arts, emotion always precedes reasoning; on the contrary, when a spectator at first sight of a picture begins to analyse its subject, either he is not endowed with that instinctive feeling which enables him to comprehend art, or the work he contemplates expresses nothing. After this feeling has been gratified, it is natural to wish to ascertain whether the subject has been well treated; but with a man of taste this criticism will not be considered the most important point—and still less will his attention be first directed to it. "I was present," says Raczynski, "when Cornelius on his return from Italy in 1835, saw for the first time the cartoon of Kautbach's great composition of the Huns: he contemplated it in silence, and fully recognised its beauties previous to understanding the thought which predominates in its composition. After having paid

his tribute of admiration to its design and execution, he then questioned his pupil as to the subject—yet the conception of the artist is rendered with remarkable distinctness.”

Before leaving the German school, it is but just to pay a tribute of gratitude and admiration to King Louis of Bavaria, to whom Europe is mainly indebted for the revival of elevated art in all its branches. Had it not been for his refined taste, liberal and judicious patronage—his grand and noble conceptions—the vivifying and enthusiastic spirit he infused into the artists and people—never could Cornelius and his fellow-students have had an opportunity of developing their powers.

THE BRITISH SCHOOL OF PAINTING.

In England, the rise of a native school of painting was late, and its progress slow. Even the gorgeous splendour of the Roman Catholic worship, which in other countries fostered its advancement, failed in producing any effect. But this must be attributed more to the civil wars and distractions of the times, than to any want of genius for art.

The first notice of patronage of English art, occurs in the reign of Henry III., who gave directions for decorating the Exchequer chambers—for ornamental works at Winchester castle—and for painting the Antioch chambers at Westminster, with subjects from the Crusades. Foreign painters were in request for the supply of virgins, saints, and apostles, for the churches and convents. Painting on glass was much encouraged both as an indispensable decoration of ecclesiastical structures, and as ministering to feudal pomp in the castles of the great. In the reign of Edward III., painting partook of the warlike spirit of the times, and was applied to the decoration of shields and emblazoned banners. The civil wars arrested its progress; but the illumination of missals, and books of chivalry and romance, continued to afford employment to artists. Many of these

miniature pictures are executed with much beauty and delicacy of colour. Henry VII. engaged John Maburn to paint portraits of his family. Holbein was brought over by Henry VIII. who induced him to remain by his kindness and liberality. He was the first painter of eminence who visited England. Lucas Cornelii and Jerome de Trevisi were likewise attached to the court. The *Champ du Drap d'Or* at Hampton Court is supposed to have been painted by the latter. To Henry is due the credit of laying the first foundation of a royal collection of pictures, of which some by Holbein still form part of the National Gallery. Holbein painted portraits of many distinguished individuals of that period. The earliest mention of tapestry occurs in this reign, though it was introduced in that of Edward III. It received liberal encouragement and reached great excellence, ladies of rank working at it with their own hands. It formed the ornament of the church as well as of the palace and baronial mansion.

The Reformation crushed all religious art, and swept away every altar-piece; both painting and sculpture were denounced as savouring of Romanism and idolatry. During this abasement of art, portraiture alone was countenanced. In the short but bloody reign of Mary, painting maintained its ground. For his portrait of the Queen, Sir Antonio More received from Philip a chain of gold and a yearly pension of £400. The reign of Elizabeth produced Hilliard and Oliver, the first native painters of any merit. Lucas de Heere, Zuccaro and Ketal were liberally patronised by the nobility. Her Majesty's taste for art was confined to portraits of herself covered with diamonds and pearls, and fantastically attired in vast ruffs and fardingales. King James, though devoted to learning and poetry, was not insensible to the charms of art. He invited over Mytens, a Dutch painter, whose works in portrait as well as copies from the great masters, were much esteemed. Vansomer and Jansen exercised their profession at the same period. The younger Oliver distinguished himself in miniature.

The fine taste and munificence of Charles I., aided by

the Earl of Arundel and Prince Henry, was the means of introducing from the Continent a noble gallery of pictures and marbles. The Earl of Arundel was the patron of Holler, and the first to discover the genius of Inigo Jones. Charles, on his accession to the throne, purchased the whole gallery of the Duke of Mantua, including some of the finest pictures of the great Italian masters, to which were added many others, obtained through Sir J. Palmer, Endymion Porter, and N. Lanière. Foreign princes courted his favour and alliance by presenting him with rare pieces of painting. This noble gallery, besides the cartoons of Raffael and many other pictures, contained eleven works by Coreggio, sixteen by Giulio Romano, seven by Parmegiano, nine by Raffael, seven by Tintoretto, twenty-eight by Titian, four by Paolo Veronese, two by Lionardo da Vinci, and seven by Rubens. Buckingham purchased Rubens's private collection, consisting of thirteen pictures by his own hand, ten by Titian, thirteen by Paolo Veronese, seventeen by Tintoretto, three by Lionardo da Vinci, and three by Raffael. Charles prevailed on Rubens and Vandyck to visit England. Albano, Carlo Maratti, and Vouet, were invited, but declined the honour. Rubens remained a year in England, during which time he painted the Apotheosis of King James, on the ceiling of the Banqueting House of Whitehall, besides many other works. Vandyck painted the portraits of the Queen and royal family, followed by those of many noble and eminent persons, including the ladies of the Court. These interesting portraits still remain the admiration of every beholder. Yet was there in England neither a national school of art, nor a national taste,—always excepting architecture, which, under Inigo Jones and Sir Christopher Wren, had, in a few years, reached an excellence which spread their fame over all Europe. Moreover, the interesting though quaint sculpture of the Gothic era had fallen, and was succeeded by no native school, all the sculptural works and monuments being executed by foreign artists.

Under the Commonwealth, art was despised and degraded

as carnal and idolatrous. The sale and dispersion into other countries of the greater part of the magnificent collection of Charles, was followed by a fire at Whitehall, and the destruction of a vast number of the remaining pictures, which had escaped the rage of the Puritans and Fifth Monarchy-men. Cromwell had some taste for art, as well as for literature and music ; and to him the nation is indebted for having secretly arranged the purchase of Raffael's cartoons. Charles II., without any real taste for art, liked it as a means of momentary gratification and amusement. The free-thinking and licentious principles of the king and his court, tended to corrupt both art and public taste. Yet he made an attempt to recover his father's collection, in which he was partly successful. Wren conferred a lustre over his reign in architecture, and Lely in painting the voluptuous and languishing beauties of the court. The latter likewise painted many eminent men, including Clarendon, Cowley, Butler, Selden, and Otway. The other artists attached to the court were Henderson, Huysman, Verrio, W. Vandervelde the elder, marine painter to his majesty, Wright, Cooper, and Grinling Gibbons. The latter was famed for his exquisite carving in wood, many specimens of which are yet to be seen at Windsor and Hampton Court. He likewise executed the statue of James behind Whitehall. King William, devoted to war and state affairs, had no taste for art. Kneller, Dahl, and Riley, were the only artists of any note of this period. The portraits of Kneller are very numerous, including the sovereigns of his time, and all the nobility, men of genius, and ladies of rank and beauty of the kingdom. The reign of Queen Anne, celebrated as it was for military glory, statesmen, and literature, produced no favourable change for art. Nor was the succeeding reign of George I. much better. The leading artists were Laguerre, Enoch, Zeeman, Monamy, Richardson, and Sir James Thornhill. Richardson painted heads well, but was deficient in grace and dignity. Though learned in the theory and principles of his art, on which he

was a voluminous and able writer, his drawing was bad, and his attitudes and draperies showed neither taste nor imagination. Sir James Thornhill was honoured with the praise of Pilkington, and the approbation of Horace Walpole. In the cold, conventional, and allegorical style, then in fashion for architectural decoration, he unquestionably displayed no inconsiderable taste and talent. His principal works are the dome of St Paul's, the great hall of Greenwich Hospital, and an apartment at Hampton Court. Making allowance for the taste of the time, and the paltry remuneration he received—forty shillings the square yard—his paintings are less appreciated than they deserve. An attempt was made to found a gallery of art, and an academy, but both failed, the government having refused its support.

George II. liked neither art nor poetry ; but his Queen had a taste for both, and supplied, so far as she could, the deficiencies of his Majesty. Worlidge, Hogarth, Zurcke, Rysbrach, and Roubiliac, were the most eminent artists of this period. In Hudson, painting had fallen into its lowest degradation. Canaletti's works were then in great request among collectors.

The succeeding reign is an epoch in the annals of English art. George III. not only collected works of art, but patronised native talent to the best of his knowledge and judgment. Nor must the influence of royal example be forgotten in estimating his merits as a patron. He founded the Royal Academy, which at that period gave a great impulse to art. He commissioned West to paint the series of historical pictures at Windsor Castle. He was not merely a liberal patron in rewarding artists, but, with that *bonhomie* and good feeling peculiar to his character, treated them with kindness and esteem. Hogarth was the first native artist whose fame extended beyond the limits of England. The reign of George III. boasts the proud distinction of Sir Joshua Reynolds, Richard Wilson, Gainsborough, and Hogarth, the real founders of the English school ; not to mention West, Romney, Barry, Copley, Louthborough,

Fuseli, Mortimer, Allan Ramsay, Blake, and Opie. George IV. inherited his father's taste and generosity as a patron of art, as well as that amiable and truly noble disposition, which prompted him to respect genius, and receive artists with kindness and courtesy on the footing of gentlemen. To him the country is indebted for the foundation of the National Gallery; while the Banqueting Room at Windsor is an example of his patronage.* William IV., desirous to diffuse a taste for art among the people, threw open to the public the palace of Hampton Court and its fine collection of pictures.

Before leaving the eighteenth century, a few remarks on the eminent artists of that period will not be out of place. We shall commence with Sir Joshua Reynolds. The few historical pictures Sir Joshua painted, are distinguished by little genius and no originality. Indeed, his deficiency in drawing, and total want of creative power, incapacitated him from succeeding in that style. "Shall we," says Mr Hazlitt, "speak the truth at once? In our opinion, Sir Joshua did not possess either that high imagination or those strong feelings, without which no painter can excel in his art." Yet, as a portrait-painter of the highest class, Sir Joshua rivals the greatest masters of the art. The grace of his forms and attitudes, his characteristic expression, the harmony and splendour of his colours, his good taste in drapery and power of execution, have never been surpassed, if equalled, by his successors. In a word, his portraits and mode of treatment are truly historical, and to be classed

* As regards royal patronage, it is necessary to keep in view the material distinction between the sovereigns of the great continental nations, who have the revenues of their kingdoms at their command, and the British sovereign, who, as the head of a free and constitutional government, can make no grant out of the public money without the consent of Parliament. In the former case, the patronage of the sovereign is that of the government, and is unlimited; in the latter, it is limited to the privy purse, and, except the influence of royal example, can be regarded in no other light than the private patronage of the sovereign.

with those of Vandyck and Rembrandt. Allan Ramsay, court painter to George III., was an eminent portrait painter, distinguished for his learning and polished manners. The works of Richard Wilson in classical ideal landscape, and beautiful effects of nature, are still unrivalled by any succeeding artists, not to say in Britain, but in Europe. When living, he was neglected both by the public and his contemporaries, and had he not succeeded to a small patrimony, he would literally have starved. Barret and Smith of Chichester, the contemporary landscape painters, were preferred to him, though in every respect inferior. It was not till half a century after his death that tardy justice was done to his memory. The same malignant fate seems still to pursue him. M. Passavant, in his "Artistical Tour in England," speaks of him in the following terms,—“This landscape painter stands in the same relation to Gainsborough that West does to Reynolds. He has nothing of Gainsborough's rich depth and harmony of colours, nor of his spirited though often mannered execution; on the other hand, there is in him a struggle for greater severity and ideal beauty of form. In addition to his colouring being often hard and chalky, the greater number of his pictures have lost part of their effect from the manner in which the paint has cracked.” The foreign reviewers justly observe on this passage, that “they are at a loss to conceive what is meant by hardness and chalkiness as applicable to Wilson's colouring, as no artist ever painted a richer glow of evening, or a finer flood of noontide sun, than is to be found in some of his pictures.” Nothing, indeed, can be more unjust and exaggerated. Whatever truth there may be in the analogy as regards West, there is none as to Wilson, who, in the higher qualities of landscape, infinitely surpasses Gainsborough, whose forte lay in his portraits and village scenes, where figures were combined with the landscape. His landscape is well and vigorously painted, but it is mere English nature, in its homeliest and simplest garb,—peasant girls—a clump of trees—a market cart, &c.—without

attempting any great effects of composition. In Wilson, it was not "struggling for," but attaining "a greater ideal beauty of form." And even admitting that his greens are occasionally exceptionable—which is chiefly in his sketches—his colouring is, on the whole, deep, rich, mellow, and clear, without any of the coarseness, dingy hues, and spotted mannerism of his contemporaries and successors. His architecture and classical accessories are, with few exceptions, appropriate and effective, and there is a grandeur of conception and style about every thing that emanates from his pencil. Moreover, some allowance must be made for the penury, neglect, and blasted hopes, under which many of his works, painted on the spur of the moment for his livelihood, were produced. Dr Waagen, as competent a judge, remarks,—“Of the two English landscape painters who distinguished themselves, Wilson in many pictures followed a more ideal direction. His paintings frequently place before us the noble forms of Italian scenery; his figures often rise to mythological subjects. Gainsborough, on the contrary, was, like the Dutch artists, devoted to the representation of the rural landscape in his own country, and domestic retirement; his figures, merely country people, are in general conspicuous in his landscapes.” “Wilson,” says Fuseli, “is now numbered with the classics of the art, though little more than the fifth part of a century has elapsed since death relieved him from the apathy of cognoscenti, the envy of rivals, and the neglect of a tasteless public; for Wilson, whose works will soon command prices as proud as those of Claude, Poussin, or Elzheimer, resembled this last most in his fate, and lived and died nearer to indigence than ease.” The following are among his chief compositions,—the Death of Niobe, Phaeton, Morning, View of Rome, Villa of Mecænas at Tivoli, View on the Po, Apollo and the Seasons, Meleager and Atalanta, Cicero at his Villa, Lake of Narni, View on the Coast of Baia, the Tiber near Rome, Temple of Bacchus, Adrian's Villa, Bridge of Rimini, Rosamond's Pond, Langollen Bridge,

Castle of Dinas Brian, Temple of Venus at Baia, Tomb of the Horatii and Curatii, Broken Bridge of Narni, Nymphs Bathing.

To Hogarth, on the other hand, M. Passavant awards that justice which has been denied to him by his countrymen. "Hogarth is, of all English painters, and perhaps of all others, the one who knew how to represent the events of common life with the most humour, and at the same time with rare and profound truth. This truth of character is, however, visible not only in his conception of a subject, but is varied throughout in the form and colour of his figures in a no less masterly manner. His pictures are most sketchy, but painted with a clever and decided handling of the brush." Hogarth stands alone as an artist, having had neither predecessors, rivals, nor successors. He is the more interesting, too, as being the first native English artist of celebrity. Yet a tasteless public was unable to appreciate his merits; and he was driven to the necessity of raffling his pictures for small sums, which only partially succeeded. In spite of the sneers of Horace Walpole, that "he was more a writer of comedy with his pencil than a painter," and the epigrammatic saying of Augustus Von Schlegel, that "he painted ugliness, wrote on beauty, and was a thorough bad painter"—he was a great and original artist, both painter and engraver, whose works, coming home to every man's understanding and feelings, and applicable to every age and country, can never lose their relish and interest. They are chiefly known to the public by his etchings and engravings, which, however, convey a very imperfect idea of the beauty and expression of the original paintings.

Fuseli, a native of Switzerland, to powerful talent and a fertile imagination, added an intimate acquaintance with classical learning and every branch of science connected with his art. Devoted to the attainment of high art, of which he was an enthusiastic and exclusive admirer, his works exhibit undoubted genius and fire of imagination,

though wild and incoherent in design and expression, and often crude as well as unnatural in his colouring. He left behind him numerous sketches, which are more admired than his finished works. West, an American by birth, was more distinguished for correct design than force and originality of conception. His colouring, though generally cold and hard, is occasionally natural and harmonious. His best works have preserved their lustre unfaded to the present times. West, as is too often the case, was flattered and over-rated while living, but no sooner did death close his career, than it became the fashion to undervalue him and his works far below their merits. Yet the artist who painted *The Death of Wolfe*, *The Battle of La Hogue*, and *Death on The Pale Horse*, including the *Windsor Gallery* and many other pictures of great merit, must ever command respect. Copley, likewise an American, first attracted the notice of the public by *The Death of Chatham*, a picture which was much admired for the accuracy of the delineation and truth of portraiture of the various personages of rank assembled. He next produced *The Storming of St Helliers* and *Death of Major Peirson*, executed with much spirit and truth. It was painted for Alderman Boydell, and when his gallery was dispersed, it was bought back by Copley. It is now in the possession of his son, Lord Lyndhurst. *The Defeat of the Spanish Floating Batteries at Gibraltar*, which was commissioned by the Common Council of London for their hall, showed the versatility of his talents. It measured twenty-five feet by twenty-two, which enabled him to introduce many portraits, among which, that of Lord Heathfield was conspicuous. He painted *The Arrest of the four Members of the Commons by Charles I.*, and shortly afterwards *The Battle of La Hogue*. Besides historical and poetical subjects, he painted many portraits. A gallery of his works has been collected by Lord Lyndhurst. Romney was not only eminent in the higher style of portrait, and a formidable rival to Reynolds, but, with no advantages of education, showed great powers and genius in poetical and

historical pictures and sketches, many of which he never finished. He was, according to Flaxman, the first British painter for poetic dignity of conception. In female beauty and character he was very successful, especially after his return from Italy. The historical, however, was his ruling passion and delight. No sooner did he extricate himself from the drudgery of his sitters, than he employed himself in embodying some new compositions that struck his fancy, which he did with astonishing facility and rapidity. He excelled in portraying the tender and pathetic, insomuch that he has been compared to Coreggio. His portraits, though full of dignity, want the grace, ease, and clearness of colouring of Reynolds, nor did he show equal taste in generalising and moderating the fashions of the day. There was often, too, a heaviness of form and want of delicacy in the execution. Barry, a native of Cork, was an enthusiastic aspirant after the classical and sublime. He was a man of genius, well-informed, and highly accomplished in the criticism and knowledge of the art. He studied theoretically the best models, was indefatigable when in Italy in tracing and measuring the antique statues with an instrument called a delineator, which, as it neither exercised the hand nor the eye, was worse than useless; was addicted to violent disputation and controversial writings on questions of art, but could not stoop to the drudgery of drawing or working at his easel. Hence, although his taste and principles were abstractly correct, and his knowledge extensive, he was totally incapable of reducing them to practice; of which his great work at the Adelphi—possessing as it does many redeeming points, besides being creditable to his disinterested love of his profession and of elevated art—affords a melancholy illustration. The first pictures he painted after his return from Rome were, Venus Rising from the Sea, and Jupiter and Juno. Unfortunate both in subject and execution, they were coldly received. Other Heathen gods and mythological subjects followed, but the public showed no taste for such productions. When too late, he

turned to Paradise Lost, and poetical subjects, but never finished them. His writings and treatises are distinguished by vigour and earnestness, without much attention to language or style. Added to all this, his violent and jealous temper embroiled him with his brother artists, and repelled all friendly aid and advances on the part of his patrons. Louthembourg, though a foreigner, was identified with the English school. He possessed great genius and versatility of talent, having distinguished himself in portrait, landscape, battle and sea pieces. He has been little noticed by critics on art, nor has he received that justice which he deserves. Mortimer was a man of eccentric and original genius, well versed in drawing; but he either disdained, or affected to disdain, good colouring. He suddenly rose into favour by a prize picture of Edward the Confessor seizing the Treasures of his Mother, which, in the opinion of Reynolds, excelled the rival painting by Romney, and entitled him to the premium of fifty guineas. Others ascribe it to The Battle of Agincourt, which he had painted on the king's state carriage, with which his Majesty was so pleased that he ordered the panel to be removed and preserved. He next produced a large picture, St Paul Preaching to the Britons, for which the Society of Arts presented him with a hundred guineas. He likewise painted some portraits, and was not deficient in seizing the likeness; but his colouring being indifferent, he did not succeed. Yet he drew heads in black and white chalks in a masterly manner. During the first part of his career, he led a wild and dissolute life; but having made a fortunate choice of a wife, he became reformed, for which the world gave him little credit. It was at this period he painted The Progress of Vice, followed by The Progress of Virtue. The first excited great attention, and was well received; the other failed. His designs, which are preferable to his finished pictures, he dashed off at one effort, and with wonderful facility. When expanded into a picture they became comparatively cold and tame. He had formed his style on nature and anatomy

combined with the antique; and such was his knowledge of the human form, that he could draw the skeleton in any attitude, and afterwards clothe it with flesh and muscles. His countenances have an air of nobleness, truth, and beauty. His imagination was so vivid that he despised models. "All subjects," says Pilkington, "whether of history, landscape, animals, and still life—any object, from the human figure to a plant, a flower, an insect, a reptile, or a shell, he could represent from his imagination only, with a truth and perfection that recalled the nature he imitated." Besides his deficiency in colour, his faults are, excessive muscular action, feverish animation, straining after expression, and never-ceasing bustle. In his banditti and smuggler pieces this is allowable, but in heroic subjects it ceases to be either graceful or dignified. Yet do his beauties and original powers far overbalance his faults. The works of Northcote are the result of study, application, and fastidious correction. He impressed his figures with a certain historical dignity and propriety, and his compositions, which were produced piecemeal, told their story clearly; but he was deficient in drawing and colouring, and he wanted the creative power.

During the first quarter of the nineteenth century, English painting, as well as art in general, had relapsed into a state of comparative languor and mediocrity. With the exception of West and Fuseli, then octogenarians, all the eminent painters of the preceding century had quitted the stage. Northcote still survived, but had almost relinquished the pencil for the pen. Yet, notwithstanding this state of things, a combination of favourable circumstances gradually produced a revival of taste in the public:—the "Discourses" of Sir Joshua Reynolds, as President of the Academy; the writings of Barry; the "Essays" of Burke; the masterly and classical engravings of Sir Robert Strange, Woollett, and Sharpe; the splendid works published by Alderman Boydell; the statuary of Banks, Bacon, Nollekens, and Flaxman; and, above all, the classical illustrations of the latter; to

all which may be added, the progressive prosperity of the country, accompanied with a higher and more extended education among the middle and lower classes. The appearance of David Wilkie gave an impulse to British art. His admirable domestic scenes, full of truth and nature, purity, sentiment, and delicacy of feeling, restored the national taste to a healthy tone. They exhibit none of the coarseness and grossness of the Dutch and Flemish schools. His touch and colouring, clear, natural, and unaffected, are perfectly suited to his subjects. Some of his pictures approach the historical. His second style, after visiting Spain and the Continent, though more forcible and ambitious, is far from being so interesting. Sir Thomas Lawrence, Sir William Beechey, Jackson, Sir Henry Raeburn, Philips, &c., sustained the credit of portrait. In landscape, Turner developed his great powers, which were soon destined to be eclipsed. For many years he has been gradually falling into a fanciful, dreamy, and shadowy style, painted in thin glaring colours—rose and golden-coloured domes,—white water,—orange and bright-yellow trees,—besom-like stems and foliage,—red bridges,—water, boats, and men, seen, as it were, through a mist; his figures, even on the fore-ground, so abortive, shapeless, and unfinished, as hardly to be intelligible. There is, in short, a looseness and wildness of treatment that must be regarded as the *fantasia* of a great artist. He exhibits, it is true, glimpses of power and genius, but woefully perverted. If Turner is now in the right, then must Claude, the Poussins, Titian, Richard Wilson, and even Turner himself, when he painted Dalbaddin Castle in the Council-room of the Academy, and the Storm Piece in the Bridgewater Gallery, be in the wrong. Constable is another instance of an able artist sacrificing his taste and professional character for a whim. His early pictures, deficient as they are in design and composition, were faithful imitations of nature, painted with taste; but latterly he has chosen to dot his foliage and herbage with white spots, by way of imitating the light reflected from the dew-drops, and

in this he has persisted in defiance of the remonstrances of friends and the sneers of the public. Lee is an eminent artist, but his subjects are the most uninteresting and unseemly that can well be imagined,—muddy rivers like canals, bare fields, cold gray skies, dreary sea-coasts, &c. Stanfield has attained a high character for composition, landscape, coast, and marine subjects. Sir A. W. Calcott is distinguished for his graphic and minute finishing and chaste truth of colouring, but he wants the poetry of landscape.

There never has been a historical or religious school of painting, properly so called, in Great Britain. Are we to conclude that the British public are so bigoted to the domestic and commonplace that they cannot relish high art? That there is any want of genius for the higher departments cannot be admitted. The works of the artists of last century, already alluded to, as well as those of Hilton, Haydon, Eddy, Eastlake, Sir William Allan, Harvey, Leslie, MacIise, &c., the result of their own unassisted efforts and love of art, triumphantly disprove such an imputation. But a school of art, whether of painting or sculpture, depends as much, perhaps more, on the nation than on the artists. If the nation and public have no taste for elevated art, and refuse adequate encouragement, it cannot exist, whatever may be the genius and talents of the artists. Deprived of national patronage, isolated attempts, more or less successful, may, no doubt, be made by artists such as Barry, Haydon, and Hilton, whose enthusiasm prompted them to sacrifice their private interests to their love of high art; but such attempts, like exotics transplanted into an ungenial soil, soon languish and droop. Contemporary with Barry was Hussey, who to genius, fine taste, correct drawing, and intimate knowledge of the art, added an enthusiasm for the historical; but, finding no encouragement, he relinquished his profession in disgust. The works of Hilton place him high in rank as a historical painter, yet, from a total want of taste and inability on the part of the public to appreciate

them, he was allowed to pine under neglect, and, as a means of livelihood, was under the humiliating necessity of accepting the office of keeper of the Royal Academy!! The recent tragical fate of Haydon is a forcible and affecting commentary on this blot in the national character. The artist who produced *The Judgment of Solomon*, *Christ's Entry into Jerusalem*, *Alexander returning in Triumph after subduing Bucephalus*, *The Mock Election*, &c., not to mention his learned and able writings on art, would, under suitable patronage, and with all his failings, have done honour to himself and his country.* The employment of West by George III. for the historical pictures at Windsor, is the first instance of royal patronage on record since the time of Charles I. The commission to Reynolds was limited to designs for glass painting for the chapel of the new college at Oxford, and had no reference to the advancement of art. As a proof of the ardent and disinterested love of our painters for the higher departments of their art, and their anxious desire to have an opportunity of putting forth their powers, Barry, Reynolds, West, Dance, Cipriani, and A. Kauffman made an offer gratuitously to decorate St Paul's with a series of religious paintings, but the offer was rejected by the Bishop of London! Another joint and gratuitous offer was made to paint the hall of the Society of Arts of the Adelphi, and again rejected, though subsequently Barry alone repeated the offer, with only sixteen shillings in his pocket, and ultimately carried it into execution, *with his own hand, and without remuneration*—the only public work of painting then in the kingdom!! The Boydell, Shakspeare, and Milton Galleries, were the result of private patronage and speculation, and only reached the public by engravings. The same remark will apply to the liberal and spirited encouragement, in the same line, by Alderman Moon. What a melancholy contrast to the enlightened and extensive patronage of the

* The prompt and generous conduct of Sir Robert Peel on this trying occasion does him infinite credit, and is worthy of being recorded in letters of gold.

sovereigns and governments of France and Germany and of our own Charles I. Under such hopeless neglect and apathy, the wonder is, not that elevated art has languished, but that it could exist at all. "Why found royal academies, institutions, and schools of design, and store galleries and museums with the richest productions of ancient and modern art? Why stimulate the student to devote his whole energies to the laborious study of his art, only to withhold the prize when he is prepared to run the race? Why teach him to emulate Michel Angelo and Raffael, only to sink him into utter despair, or force him to trifle away his powers as the fashionable portrait painter of the day? Public faith, then, demands the employment of the arts for public and national purposes."* National patronage consists of three kinds, distinct from each other, but essential to the attainment of their object. 1. The foundation of schools of design, galleries of pictures and statues, collections of casts, and libraries of books on art, for the double purpose of training artists and improving the public taste. 2. The construction of national structures and monuments, decorated with appropriate painting and statuary. 3. The patronage of the aristocracy and wealthy classes. 4. In a great commercial and manufacturing country like Great Britain, the establishment of industrial schools of art in the manufacturing districts. Some of these schools have recently been established by government, but much will depend on the methods pursued; as regards which the system adopted in similar institutions in France and Germany, particularly the former, might afford valuable hints for our imitation. As an illustration of the intimate connexion between art and manufactures, it is only necessary to refer to the silk manufactures of Lyons, the great superiority of which is owing to the schools of art established by the French government expressly for the purpose of training the manufacturèrs to a knowledge of design and colours. Though the English operatives rival them in mechanical skill, and even excel them in machinery,

* Edwards on the *Fine Arts*, p. 187.

they cannot compete with them in the beauty, variety, and fine taste of the patterns—they are content to copy and imitate them. The success of the English porcelain or Wedgwood ware may be ascribed to the same cause ; nor is it necessary to point out the advantages that have followed the establishment of the Trustees' Academy in Scotland in the damask, silk, cotton, carpet, and shawl manufactures.

In all countries, ancient and modern, religion has been the chief patron of art. To the idolatry of paganism in Egypt, and its more refined aspirations in Greece and Rome ; to the enthusiastic consecration of Italian genius to Scriptural Art, and the decorative splendour of the Papal worship, we are indebted for those works and monuments which have called forth the admiration of every age. In those times religion and the fine arts were inseparably connected, as they still are in other countries. In Great Britain not only is this communion dissevered, but religion is made a pretext for degrading and vilifying Art, while among a great body of the public it is regarded as little better than paganism and idolatry. The Church of England, so far from holding out any encouragement to religious art, has, though not intentionally, been decidedly inimical to it, especially within the last half century, when the meagre encouragement afforded by altar pieces has been withdrawn. To be consistent, she ought to exclude hymns and psalms, for poetry and painting only differ in their medium of communication. " Can we," says the *Art-Union Journal*, " feel the influence of Milton, and deny that of Michel Angelo ? Can we dwell on the page of Dante, and turn with indifference from Raffael ? But pictures in churches, it is said, tend to humanise the spiritual, and weaken the impressions of faith. We reply, where the mind is so constituted that it habitually lowers the subject presented to it because it is made active to sense, it is not to be elevated or refined by being allowed to indulge exclusively in abstract conceptions. The origin of the opinion against the decoration of churches, to use a coarse expression of some of those who have considered the matter,

we can understand ; its continuance we cannot. It is an eccentric horror—a religious paradox. Not a picture on the altar, but on the pillars ; in the aisle, monuments of every kind—allegory in stone, heathen deities, and Britannia Triumphant. Every thing to conciliate and concentrate attention upon the actions of man, but not a sign to lead the mind—not an effort consecrated to the Deity. Such has been the patronage of art by the Church !”* Yet do the same clergy and congregations, who regard an altar-piece as Popish and idolatrous, look with the utmost complacency on Scriptural subjects painted on glass, even though it should be the window above the altar. All this seems very inconsistent and unreasonable. Unfortunately, however, it is not a matter of reason and argument, but of feeling, habit, and prejudice, which it would be impossible to overcome ; nor, indeed, in the present state of the English Episcopal Church, torn as it is with schism, tractarianism, and Romanism, would it be safe or prudent to make the attempt.

But besides the discouragement of British art on the part both of the government and the church, the rulers of the nation from the time of Charles I. up to a late period, have neglected every opportunity, however favourable, of purchasing valuable collections of art, even when offered at very moderate prices. Had the gallery of Charles been preserved or recovered, it would have laid the foundation of as fine a collection as any in Europe. The Houghton Gallery, formed by Sir Robert Walpole, was offered to government, and on their refusal to purchase, was sold to the Empress of Russia for £30,000. When the embarrassments and difficulties into which the nobles of the Continent, especially of Italy, were plunged by the troubles of the times—forced them to part with their collections at reduced prices, a few thousand pounds would have secured for the nation some of the noblest works of art. An urgent memorial on this subject was submitted to government by a few influential persons of taste, to which no answer was

* *Art-Union Journal.*

returned. Sir Francis Bourgeois intimated his intention of bequeathing his collection to the nation, provided a building was erected for its reception. This the government refused, and he left it to Dulwich College. On the death of Mr Angerstein, Sir Thomas Lamone and Sir George Beaumont urged the government to purchase his gallery, but it was not till after much hesitation and opposition, warm debates, and almost a split in the cabinet, that the purchase was arranged. Sir Thomas Lawrence, by his last will, directed that his magnificent collection of drawings by the great masters of the foreign schools, on which he had expended nearly £40,000, should be offered to King George IV. and some distinguished patrons of the fine arts, including the trustees of the British Museum, for £18,000; and, if not accepted by either of the parties, to be sold for £20,000—less than one-half of the original cost. The offer was declined by all those parties. Some gentlemen, anxious to preserve the collection entire, raised a subscription for their purchase, to which the Royal Academy voted £1,000. This patriotic intention failed, and Messrs Woodburne purchased the whole collection for £20,000, the price named in the will. They offered the whole or select portions of it to government on a small advance in price, but the offer was declined! The result was the dispersion of this noble collection. The Egina marbles were offered to government, but while they were haggling about a few hundred pounds, the King of Bavaria stepped in and secured that interesting collection, which now forms one of the chief ornaments of the Glyptothek of Munich. As an atonement for such want of taste and judgment, government have secured the Xanthian and Budrun marbles, which are now safely lodged in the British Museum. They will soon be followed, it is to be hoped, by the interesting remains of Assyrian sculpture from the subterranean palace of Nineveh. The British National Gallery is far from being commensurate with the wealth and greatness of the British empire; yet in spite of ill-judged economy and mismanagement, it contains many first-

rate pictures. And there is reason to hope that a more liberal and judicious system will be pursued.

The British school has been accused by foreigners, and not without reason, of a deficiency in drawing, and consequently of a want of that mastery over attitude, foreshortening, and the nude, essential to the higher departments of the art. A correct knowledge of the external anatomy and the play of the muscles of the living human figure constitutes the very basis of art. It will not ensure excellence, because that depends on other qualities and acquirements. But it is the first difficult and important step in the training of the young artist; that once surmounted, he starts fair in his professional career. English artists have enjoyed the benefit of a Royal Academy of Art for eighty years, with all its schools, lectures, Life academies, collections of casts, honours and prizes. If a Royal Academy cannot teach drawing and design, what can it teach? They have enjoyed for more than a quarter of a century the inestimable advantage of studying the Elgin marbles, universally admitted to be the noblest examples of Greek sculpture extant—to which may be added the other treasures of art of the British Museum—the celebrated cartoons of Raffael—the great work of Andrea Mantegna at Hampton Court—the National and Stafford Galleries, and other collections too numerous to be specified; and above all, they have had access to Italy and the continent for the last thirty years. Dr Waagen remarks—“It was the misfortune of the English school of painting that it at once began where others left off. The older schools, from a scrupulous execution of details, obtained a broader handling with fewer strokes of the pencil. The English began with very great freedom in the works of Hogarth and Sir Joshua Reynolds, which, in their successors, degenerated often into flimsiness and negligence. Sir Joshua, the chief founder of the English school, and the first President of the Royal Academy, with all his inimitable excellence in other respects, was notoriously weak in design—a defect which has more or less attached to all his

successors. They want correctness and precision, while brilliancy, fulness, and depth of colour, fill and charm the eye, often at the expense of fidelity to nature." Mr Eastlake in his report to the royal commission makes nearly the same remark. Indeed, foreigners have long observed this weakness of design; but British artists and writers on art have either indignantly repelled the imputation or attempted to parry it by stigmatising the more correct drawing of the Continental schools as stiff, hard, and worthless. But the opinions of Passavant and Waagen, men of undoubted taste, honesty, and experience, added to the long intercourse with the Continent, and a more just appreciation of works of high art, have opened the eyes of artists and men of taste, to their imperfection in this important requisite. The consequence is that, though little has been said, the younger artists have, within the last three or four years, set seriously about cultivating design both by anatomical dissection and studying at Life academies from the living model; the fruits of which are already visible in the competition pictures and cartoons. There are, no doubt, exceptions in the British school—artists who are comparatively well versed in design—but this does not affect the general character as a school.

The real cause of this deficiency may be traced to the want of national patronage in religious and historical art. In portraiture, landscape, domestic pieces, hunting, animal, and still life subjects, which have hitherto formed the staple productions of the British school—a modicum of drawing being found sufficient, it is not surprising that what was superfluous should have been neglected. Had the royal commission been appointed half a century sooner, and been followed up by a judicious support, British artists might now have rivalled in high art any school of Europe.

Although British painters have not, for the reasons assigned, succeeded in forming a religious and historical school properly so called, they have attained great excellence in a style which, rising above the domestic and genre, borders

closely on the historical, for examples of which, generally executed in the cabinet Poussin size, reference may be made to the works of Eastlake, Eddy, M'Clise, Sir David Wilkie, Sir William Allan, Mulready, Leslie, George Harvey, Ward, Thomas Duncan, &c. In the first line of portrait we find Pickersgill, Leslie, Philips, Watson Gordon, Partridge, Landseer, Francis Grant, Count D'Orsay, Buckler, &c. In rural subjects, equestrian, hunting, and animal compositions, the works of Edwin Landseer, Mulready, Wethington, and Francis Grant, are distinguished for beauty and truth. But Landseer cannot be classed under any particular branch. Such is his versatility of genius and talent, that whatever subjects he selects—whether portrait, equestrian, dramatic or still life—he at once rises into excellence. In nature, chiaroscuro, colouring, and touch, he may vie with the best Flemish and Dutch masters. Martin has struck out a new and original style of his own, which can hardly be classed under any other. It is both historical and highly poetical, while it partakes of the classical ideal landscape. He delights in subjects from sacred and profane history which enable him to congregate vast masses of human beings assembled on some great and portentous occasion, arranged in picturesque groups and varied attitudes, clothed in rich and brilliant costumes, till the eye is lost in the distant perspective; the whole associated with gorgeous and fanciful architecture, wild and romantic scenery seen through a lurid sky illuminated with flashes of light. The effect is, no doubt, striking, magnificent, and even sublime. But strip it of its ambitious pomp of colouring—its exaggerated scenery and accessories,—and much of its interest is gone; nor is the drawing of the figures, small as they are, correct. This style bears the same relation to the true historical, that the Italian opera does to legitimate tragedy. Yet the creative power, originality, and poetic grandeur of conception to be found in his best works, such as his Belshazzar's Feast, Joshua, Nineveh, &c., must always command attention and admiration. Danby, an eminent poetical painter, occasionally adopts a kindred style, though

he is not a copyist of Martin. Roberts, well-known for his beautiful illustrations of Eastern Antiquities and Biblical Scenery, is likewise a poetical painter. Cooper, as a cattle and animal painter, rivals Paul Potter and Berghem.

Painting in water-colours has been carried to a pitch of excellence in England unrivalled by any other European school. In its origin and development it is exclusively of English growth. It may be said to have taken its rise from Paul Sanby, and his contemporaries Hearne and Byrne. All that was then attempted was to go over the outline minutely with a pencil or pen with Indian ink; then to produce the general effect of light and shade with Indian ink; and, lastly, to tint the various parts of the drawing with transparent colour, feebly indicating the local tints. The next step of improvement was the substitution of gray for Indian ink in the light and shade, which admitted of a freer use of colour, besides the advantage of gray tints of different hues, better harmonising with the tones of the extreme and middle distances. In this mode of working, Glover and Nicholson, especially the latter, did much to make the art more effective and attractive. Turner and Girtner formed their style on the works of the latter. Under these artists it made a rapid advancement; but Girtner's promising career was arrested by death. Stanfield, Roberts, Dewint, and other artists of talent, lent their powerful aid. Poverty and weakness of colour gave place to richness, depth, and harmony; in a word, the art claimed the title of painting in water-colours. The genius and resources of Howell and Reinagle effected great improvements. Copley Fielding, Prout, Robson, Cattermole, Bentley, Hunt, Evans, Harding, Cox, Lewis, and many others, in their different styles, have carried the art to a high degree of eminence. In portrait and grouped figures, Chalons, Parris, Hayter, Bortock, Chisholm, Stephanoff, and Stothard attained distinction. The art has likewise been successfully applied to subjects with figures, historical, poetical, and domestic; but to enter into these would be beyond the limit of these pages.

With the view of giving more solidity and effect to fore-

grounds, a few artists resorted to the expedient of using opaque colours, rendered so by admixture with white. To obtain a durable white was, therefore, an important object. After several experiments by Smith and Warner, a white, supposed to be permanent, was produced by Messrs Winsor and Newton. The majority of artists for some time declined to avail themselves of this equivocal addition to the palette. It was used, however, by Harding, Evans, Lewis, Cattermole, Bonnington, and others, and has now become almost general. By some it is regarded as an invaluable boon and discovery. At first confined to foregrounds, it has spread like an insidious cancer over the middle distance, and even encroached on the sky. Like a lady painting her cheeks, the artist begins sparingly, but gradually increases the dose, till at last, to every eye of taste but his own, it appears heavy and meretricious. Unless the practice be checked, it will soon prove destructive of the beauty and purity of the art.

Miniature painting, within the last forty years, has attained an excellence in England beyond that of any other country of Europe. This great advancement was mainly owing to the genius and talents of the late Andrew Robertson, a native of Aberdeen. His father was a cabinet-maker, much respected, to whom he was indebted for an early taste for art, and for that sound religious principle which he maintained through life. In 1800 he went to London, where his character and talent attracted the notice of West, the President of the Royal Academy, whose miniature he painted, and by whose aid and instructions he materially profited. "This remarkable portrait," says the *Art-Union Journal*, "is well-remembered as the foundation of the improved style of miniature-painting, which has been carried to a degree of excellence far beyond the quality of the same department of art in any other country." West recommended him to the notice of George III., which was soon followed by an extraordinary accession of patronage of persons of the highest rank. The *Journal* concludes its sketch of his life

with the following passage. "There is little that is eventful in the life of an artist whose history is his works ; but, besides his professional labours, there is recorded of Andrew Robertson a long catalogue of public and private acts of benevolence, which divide his life, as it were, into two,—that of the artist and that of the philanthropist. His is certainly one of those which, in the history of miniature-painting in this country, should be dwelt upon, and at a length for which, however important the subject, we have not space ; for to him, by all his successors in the department which he professed, is conceded the respectful consideration due to the Father of the English Miniature School."*

Engraving has reached great excellence in England. Sir Robert Strange, a native of Orkney, was the first classical British engraver in the historical style of the art. His engravings after the works of the great masters of Italy, from drawings made by himself, have never been surpassed. He was followed by Woollet and Sharpe, whose works, along with those of Strange, have been the admiration of all Europe. But if English engraving has flourished, it has been more in consequence of foreign encouragement and demand, than any support it has received at home. While Strange, Woollet, and Sharpe, were elected members of every academy of Europe, they disdained accepting the degrading distinction of Associate—the highest distinction which the English Royal Academy condescends to bestow on engravers. In the present century, the high character of the art has been ably sustained by Doo, Finden, Robinson, Cousins, Pye, Heath, Wallis, Goodall, Miller, &c. The best proof of the estimation in which they are still held on the continent is, that their ateliers are generally crowded with foreign pupils. One of the most signal instances of the want of taste and encouragement at home for the higher department of the art—for the lower subjects of horses and dogs are most munificently patronised—is the failure of a very interesting work, a series proposed to be executed by the

* *Art-Union Journal*, No. 99.

associated engravers from the pictures of the National Gallery. After a few prints had been issued, the very limited sale forced them to abandon the undertaking!*

Though English lithography is much improved, the French and Bavarian artists still take the lead. The mode of introducing different tints into lithographic impressions, renders it a valuable vehicle for copying paintings. Wood-engraving is now very flourishing in England. For some time it remained in a depressed state, from the best artists declining to give the drawings; but now that they have afforded their aid, it is much improved, and may vie with that of France and Germany. The art was first revived and successfully practised by Bewick and his pupils at Newcastle.

Until the commencement of the war with France, Great Britain, already deprived of the Houghton collection, possessed hardly any genuine Italian pictures; the prevailing taste being almost exclusively directed to the Dutch and Flemish schools. But the introduction of the Orleans, Calonne, Vetturini, Robbit, Perière, Talleyrand, and Bonaparte (Lucien) collections; the exertions of Messrs Slade, Young, Day, and Ottley; the valuable importations of Messrs Irvine, Buchanan, Champenone, Wilson, and Sloan, from the palaces of Rome, Genoa, Bologna, and Venice; of Messrs Bryan and Smith from Holland and Belgium; of Wallis, General Sebastiani, and the Chevalier Crochant, from Spain; of Delahonte, Erard, Le Brun, and La Fontaine, from Paris,—besides many private purchases and importations; the galleries of Messrs Hope, Watson, Taylor, Ottley, Bryan, Solly, Hibbert, Beckford, Baring, Sir Robert Peel, Rogers, Vernon, Sheepshanks, and Wells; the numerous and valuable collections of drawings by the

* It is said that Government contemplates giving commissions to some of our most eminent engravers, for works of a high class, to be issued to the public in the manner adopted on the Continent. The picture commencing the series is to be "The Raising of Lazarus," by Sebastian del Piombo.

old masters, of missals and MSS. illuminated with miniatures, as well as collections of engravings, wood-cuts, and niellos; the invaluable acquisition of the Elgin marbles; the establishment of the Royal Institution in Pall Mall, the foundation of the National Gallery, and, lastly, the long and uninterrupted intercourse with Italy and the Continent, have inspired a taste for works of a higher class. Yet the public taste, though improved, is far from being in a condition to appreciate the highest style of art either in painting or sculpture, enriched as the nation is by so many noble collections, and with all the advantages we enjoy.

The Foreign Reviewers (Cochrane's) in the course of their remarks on the different existing schools of painting, assume that there are three great classes of means by which the painter aims at giving pleasure. First, the effects on the eye of harmony of colour, light, and shade; second, the symmetry of form of single figures; and third, the moral associations connected with certain forms and feelings awakened by the characters and passions portrayed in the picture. These three classes of pleasure, when viewed on a broad scale, will, in their opinion, be found to correspond with the three great national divisions in the existing European schools of painting; namely, the first with the British, the second with the French, and the third with the German school. They consider the third the highest, not only because in itself it is such, as appealing to the higher part of our nature, while the other two sources of pleasure may, when compared with it, be termed sensual; but because, in order to secure its full force, it must have mastered and reduced them to subordination. In regard to the British school, it must be confessed, there is generally too much attention paid to striking and imposing effect by rich colouring and gorgeous drapery and accessories, while the heart and feelings are left untouched. But with all its faults, it is not only pre-eminent for rich, vigorous, and harmonious colouring, freedom of touch and chiaroscuro rivalling those of the schools of Venice and Flanders; but it

possesses a freshness, nature, and originality, a variety and vigour, which, with due encouragement and study, will form the best foundation for the new era and revival. If the mere hope and prospect of royal and government patronage has inspired the younger artists, such as Armitage, M'Clise, Cope, Dyce, Noel Paton, &c., with a power and enthusiasm to produce works like the prize pictures and cartoons, what may not be anticipated from the reality? It is not the mere remuneration, liberal as it ought to be,—it is not the money or love of gain that forms the legitimate stimulus in rousing the genius of the artist. No,—it is a nobler motive; it is the love of high art, it is the deep sense of the grandeur and importance of the work on which he is engaged, the knowledge that it is destined to be a historical commemoration, national and lasting,—the conviction that, if successful, his name will be handed down to a distant posterity, identified with his country's glory. It was with such high and patriotic aspirations that the artists of Greece competed for the laurel crowns at the Olympic games; it was with such aspirations that Buonarrotti and Raffael commenced their immortal works in the Sistine chapel and Vatican chambers.

SCOTTISH ART.

Anterior to the end of the sixteenth century, little is known of Scottish art but what can be gathered from the casual notice of historians and tradition, including the entries and references in the Royal Book of Accounts. The first mention in the royal record is of John de Linlithgow, (evidently a native,) who, in the year 1329, sculptured the tomb of Robert Bruce; the second, of Andrew the Painter, who made a monument of David Bruce and his queen. At that early period, artists were often both painters, sculptors, and architects. The recumbent figures of sepulchral monu-

ments were decorated, according to the fashion of the times, with painting and gilding, and occasionally inlaid with metals.

We have already seen that the numerous remains of the ecclesiastical and monastic architecture of Scotland, decorated as they were with sculpture and painted glass, may vie in taste and style with those of the sister kingdom. The same remark will apply to her ancient royal palaces, and to the castles and baronial mansions of her nobility and chieftains. The great hall, for instance, of Randolph Castle, the only part of the castle which now remains, is eighty-nine feet long, thirty-five wide, and thirty high, roofed with massive beams of oak, ornamented with sculpture. The oaken dining tables and chair of the warrior chief, Randolph Earl of Moray, still remain. It is only a few years ago that the present earl and his family presided at a banquet given in this magnificent hall to his numerous tenantry.

As a remarkable example of the advanced state of religious learning and art, in a very early and comparatively barbarous age, we may point to the little island of Iona, or Icolmkill, and its interesting ruins. The cathedral, built in the form of a cross, is a hundred and fifteen feet long, twenty-three broad, and the transept seventy feet. The capitals of the pillars of the choir are sculptured with scriptural and other subjects: near the altar are the tombs of a knight and two abbots. It is ascribed to Maldovin, in the seventh century, but the style of the architecture shows that it must have been some centuries later. Most of the walls are built of red granite, and in the church-yard is still standing a fine cross of the same material, fourteen feet high, twenty-two inches broad, and ten inches thick. In the immediate vicinity are Mary's chapel and monastery; and to the north was the palace of the bishop of the isles. Besides other monastic ruins, sepulchral and Druidical remains, there are the ruins of the nunnery of the Austin canonesses, dedicated to St Oran, and said to have been

founded by Columba. The church was fifty-eight feet by twenty-eight; the eastern roof still remains entire. On the floor is the tomb of the last prioress, Anna Ferleti, on which is sculptured her figure, with an inscription in Latin, recording her death in the eleventh century. A broad paved way leads to the cathedral, on which there is a handsome cross, the only one left, out of three hundred and sixty destroyed at the Reformation. There is a large enclosure, in which the kings of Scotland, Ireland, and of the isles, with their descendants, were interred in three several chapels. In 1688, about three hundred inscriptions were collected by M. Sacheveral, and given to the Earl of Argyle, but they were afterwards lost in the troubles of the family. Here likewise stands the chapel of St Oran, the first building commenced by Columba after his landing in 565. In 1830, the rubbish was cleared away from the religious edifices by an intelligent antiquary, when many statues and monuments were discovered.

Painting in tempera was practised at a very early period in Scotland, consisting chiefly of scripture pieces, or portraits of eminent men. A portrait of William the Lion, the first founder of the Trinity friars at Aberdeen, still remains in the Trinity hall of that city. It measures four feet high, by two feet nine inches wide. In the parish church of Houston, Renfrewshire, are still to be seen the effigies or portraits, much damaged, of Sir John Houston and his lady, belonging to a series of monuments in commemoration of the house of Houston. The knight is in armour, the lady in the dress of the time, 1400. The portrait of Cardinal Innes, in the collection of the Scottish Antiquaries, is supposed to be by a foreign artist. James I. of Scotland, a poet as well as musician, amused himself with painting miniatures and illuminating books. Heraldic painting and emblazonment, which was much cultivated, and had escaped the censure of John Knox and his associates, was, in 1643, declared infamous and savouring of Baal, by the General Assembly of the Kirk. James III. was fond of architect-

ture, and patronised men of taste and science. He built the great hall of Stirling Castle, and its splendid chapel. The hall was adorned with rich carving. The chapel contained the remarkable altar-piece thus described by Pinkerton: "This celebrated picture, in the form of a folding altar-piece, is painted on both sides, and divided into four compartments. The first represents the king kneeling; behind him is his son, a youth of about twelve years of age, which ascertains the date (1482), with St Andrew, the patron saint of Scotland. The royal crown is not arched, nor was apparently till the reign of James V., when new regalia were ordered, but it has high fleurons of great richness: the robe is of a blue hue, furred with ermine; the vest of cloth of gold. In the second compartment, the queen appears also kneeling, in a kirtle of cloth of gold and blue robe; her head-dress one blaze of gold and jewels; the arms, depicted with exact heraldry, indicate the daughter of Denmark; and behind her is a personage in plate armour, apparently her father, in the character of St Canute, the patron of his kingdom. Of the two compartments on the reverse of this grand piece, one represents the Trinity; in the other, an ecclesiastic kneels. Behind is a kind of organ, with two angels, not of ideal beauty, and perhaps portraits of the king's two sisters, Mary Lady Hamilton, and Margaret, then unmarried,—a conjecture supported by the uncommon ornament of a coronet on the head of one of the angels. Hardly can any kingdom of Europe boast of a more noble family picture of this early epoch; and it is in itself a convincing specimen of the attention of James the Third to the fine arts." Mr Allan Cunningham says this royal altar-piece hung till lately in Kensington Palace; and amidst all the vicissitudes of fortune which it had gone through, looked perfect and even beautiful, surrounded as it was by the works of Holbein and Vandyck. The painter is unknown. The Treasurer's Account Books make no mention of this picture, the earliest of the authentic portraits of the Scottish kings.

James IV., amidst all his chivalry and gaiety, had a fine taste for poetry, painting, and sculpture—a taste which was shared by his Queen. The Account-books of his short and unfortunate reign show that he liberally encouraged both foreign and native artists. Of the latter, John Pratt, Sir Thomas Galbraith, (probably a churchman,) Andrew Laing, and Alexander Chalmers, are mentioned as employed in decorating the palaces of Stirling and Falkland. Of all the portraits of this gallant and munificent prince the only one in oil-colour known to exist is that in the dining-room at Abbotsford, inscribed with the date of 1507. It portrays a pale, melancholy countenance, “ stamped with the lines of a dark fate,” and in execution not unworthy of the pencil of Holbein.

James V., with a fine genius for poetry, inherited his father's taste for the fine arts. The palace of Stirling was celebrated for the roof of the presence-chamber, which was of Scottish oak, divided into panels, ornamented with heads, delicately carved, supposed to be portraits of the King and his Court. They have been suspected to be the work of foreign artists; but the Treasurer's Books, as well as Lord Strathallan's "History of the House of Drummond," attest that they were executed by John Drummond of Auchterarder, master of works to James V., assisted by "Andro Wood, Carvour," one of his workmen. This fine roof was broken up and thrown down as rubbish in 1777, when the Castle was fitted up as barracks; but fortunately some of the citizens of Stirling, who had the taste to appreciate such relics, secured as many as were entire, from which etchings were taken, forming an interesting volume, entitled "Lacunar Strevelinense." Falkland palace is likewise adorned with similar heads, surrounded with rich foliages, cut in stone, but much defaced. Notwithstanding the troubles and dissensions in which he was involved, James found time to cultivate both poetry and painting. A picture of the King and Queen, less than life, with the arms of Scotland above, and those of the Houses of Stuart and Guise below, with an

inscription that the Queen was then twenty-four years of age and the King twenty-eight, is in possession of the Duke of Richmond. Mary has a red and white carnation in her hand ; and James holds a jewel, with St Andrew, and wears on his bonnet a gold medal.

Few names of artists, foreign or native, are recorded in the succeeding reign of Mary Stuart. Yet portraits were numerous, and those of the Queen would form a long list. None of the portraits or miniatures of Mary extant convey an impression of that high style of beauty which history and contemporary writers have assigned to her. From this it has been inferred that they were not taken from the life. Admitting that some were not, and that others were copies, when we consider how difficult it is even for good artists to do justice to female charms and loveliness, it is not surprising that they should have failed to portray such peerless beauty and grace. In the collection of Charles I. was a small whole length, inscribed in the catalogue as having been brought from Scotland. It is known likewise that she sat to the court painters of France, Janet and Pourbus. The troubles of the times, political and religious, followed by her long captivity and melancholy fate, precluded her from cultivating the talents of her race, or applying them to the civilisation of her kingdom. Destructive as the Reformation in England was to works of art, it was infinitely more so in Scotland. John Knox and his coadjutors preached a fierce crusade against all ecclesiastical structures, statues, paintings, and crosses. The mob throughout the kingdom were not slow in responding to the call. The demon of destruction was let loose on all the noble cathedrals, churches, monastic and collegiate buildings, which were sacked and pillaged ; every thing in the shape of sculpture, painting, and ornament being thrown down, broken in pieces, and trampled upon by a bigoted and infuriated rabble. Yet no sooner was the Kirk firmly established, and the excitement over, than art again revived in portraiture.

James VI. encouraged art as far as his Parliament, reduced

revenues, and the troubles of his reign would permit. Sculpture was partially restored, while painting aimed at the historical. Ruthven, Earl of Gowrie built "a fair gallery, and decorated it with pictures;" and in the great gallery of the old palace of Scone, begun by the same earl, were various paintings in water-colours or tempera. The roof of the gallery was of wood, in the shape of the lid of an old-fashioned bandbox; the ground was white, the groups of figures painted in the ovals, framed like pictures, represented the hunting and sports of his Majesty and his Court. The Queen arrived from Denmark on the 19th May 1590. According to Burnet and contemporary rhymers, her Majesty was received with classical and allegorical pageants, while historical tapestries and images, "and antics auld," were displayed on the stairs and houses of the city.

James having, in 1603, succeeded to the crown of England, Scottish art, deprived of the royal presence and patronage, fell into comparative torpor. As regards painting, however, the return of George Jamesone, "the Scottish Vandyck," from the school of Rubens, produced a decided revival. He was the son of Andrew Jamesone, an architect and Presbyterian, and was born at Aberdeen in the year 1586. Unfavourable as both the times and the dominant religion were to taste and refinement, it is certain that he had at an early period attained a considerable proficiency in the art, but how or by what means does not appear. The probability is, that he acquired a taste for it from his father, architecture and the sister arts being in those days more closely connected than now. Finding no means of improvement or employment at home, he went to the Continent and became a pupil of Rubens, with whom he remained several years, working along with Vandyck, who was in the same atelier. On his return to Scotland, he married Isabel Tosh, a native of Aberdeen, and had several sons and daughters, of whom the latter only survived. In 1620 he removed to Edinburgh, where his correct drawing, delicate touch, and clear and broad style of colouring, soon attracted general admiration.

“One of his early works is a portrait of his wife, his infant son, and himself, dated 1623. She has roses in her hands and a tartan scarf thrown gracefully over her head, displaying a fine person, with a cap of pointed lace, and a lace tippet rising close to her chin; the painter holds his palette and brushes in his hand, and looks over his wife’s shoulder; his eyes are very dark, his brow broad, and he wears moustaches, with the tuft of beard on the chin, like the cavaliers of that period.”*

His first works, after being settled in Edinburgh, were history and landscape. He appears to have contemplated the formation of a school for the more elevated branches; but painting being condemned by the Kirk, and only employed for portrait and architectural decoration, he must have soon been convinced of the hopelessness of such an attempt. It was about this period that he painted his Sybils, still preserved at Aberdeen; a Book of Scripture Sketches, containing, according to his will, “two hundred leaves of parchment, of excellent write, adorned with divers histories of our Saviour, curiously limned,” valued at £200; a picture of Medea, of which there is no account; and that remarkable allegorical picture at Cullen House, predicting the fortunes of Charles I.—a successful prediction, the painter having died before the prince. This picture is three feet eight inches high, and two feet eight inches broad. The British crown, sceptre, and symbols of royalty are overturned and scattered around, while Charles seems contemplating the desolation of his regalia.

We are informed by Walpole, that “when Charles I. visited Scotland, in 1633, the magistrates of Edinburgh, knowing his Majesty’s taste, employed Jamesone to make drawings of the Scottish monarchs, with which the King was so much pleased, that, inquiring for the painter, he sat to him, and rewarded him with a diamond ring from his own finger.” Mr George Chalmers gives a somewhat different account of this affair. “The magistrates of Edinburgh,

* Allan Cunningham’s *Lives*.

desirous to pay a compliment to the King's taste in painting, begged of Jamesone to allow them the use of as many of the portraits done by him as could be gathered together. These were hung upon each side of the Netherbow Port, through which the royal cavalcade was to pass. This exhibition so attracted the King's attention that he stopped his horse for a considerable time, and expressed his admiration of the good painting, and remarked the likeness to some of those they were done for. This was a lucky circumstance for Jamesone, for the King, while in Edinburgh, sat for a full-length picture; and having heard that Jamesone had been accustomed to wear his hat while at work, by reason of a complaint in his head, his Majesty very humanely ordered him to be covered, which privilege he ever thereafter thought himself entitled to in whatever company he was." Tradition gives another version—that, to render the pageant more attractive, Jamesone introduced the real and imaginary line of the Scottish kings from Fergus the First.

The approbation and patronage of a prince of such refined taste, not only spread his fame over the kingdom, but inspired him with a confidence and freedom of hand, which were visible in his future works. The ancient house of Mar were liberal patrons. He painted no less than twelve portraits of different members of that family, enumerated in the collection, which subsequently came into the possession of the late Lord Alva and the Earl of Buchan. His works, which are very numerous, are to be found in the mansions of most of the noble families of Scotland. The largest collection of his pictures is at the Marquis of Breadalbane's at Taymouth Castle. They were painted for Sir Colin Campbell of Glenorchy, who was so great a favourite of James VI. and his Queen, Ann of Denmark. The series of portraits included Sir Duncan Campbell, William Earl of Airth, John Duke of Rothes, James Marquis of Hamilton, Archibald Lord Napier, William Earl Marischal, the Earl of Loudon, Chancellor, John Earl of Mar, &c.

In spite of the turbulent period of the civil wars, he

painted many of the leading men of the time—James Graham the gallant Marquis of Montrose, General David Leslie the first Earl of Leven, Sir Adam Gordon, Crichton Viscount Frendraught, Sir Thomas Hope Lord Advocate, founder of the noble family of Hopetoun, the Earl of Tweeddale, Sir Alexander Fraser, William Forbes Bishop of Edinburgh, Sir Thomas Nicholson, the Earl of Huntly. To these may be added George Heriot the goldsmith, Dr Arthur Johnston the poet, the Earl of Argyle, portraits of the Carnegies, the Torphichens, the Gordons, the Lyons of Strathearn, the Urquharts, the Forbeses, the Sutherlands. He painted a full length portrait of James VI., and two of Charles I. and his Queen. He likewise painted family pictures, approaching somewhat to the historical. There is a remarkable portrait of himself, with his hat on, at Cullen house, which neither Walpole nor Pennant allude to. He is dressed in a black jacket, with the collar of his shirt turned over; the left hand, holding the palette, rests on the table, his right hand over it with the fore-finger pointing to some small figures, which are supposed to represent the best of his pictures.

He died at Edinburgh in 1644, in the fifty-eighth year of his age, and was interred in the Greyfriars churchyard, without any monument or inscription to mark his grave. By his will, according to Walpole, written with his own hand, in July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly “to Lord Rothes, the king’s picture from head to foot, and Mary with Martha in one piece.” To William Murray he gives the medals in his coffer, and bestows liberally on the poor. Scotland has some reason to be proud of this artist as the first British painter in oil-colours of the size of life, who attained the true classic style, and whose portraits, in the opinion of good judges, are only surpassed by those of Sir Joshua Reynolds in the succeeding century. “He was,” says Walpole, “one of Rubens’

esteemed scholars, and painted in the broad thin transparent manner. His excellence consists in delicacy and softness, with a clear and beautiful colouring ; his shades not charged, but helped with varnish, with little appearance of the pencil. He had much of Vandyke's second manner, and to Sir Anthony some of his works have been occasionally imputed." M. Burtin, in his " *Connoissance des Tableaux* " includes Jamesone among the school of Rubens.

Jamesone left no school, nor, if he had, could it have survived the disturbed state of the times. The long civil and religious wars—the Revolution of 1688—the failure of the Darien expedition — the discontent and turbulence caused by the Union, and the extinction of the national independence, followed by the agitation and troubles preceding and consequent on the two rebellions of 1715 and 1745, reduced Scotland for nearly a century to a state little favourable to the cultivation of art.

Alexander, who married Jamesone's sister, was one of his favourite pupils. His full length portrait of Sir George Mackenzie, Lord Advocate, in his gown of office, is reckoned his best. The elder Scougal, in the reigns of Charles II. and James II., (VII.) painted many portraits of the principal families of Scotland. His style resembles that of Sir Peter Lely. Corrades, a foreigner, was a contemporary of Scougal. When James, then Duke of York, repaired the Chapel Royal of Holyrood, he engaged De Witt, a Flemish artist, to paint portraits of all the Scottish Kings, from the supposed founder of the monarchy, for the long gallery of the palace. Most of them are imaginary, and badly executed, though a few are painted in a bold and forcible style. The younger Scougal was, after the Revolution, the only painter of note in Scotland ; but he was careless, and his pictures have little merit. Nicolas Hude, a Frenchman, was some time in Scotland. Several of his pictures are at Drumlanrig Castle, and resemble very much the style of Rubens. Michael Wright went to England when about seventeen years of age, and became a good portrait painter. He

painted many eminent persons, Sir Robert Vyner, Prince Rupert, Sir Edward Turner, and the twelve Judges for the Corporation of London. He received sixty pounds for his portraits, and was a formidable rival of Kneller. He accompanied Lord Castlemaine in his embassy to the Pope. He had a fine collection of gems, which came into the possession of Sir Hans Sloane. He died in 1700.

At a late meeting of the Society of Scottish Antiquaries, a paper was read by Mr Daniel Wilson, entitled, "Remarks on the Decorations of the Guyse Palace, Blyth's Close, Edinburgh." Much curious information was brought to light in the course of these remarks, which included not only a very minute account of the decoration of the old mansion, illustrated by drawings, executed by Mr Wilson, but also an interesting discussion of the probabilities in favour of the old and generally received tradition, as to the Queen Regent's residence in this ancient close. After describing those parts of the ancient buildings that have been demolished, Mr Wilson gave a minute and interesting description of the painted roof still remaining in the house. The date he assigns to it is about the year 1610. This remarkable work possesses an additional interest, as it still remains in its original position for the inspection of the curious. "The ceiling is divided along the centre of the arch by alternate circular and square compartments, united by a series of ornamental devices. The largest of the circular compartments contains the figure of our Saviour, with a gilded radiance round his head, and his left hand resting on a royal orb; and within the encircling border are these words, in large gilded Roman letters, '*Ego sum via, veritas et vita*, 14th John.' In another of these appears St John inscribed with Hebrew characters. The paintings in the larger compartments, ranged on either side, represent with his usual symbolic eagle, and an open book in his hand, Jacob's dream, a very spirited design; Christ asleep in the storm; the baptism of Christ; the Vision of Death from

the Apocalypse, surmounted by the Evangelists; and a fifth, perhaps the most curious and interesting of all, exhibits an allegorical representation of the Christian life. A ship of antique form is seen in full sail, bearing on its pennon and stern the common symbol, I. H. S., and above it what appears to resemble the shrines in which the Host is still carried about in Catholic countries. It is surmounted by a cross, and around it are the words '*Verbum Deo,*' now nearly defaced. A crowned figure on the deck is steering the vessel by means of a long oar, while he holds before his breast a large shield. Charity is filling the sails, as indicated by the word, '*Caritas*' inscribed on the mainsail, while over the stern is the word '*Sapientia,*' or heavenly wisdom, which is directing the course of the vessel away from the coast, which forms the back ground of the picture, on which is seen a city in flames, and over it the words '*vae, vae.*' Death appears as a skeleton riding on a dark horse amid the waves immediately in front of the ship, armed with a bow and arrow, which he is pointing at the man in the ship. A figure similarly armed, and mounted on a huge dragon, follows in its wake, entitled '*Persecutio,*' and above it a winged demon, over whom is his name '*Diabolus.*' All of these, but particularly the first, are exceedingly spirited. The figure of Death is singularly vigorous and masterly in its drawing, and remains in better preservation than most other parts of the roof. In the midst of these perils surrounding the vessel and its solitary voyager, there is seen in the sky a radiance surrounding the Hebrew word Jehovah, and from this symbol of the Deity a hand issues taking hold of a line attached to the bow of the vessel. This curious painting I have," remarks Mr Wilson, "examined over and over again with increasing pleasure, and have now ventured to describe with some minuteness, at the risk of seeming tedious, in order to convey some idea of this singularly interesting specimen of Scottish art. It embodies, though under different forms, the leading features of the immortal allegory of Bunyan,

constructed for the instruction of a later age. The Christian appears fleeing from the city of Destruction, environed still by the perils of the way, yet guided through all the malignant opposition of the powers of darkness by the unerring hand of an overruling Providence. Another of these paintings has claims of a different, but not less interesting nature for our notice. In the second picture, representing Christ asleep in the storm, the distant landscape of the Lake of Galilee presents an amusing, though by no means a singular liberty taken by the artist with his subject. In front appears the storm-tossed barque, freighted with the trembling disciples, and our Saviour asleep in the bow of the vessel, while the distant coasts of Galilee are crowned with the Old Town of Edinburgh as seen from the north, terminating with Salisbury Crags on the left, and the old Castle on the right. The Palace or Abbey of Holyrood, which would have formed an interesting object as showing its state at the period, is unfortunately defaced. The Castle also is very slightly indicated, but the main features of the old town are clearly defined and well drawn. The broad border dividing the compartments of the ceiling is well worth the study of our decorative painters. The bright hues have long since faded, but much of the beauty and grace of the original design remains. One portion in particular attracted attention on successive visits, where fruit and flowers hang clustering about a vase, and rise from it in graceful festoons; on one side there is a peacock painted with much simple dignity and ease, and on the other a stork flying with a serpent in its mouth."

From the conversation that ensued, it is understood that the society intend to take immediate steps for the preservation of this very curious specimen of ancient Scottish art.

Sir John Medina, a portrait-painter, the son of a Spanish captain, born at Brussels, was a pupil of Du Chatel, and came to England in 1686. By the invitation of the Earl of Leven he visited Scotland, and was patronised by many of the Scottish nobility and gentry. He painted the Duke

of Argyle and his sons in Roman costumes, (now at Wentworth castle); the Duke of Gordon, the Marquis of Huntly, and Lady Jane, in one composition; and likewise the portraits of the Professors in Surgeons' Hall. He designed the prints in an edition of Milton. He was knighted by the Duke of Queensberry, Lord High Commissioner, being the last who received that honour before the Union.

William Aikman, a pupil of Sir John Medina, was a respectable artist. He visited Italy and Greece, and was received with much favour on his return to his native country. He died in London in 1731. Contemporary with Aikman, were Richard Wait and George Marshall, pupils of the younger Scougal. John Alexander, a great-grandson of Jamesone, was a portrait painter of eminence in Edinburgh. He went to Rome, where he etched some plates after Raffael. He was patronised by the Duchess of Gordon, daughter of the Earl of Peterborough; and in 1721 he decorated the stair-case of Gordon castle with the Rape of Proserpine. He painted portrait, history, and landscape, with much success. Alexander Jamesone, likewise a descendant of George Jamesone, was an engraver in Edinburgh. In 1728, he engraved a family group of his ancestor Richard Cooper was an engraver of merit at this period. He had a son who executed several aquatinta views in Rome from his own drawings.

Allan Ramsay, the son of the poet of the same name, the author of the "Gentle Shepherd," was born at Edinburgh in 1713. Little is known of his early years except that he had a great taste for drawing, and was almost self-taught. Under the patronage of the Earl of Dalhousie, from a branch of whose family he is said to have been descended, he went to Rome in 1736, where he remained three years. On his return to Scotland, he painted President Duncan Forbes of Culloden, and Archibald, Duke of Argyle. He soon, however, removed to London, where he found zealous patrons in the Earl of Bridgewater and Lord Bute. To the latter he was indebted for an introduction to the Prince of Wales,

whose portrait he painted. A whole length which he painted of Lord Bute was much admired, and was the means of bringing him into notice. When at Rome, he did not confine himself to art, but directed his attention to the elucidation of classical learning, for which he was well qualified. He was a good Latin scholar, besides being well acquainted with French, Italian, and German, which he spoke fluently. In his latter years he studied Greek. Though caricatured by Hogarth, and satirised by Churchill, his good sense, learning, and skill in his profession, triumphed over all his enemies and detractors. He was constantly engaged in portraits or fancy subjects for ceilings and walls. Having already made an independent fortune, he paid his father's debts, who died in 1717 in embarrassed circumstances, and settled an annuity on his sister. He paid a second visit to Rome, where he remained several months.

On the accession of George III., who disliked Reynolds, Ramsay was appointed by his majesty painter to the court—a distinction which brought such a press of employment that he was under the necessity of engaging five assistants. He painted the king's coronation portrait in his royal robes for Buckingham palace. The court portraits of his Majesty and the Queen, which were always presented to ambassadors and governors of colonies, afforded a constant and lucrative employment. His majesty was so much pleased with his gentlemanly manners, sound judgment, and general information, that he often made him bring his easel and painting materials into the sitting room, that he might converse with him freely on the state of the different kingdoms of Europe; nor had her majesty less pleasure in the company of one who could converse with her in her native language. The favourite of royalty, and at the head of his profession, his accomplishments and agreeable qualities introduced him to the highest society.*

* "You will not find a man," said Dr Johnson, "in whose conversation there is more instruction, more information, or more elegance than in Ramsay's."

Shortly after being appointed court painter, he paid a third visit to Rome accompanied by his son, who rose to distinction in the army. He had more pleasure, it is alleged, in copying the ancient Greek and Latin inscriptions in the Vatican than in professional study. On his return to England, he resumed his extensive practice until he met with an accident, by which his right arm was dislocated, and from which he never altogether recovered. He managed, however, by supporting his right arm with his left, to finish the portrait of his Majesty for the Excise Office, on which he had been engaged. But finding his constitution shattered, and his arm disabled, he resolved to try the effects of the milder climate of Italy. During his absence, he intrusted his pupil Reinagle with the completion of the royal portraits, which he executed so well that they could not be distinguished from those of his master. Accompanied by his son, he reached Rome; but the fatigue of the journey, added to the sleepless nights caused by the pain in his shoulder, shook his constitution. He resided in Italy seven years; during which time he corresponded with the most eminent men of England and France. In the summer of 1784, his health declining, he was seized with a strong desire of returning home, which he hoped to accomplish by easy stages, but after reaching Paris with difficulty, he was attacked by a slow fever, of which he died in the seventy-first year of his age.

“In extent of learning and variety of knowledge, he surpassed all artists of his time; and was considered an ornament to the Royal Academy, not so much as a portrait painter—though even in that he was second only to Reynolds—as for the accomplishments of a gentleman and scholar, his taste in poetry and his talent as a writer.”* His portraits were correct in drawing, graceful and natural in attitude and expression, his execution careful and finished, his colouring rather pale and gray. He never attempted the bold and energetic; his element was the placid

* Allan Cunningham's *Lives*.

and contemplative. He was the author of several essays on history, politics, and criticism. Walpole says, if he did not obtain celebrity, it was from want of subjects rather than genius. The portraits of George III. and Queen Charlotte, in the palace of Holyrood, are by Ramsay. One of his best pictures is the portrait of the first Dr Alexander Monro, now in the possession of his grandson, the present Dr Monro. There are several full-length family portraits by him at Fleurs Castle, the seat of the Duke of Roxburgh. Northcote, in his "Conversations," remarks, "There was Ramsay, of whom Sir Joshua used to say that he was the most sensible among all the painters of his time, but he has left little to show it. His manner was dry and timid. He stopped short in the middle of his work, because he knew exactly how much it wanted. Now and then we find tints and sketches which show what he might have been, if his hand had been equal to his conceptions. I have seen a picture of the Queen some time after she was married, a profile, and slightly done, but it was a paragon of excellence. She had a fan in her hand; Lord, how she held that fan! It was weak in execution, and ordinary in feature, but the farthest possible removed from any thing like vulgarity. A professor might despise it; but in the mental part, I have never seen any thing of Vandyck's equal to it. I should find it difficult to produce any thing of Sir Joshua's that conveys such an idea of nature, grace, and delicacy."

SIR ROBERT STRANGE.

Sir Robert was born in Orkney, on the 14th July 1721. His father was a younger son of the family of Strange of Balcasky, in Fife, who had settled in Orkney at the Reformation. The elder branch becoming extinct, he was found by law entitled to the armorial bearings and honours of that ancient family. Under the care of Mr Murdoch Mackenzie, a man of learning and high character at Kirkwall, he received a good classical education. He was originally

intended for the Scottish bar, but a strong predilection for drawing and engraving soon induced him to abandon the profession of the law. Having applied to Richard Cooper, the only artist in Scotland, who had any taste in that department, he entered upon an apprenticeship of six years, during which time he made rapid progress in the art. In the meantime, Prince Charles Stuart having landed in Scotland, young Strange, partaking of the enthusiasm of the times, threw aside his graving tools to take up the broadsword. Having joined the Prince, he was present at several engagements, including Culloden.* He made his escape to France, where he applied closely to his art under the celebrated Le Bas, from whom he gained the first knowledge of the dry-needle, in the use of which he effected a material improvement. To this must be ascribed much of the beauty and splendour of his engravings. In France his reputation stood very high. Before leaving Scotland he had married Isabella Lumsden, a grand-daughter of Bishop Lumsden. After a long absence he returned with his family to London, where he executed some fine historical prints—a species of engraving which until then had made little progress in Britain. Indeed he may be said to be the father of the British school of classical engraving.

He had always been a great admirer of the Italian masters, and the more he advanced in life, the more he was convinced that a visit to that country was indispensable to enable him to reach excellence in his profession. He left London for Italy in 1760. He made many beautiful drawings of the works of the great masters of the different schools, several of which he engraved. Flattering marks of attention were bestowed on him by personages of rank, besides his being elected member of the Academies of Rome, Florence, and Bologna, and professor in the Royal Academy of Parma. "To show the estimation in which his talents were held at Rome, we cannot but record the following anecdote:—the ceiling of the room of the Vatican Library in which the

* W. B. Sarsfield Taylor on *The Fine Arts*, vol. ii. p. 328.

collection of engravings is kept, is elegantly painted by Signor Roffanelli. It represents the progress of engraving, and the portraits of the most eminent artists in that line are there introduced, among which is that of Strange. In France, where he resided many years at different periods, his talents received every mark of attention that could be bestowed on a foreigner. He was chosen a member of the Royal Academy of Paris. Nor was he undistinguished in his own country. He received the honour of knighthood on the 5th January 1787. Such was Sir Robert Strange as an artist; nor was he less distinguished by his truly amiable and moral qualities, which endeared him to all who had the happiness to know him. With regard to his works, he left fifty capital plates, which have been carefully preserved in his family. They are engraved from pictures by the celebrated painters of the Roman, Florentine, Lombard, Venetian, and other schools. They are historical, both sacred and profane, poetical and allegorical.*

Sir Robert preserved eighty copies of the finest impressions of each plate, which he collected into as many volumes, arranged in the order in which they were engraved. To each volume are prefixed two portraits of himself on the same plate—the one an etching, the other a finished copy, from a drawing by John Baptist Greene—the last plate which he engraved. He died in London in 1792, aged seventy-one.

James Norie was a man of genius and taste, and the best landscape painter of his time in Scotland. He resided in Edinburgh, and was much employed in decorating the houses of the higher classes. Some of his works, executed in gray and brown, in a free and bold style, are painted on panels over mantel-pieces, and bring high prices. His son John Norie inherited his father's genius. The works of both of these artists may be found in the old houses of Edinburgh and other parts of Scotland.

* *Encyclopædia Britannica*, vol. xx.

ALEXANDER RUNCIMAN.

Runciman was born at Edinburgh in the year 1736. His father was an architect, from whom he acquired a knowledge of drawing. His first sketches were of trees, rocks, and water, which induced his father to place him under John Norie, the landscape painter. The dawn of a revival of art had already made its appearance. So far back as 1727, a board of trustees, liberally endowed by government, had been established for the encouragement of Scottish arts and manufactures. One of their first acts was to found a school of design; but so low had art fallen at this period in Scotland, that in the absence of Ramsay, who had removed to London, no native artist could be found worthy of being placed at its head. Accordingly De la Cour,* a French painter, was appointed, who, after holding it many years, was succeeded by his countryman Papillon. This academy or school was the means of reviving and sustaining art when nearly extinct. It has subsisted till the present time under a succession of able masters. It has not only contributed materially to the improvement of our manufactures, but has been the nursery in which many of our best artists have been reared. Within a few years it has been much improved and extended, and with its splendid collection of casts from the antique, it may vie with any similar institution of the kind. In 1755, Robert and Andrew Foulis, the eminent printers in Glasgow, established an academy of art in that city, in which drawing, painting, and engraving, were taught, and students invited to attend, free of all expense. During the short period that this rather romantic undertaking lasted, its influence was very powerful. A similar enthusiasm prevailed in Edinburgh. It was about this period that Runciman, then nineteen years of age, quitted his master Norie, and commenced landscape painter on his own account. His sketches and landscapes were

* Or as he is sometimes called De la Croix.

much admired, but few purchasers could be found. After five years of study and labour, during which his reputation increased, he resolved to abandon landscape and devote himself to historical composition. In this department, more congenial to his taste, and affording more ample scope for the fire of his genius, he attained, in spite of many disadvantages, considerable eminence. Not satisfied with the progress he had made, it was his ardent ambition to seek improvement by studying the works of the Italian masters. With this view, and full of hope and enthusiasm, he set out for Italy at thirty years of age. At Rome he met Fuseli; and as they strongly resembled each other in many points, an intimate friendship was soon formed. They possessed the same creative power and impetuosity of imagination—the same tendency to the extravagant and exaggerated—the same freedom of outline and boldness of treatment, and they adopted the same rather long proportions of body and limbs. Their sketches, in which they excelled, are so very similar in taste and style, that they can hardly be distinguished from each other.* During the five years he remained at Rome, he was most assiduous in studying and copying the antique as well as the works of the Italian schools. By these means he acquired an increased facility and truth of drawing, enlarged principles and a more refined

* “ Most of these sketches of Runciman’s are youthful efforts struck off in the early days of his enthusiasm, and must, therefore, claim priority of date over those of Fuseli. How far the one influenced the other, it is now impossible to tell; it appears to me, indeed, more than likely, that their works, though, like those of Beaumont and Fletcher, they might be united into one series, were the offspring of separate and uninfluenced study. Fuseli, at least, could have needed little either of precept or example to lead him into the walk which he adopted; for to him exaggeration was more natural than true decoration and nice propriety. Be that as it may, the resemblance between their works is very striking, and has been observed by our most eminent artists. In a letter which Fuseli wrote from Rome, he said, ‘ I send this by the hands of Runciman, whom I am sure you will like; he is one of the best of us here.’ ” — Allan Cunningham’s *Lives*.

taste. In composition and grouping he became more natural and consistent, in colouring more chaste—though he never could altogether repress the wild exuberance of his fancy and the daring license of his pencil.

He returned to his native country in 1771, a period favourable to the encouragement of art. Sir James Clerk of Pennycuick, and Mr Alexander, a merchant in Edinburgh, were his first and most generous patrons. On the death of M. Papillon, the master of the Trustees' school of art, Runciman was appointed his successor; the duties of which he discharged with much credit to himself and advantage to his pupils. It is this school that Mr Allan Cunningham has unaccountably confounded with his supposed "academy of art and professorship, established in Edinburgh college in 1760"—an institution which never existed.

Shortly after his arrival, he suggested to Sir James Clerk the idea of decorating his hall at Pennycuick with a series of paintings in illustration of the poems of Ossian, then generally believed by the public, and even by the learned, to be as authentic as the *Iliad* or the *Odyssey*. To this Sir James at once assented. Ossian was ridiculed and lampooned by Dr Samuel Johnson and the wits of his circle, but the painter, nothing daunted, boldly and enthusiastically addressed himself to his task. The subjects and imagery, wild, heroic, and chivalrous, were well fitted to call forth his genius and powers. But heartless and malignant criticism wounded his sensitive mind—while the doubts and ridicule thrown out as to the existence of Ossian and Fingal added to his chagrin. All this was aggravated by bodily pain and indisposition, caused by lying so much on his back when working on the ceiling. He persisted, however, in completing his arduous work, which consisted of twelve principal paintings, illustrating the most striking passages of the poems. With many faults, it is distinguished for its composition, anatomical correctness, daring execution, fertility of imagination, and poetical feeling.

His other works were the Ascension over the altar of the Cowgate Episcopal Chapel, Edinburgh; King Lear, full of energy and feeling; Andromeda, from which Legat executed an engraving, and which has been compared in colouring with the works of Titian and Coreggio; the Princess Nausicaa and her nymphs surprised at the river side by Ulysses; Agrippina landing with the ashes of Germanicus. He etched several of his paintings, particularly Sigismunda weeping over the heart of Tancred. This, as well as the etching of the Netherbow-port—the original of which is in the Stafford collection—is in great request among collectors.

His open and candid disposition, agreeable manners, and talent for conversation, procured him admittance into the society of the most eminent men of that day—Hume, Robertson, Lord Kames, Monboddo, &c. The disorder contracted by his labours at Pennycuick gradually increased, till on the 21st October 1785, he suddenly expired in the forty-ninth year of his age.

Various and discordant are the opinions as to his professional merit. Those who sought for faults were sure to find them; those who looked for beauties and the higher qualities of art were not disappointed. His faults were not those of cold academical correctness, feeble imitation, and conventional mannerism—they were the faults that spring from the fire of genius, the exuberance of imagination, and the impetuosity of composition. The opinion of John Brown, his pupil and friend, is entitled to consideration. "His fancy was fertile, his discernment of character keen, his taste truly elegant, and his conceptions always great. Though his genius seems best suited to the grand and serious, yet many of his works amply prove that he could move with equal success in the less elevated line of the gay and the pleasing. His chief excellence was composition, the noblest part of the art, in which it is doubtful whether he had any living superior. In truth, harmony, richness, and gravity of colouring—in that style, in short, which is

characteristic of the Venetian, and the direct contrast of the modern English school, he was unrivalled. His works, it must be granted, were far from being perfect; but it was Runciman's peculiar misfortune that his defects were of such a nature as to be obvious to the most unskilful, whilst his beauties were of a kind which few have sufficient taste or knowledge of art to discern, far less to appreciate."

John Runciman, a younger brother, of promising talent, went to Rome at an early age, where intense study and application soon put an end to his career.

Gavin Hamilton, one of the ancient family of the Hamiltons of Murdiston, in Lanarkshire, was an eminent artist, and long resident at Rome. His works were distinguished for their learning, correct classical taste, and costume, and the knowledge of grouping. He paid little attention to colour or chiaroscuro. He had received a liberal education, and was intimately acquainted with the history and principles of art. He was noted for his kindness of heart and amiable dispositions; and in him every young artist found a friend and adviser. He died at Rome in 1775.

Jacob More, a pupil of Norie, was a landscape painter of great talent. He combined landscape with historical subjects. He resided several years at Rome, where he died in 1793.

DAVID ALLAN.

David Allan was born at Alloa, in Clackmannanshire, the 13th February 1744. His education at the parish school extended no further than reading, writing, arithmetic, and a little Latin. He showed very early a great love of art, copying at his leisure hours every thing that came in his way, trees, houses, figures, beasts, and birds. His removal from school was characteristic of his favourite propensity. The schoolmaster, or dominie, as he is called in Scotland, was accustomed to stalk about the school wrapped in a long tartan dressing-gown and tartan night-cap, flourishing

the *taxse*, ready to inflict punishment. On one occasion, when flogging some idle boys, Allan was so struck with the ludicrous figure he cut that he sketched the group on his slate, and showed it to his schoolfellows. The laugh it called forth attracted the attention of the dominie, who, detecting the resemblance, and enraged at this insult to his authority, complained to his father, who reprimanded David for his misconduct,—but saw the propriety of removing him from school. Mr Stewart, collector of the customs at Alloa, having seen these rude sketches, and appreciated the genius displayed in them, advised his father to send his son at once to the academy in Glasgow, established by Robert and Andrew Foulis. He was accordingly apprenticed to them on 22d February 1765, to be instructed in drawing, painting, and engraving. Before he left the academy his progress was such that he painted a sketch in oil-colour of the interior of the painting room, with the students at work, and the Foulises giving instructions. The picture is at Newhall House, near Edinburgh.

On his return to his father's house, he was introduced to the notice of the Earl of Cathcart, Abercrombie of Tullibodie, and the family of the Erskines of Mar, one of the most ancient families of Scotland, and who had ever been the patrons of genius. The result was, that after an inquiry into the merits and character of the young artist, they resolved to send him to Rome to finish his studies. His kind patrons furnished him with letters of credit and recommendation. "We need not," said they, "give you a letter to Gavin Hamilton, for he is the unsolicited friend of every deserving artist. Should his character be altered, let us know, and you shall have a regular introduction." In this they were not mistaken; Hamilton afforded him every assistance and encouragement in his power. Allan first gained a silver medal for his skill in drawing, which was followed by the gold medal of the academy of St Luke for the best historical composition. He was the second Scotsman who obtained that distinction—Hamilton himself being

the first. "The picture which gained him so acceptable a prize is one of great merit both in conception and drawing, and certainly excels any thing else in the same style that Allan ever painted. The subject is the old poetic dream of the origin of painting, or the Corinthian Maid drawing the shadow of her lover. The youth is sitting; he keeps himself firm with his left hand, extends his right gently round the waist of his mistress, and holds his face in repose; the maid sits on his knee, places a lamp with a clear steady flame on one side, touches his chin modestly with her left hand to keep it in position, and with her right guiding the pencil along the outline of his face, which the light delineates in shadow on the wall. There is a happy elegance and serene grace about the group which has seldom been surpassed; and I have heard Wilkie praise it as one of the best told stories that colours and canvass ever united to relate. Some of those suspicious people, that never believe that genius works for itself, whispered, that Hamilton had a hand in it; but this must have been uttered in ignorance of Gavin's character and talents. he was incapable of practising such delusion; and the group in outline and in breadth bears the mark of a very different hand. It was engraved skilfully by Cunego, and the painter's name made known far and wide."*

That he remained several years in Italy is certain, but the precise period is doubtful. He painted the Prodigal Son for the Earl of Cathcart, Hercules and Omphale for Erskine of Mar, works of considerable merit—four views of the Carnival of Rome, full of point and character—and his Calabrian Shepherds. He made, likewise, numerous drawings in chalks. But his chief employment was making copies for sale of the works of the old masters.

Soon after his return to Scotland in 1786, he was appointed master of the Trustees' School of Design, vacant by the death of Runciman. He painted various pieces, but none equal to the Origin of Painting; nor, indeed, was

* Allan Cunningham's *Lives*.

there any encouragement for works of a higher class. Those by which he is best known, and on which his fame rests, are the representations of humble Scottish life, characterised by truth, nature, simplicity, and comic humour. He published an illustrated edition of Allan Ramsay's "Gentle Shepherd," a pastoral, which in the opinion of Roscoe is not surpassed by the *Aminta* of Tasso, or the *Pastor Fido* of Guarini. His landscape is taken from the Pentland Hills, where the scene is laid. He visited and sketched every hill, dale, stream, and cottage, referred to in the poem; not omitting the groups of the peasantry he encountered in his rambles, of which he afterwards availed himself in his finished drawings. In such excursions he was accompanied by Captain Campbell of Glencorse, whom he introduced into the illustrations as Sir William Worthy.* These designs are twelve in number, and engraved by himself in aquatinta. The poem with its illustrations is beautifully printed in quarto by the Foulis's. He was now in his forty-fifth year. His salary as master of the academy, added to his gains from the illustrations, and occasional portraits, enabled him to marry, and establish a studio. About this period, he produced the *Escape of Queen Mary from Lochleven Castle*—*The Highland Dance*—*The Penny Wedding*—*The Repenting Stool*. Of the three the *Penny Wedding* is the best, "full of sedate joy, quaint humour, and boisterous glee." It was engraved in large, and was very popular throughout Scotland. The illustrations for Thomson's edition of Scottish songs were designed by him; the best of which are those of *John Anderson my Joe*, *Maggie Lauder*, *Woo'd and married an' a'*, and the *Gaberlunzie man*. He likewise executed a great

* In his dedication to Gavin Hamilton, he says, "You must take these designs as a specimen of my occupation; the country gives no encouragement to heroic or historic subjects, and I am glad, therefore, to work in an humbler line; and, without descending to mean and low objects, give a correct representation of ordinary life, which may be made pleasing and instructive, as well as morally useful."

variety of etchings and drawings in water-colours, which are much valued for their truth and native character. His health had for some time been undermined by a tendency to dropsy and asthma, the consequence of close study, and professional labour. He died at Edinburgh in August 1796, in the fifty-third year of his age, leaving a son and daughter. He was well versed in the antiquities and literary history of his country. In society his manners were pleasing, and his conversation open, sprightly, and humorous. His private character was irreproachable.

David Martin, born in 1730, a pupil of Ramsay, was for many years the first portrait painter in Edinburgh. His portraits were faithful likenesses, and not deficient in character, but his attitudes were rather stiff and mannered, and his colouring, though clear and forcible, was somewhat raw in the carnations, from a too free use of lake and vermilion. Nor did he attempt any bold effects of light and shade. His colours, however, have stood well, and have improved by time.

Alexander Nasmyth was a very eminent landscape painter, and long at the head of that department in Scotland. He was the pupil of Ramsay, and commenced his professional career in portrait—of which that of Burns, which has been so often engraved, is an example. His landscapes are too well known both here and in the sister kingdom to require any description. He was a man of general knowledge, and reared many able artists.

Sir Henry Raeburn was born at Stockbridge, near Edinburgh, on the 4th March 1756. Deprived of his parents when six years old, he was admitted into Heriot's Hospital, where he received a good classical education, as well as sound religious instruction. At the age of fifteen, he was apprenticed to a goldsmith. Like most artists he showed a very early talent for drawing; for even during his apprenticeship he attained some skill in miniature painting. His master, a kind and liberal man, encouraged this propensity, and carried him to see Martin's pictures. As Raeburn's

miniatures improved, his practice increased, and being now resolved to pursue art as a profession, he made an arrangement with his master by which the remainder of his apprenticeship was cancelled.

Relieved from the drudgery of the shop, he formed a studio, and aspired to sketch in oil. Finding less difficulty than he had anticipated, he commenced painting the size of life. But having had no academical instruction, he was forced to grope his way. He applied to Martin for aid, who lent him some of his pictures to copy, but declined to enlighten him as to the mode of mixing and applying the colours. The commissions for portraits increased so rapidly, that he relinquished miniature altogether. Yet what was very creditable to his taste, his style in oil was broad and vigorous, betraying none of the minute and mincing touches of miniature. At this period, he formed an acquaintance with John Clerk of Eldin, afterwards one of the Lords of Session—a man of great talent, ready wit, and eccentric habits—to which he added a taste for art, and some skill in design.

Occasionally he took excursions into the country, either to sketch from nature or to improve his taste by obtaining access to collections of pictures. When in his twenty-second year, he married Miss Edgar, daughter of Peter Edgar of Bridgeland; his first introduction to the young lady having been painting her portrait. It turned out a happy marriage. She had a good fortune; and as his professional gains were increasing, he found himself comparatively rich. Conscious, however, of deficiencies in the higher departments of his art, and desirous to improve himself by studying the best models, he resolved to visit Italy. When in London, he was introduced to Sir Joshua Reynolds, from whom he received much kindness and attention. He not only gave him good advice and offered letters of recommendation, but, when taking leave, whispered—“Young man, I know nothing about your circumstances— young painters are seldom rich, but if money be necessary

for your studies abroad, say so, and you shall not want it." This generous offer he declined, but thankfully accepted the letters of introduction. Accompanied by Mrs Raeburn, he shortly afterwards left London for Italy.

To the kindness and extensive influence of Gavin Hamilton he was much indebted. After remaining two years at Rome, and availing himself of every means of improving himself by studying the first works of art, he returned to Edinburgh in 1787, and resumed his professional labours. He had his painting rooms in George Street, but his residence was at St Bernard's, a beautiful villa on the Water of Leith, in the immediate vicinity of the city. He was now in his thirty-first year; commissions crowded upon him; and he could boast of a gallery of portraits embracing many persons of rank. Martin still kept the field, but, finding himself unable to cope with his younger rival, who had both novelty and superior genius on his side, he soon retired from the profession. Raeburn never made any previous sketch with chalk on the canvass, like Sir Thomas Lawrence, and other portrait painters, but commenced at once with the brush, sweeping in first the forehead, nose, mouth, and chin. For a head size he required four or five sittings, yet such was his facility of pencil and portraiture that he seldom failed to seize the character at the first sitting. He always painted standing, and never used a stick as a rest; his hand being so steady, and his eye so accurate, that he could apply the most delicate touches without aid of any sort. Though regular and methodical in his habits, he never kept either a list of his portraits or an account of his earnings; the consequence of which is, that it is now impossible to trace with accuracy the dates or number of his works. Of his early portraits, painted soon after his return from Italy, those of John Clerk, (Lord Eldin,) and Principal Hill of St Andrew's, may rank with his best and latest works.

His mode of proceeding was somewhat different from most portrait painters. Having placed the sitter on a chair

raised on a platform, and set up his easel and canvass, he took his palette and brush, retreated step by step with his face to the sitter, till he was near the opposite side of the room. He then stood and observed for a minute, then came up to the canvass, and, without looking at the sitter, painted for some time. He retired again in the same manner, studied his sitter for about another minute, and then returned to the portrait. The numerous portraits he painted during his long career of unremitting labour, embraced a large proportion of the nobility, aristocracy, and beauty of Scotland; including all the distinguished men of literature and talent that Edinburgh could then boast of—Hume, Robertson, Kaimes, Adam Smith, Lord Monboddo, Boswell, Lord Hailes, Henry Erskine, Henry Mackenzie, Rev. A. Alison, Lord Woodhouselee, John Home, Hutton, Playfair, Black, Ferguson, Sir Henry Moncrieff, Dugald Stewart, Burns, John Rennie, Francis Jeffrey, &c.

In 1814 he was elected an associate of the Royal Academy, and in the succeeding year a Royal Academician. He was shortly after elected a member of the Academy of Florence, of the Academy of the Fine Arts at New York, and of the Academy of Arts in South Carolina. He was likewise admitted a fellow of the Royal Society of Edinburgh. After receiving the honour of R.A., he was a regular contributor to the London Exhibition, of portraits of the principal families of Scotland. Among those which attracted particular notice, were the portraits of the Earl of Seaforth and Sir David Baird, as well as the Macdonnells, Campbells, Gordons, Douglasses, Hamiltons, and Inneses, in all the pride and panoply of the tartan. At this period he had serious thoughts of removing to London. Had he done so, he might have been a formidable rival to Sir Thomas Lawrence. As he increased in years he improved in taste and skill. "Critics and connoisseurs united in averring that he had now carried his own peculiar style as high as possible; and though one objected to his azure back-grounds, another to the want of

detail in the lineaments of the face, and a third to the daring distribution of light and shade, they all concurred in thinking him second to none in manliness and vigour of mind. Wilkie loved his fine depth of colour; and Northcote, whom intimacy with Reynolds had made fastidious, declared that Raeburn's style of painting was the happiest of the present day."*

In 1822, when King George IV. visited Scotland, Raeburn received the following unexpected intimation from Mr Secretary, now Sir Robert Peel:—"I beg leave to acquaint you that it is his majesty's intention to confer on you the honour of knighthood as a mark of his approbation of your distinguished merit as a painter." The ceremony was performed at Hopeton House, the magnificent seat of the Earl of Hopeton, his majesty making use of the sword of Sir Alexander Hope. Shortly after this, his majesty appointed him his limner and painter for Scotland. On the very day that he received this intimation, he was seized with an illness from which he never recovered. He had just returned from a visit to Lord Chief Commissioner Adam's seat in Fife, where were assembled Sir Walter Scott, Sir Samuel Shepherd, Sir Adam Ferguson, and a small party of friends. Sir Walter had sat to him that he might put the finishing touch to two of his portraits,—one for his own private gallery, the other for Lord Montague—the last pictures he ever painted.

As a portrait painter, he stands very high. His portraits possess an ideal elevation and intellectual dignity, combined with resemblance and character. His object was to represent nature in its general expression,—to seize the ruling character by breadth of light and shadow, omitting the minute details. It was the historic style applied to portrait. He appears to the greatest advantage in his full-length portraits, especially those where horses are introduced.

As regards the omission of details, however, it must be admitted that in many of his works this is carried to an extreme, and amounts to a fault.

* Allan Cunningham's *Lives*.

Sir Henry was of unblemished character, modest, candid, well informed, of agreeable and gentlemanly manners; easy and unaffected in conversation, full of anecdote, with occasionally a stroke of humour. "Through life," says Allan Cunningham, "he discharged with blameless attention all the duties of a good citizen. His pencil never kept him away from church on Sundays, and in the days of trouble he was a zealous volunteer. First and last among all the children of art, no one was ever more widely respected than Sir Henry Raeburn, and his tall handsome figure and fine manly countenance will not be forgotten for many a day in 'the place which knew him.'"

We now come to an artist of eminence in miniature and crayons, — Archibald Skirving, but who has found no biographer to do justice to his merits. He was the son of Adam Skirving, a wealthy agriculturist in East Lothian, noted for his eccentricity, caustic wit, and being the author of the well-known humorous ballad on the battle of Preston. He was likewise supposed to have been the author of "Johnny Cope, are ye wakin yet?" On the death of his mother his father entered into a second marriage, and had a numerous family. When Archibald was about seventeen, his father procured a clerkship for him in the custom-house with a small salary. He accompanied him to Edinburgh, saw him installed in his office, and presenting him with half-a-crown to buy a penknife, intimated to him that he was never to look to him for more—and he kept his word.* Skirving, left to his own shifts, was obliged to adopt the most rigid economy to live within his very limited means. What originated at first from necessity, became in after life habitual, when he was comparatively rich.

While in the custom-house, he employed his leisure hours in studying art and miniature painting, and was occasionally employed in taking likenesses, in which he was very successful. Though his prices were low, his earnings made an important addition to his means, and were all hoarded.

* The author had this anecdote from Mr Skirving himself, with whom he was well acquainted.

His employment gradually increasing, he gave up his situation in the custom-house to devote himself entirely to painting. Besides miniature, he occasionally painted portraits in crayons smaller than life. In the course of a few years, by saving and the strictest economy, he had accumulated as much as to induce him to extend his views to Italy as a means of improvement. When in London, he obtained an introduction to Sir Joshua Reynolds, to whom he exhibited some of his miniatures. Sir Joshua remarked,—“I see, Mr Skirving, you have had no instructions in the style of miniature now in vogue.” On Mr Skirving admitting that he had not, Sir Joshua added,—“My advice is to continue to copy nature as you have done.” This must have been about 1785.

He remained in Rome about ten years. Besides copying pictures and statues for his own improvement, he was much employed in making copies in miniature of the works of the old masters. He likewise painted portraits in crayons the size of life, which were much admired. Lord Gardenstone, in his work on Italy, speaks of him as a promising young artist. Sir William Hamilton, then the British ambassador at Naples, invited him to that capital to paint his portrait, which he did; and Sir William was so much pleased with it that he presented him with two hundred guineas. Sir William is painted in his dressing-gown and night-cap.

On his return from Italy about 1795, the ship in which he embarked was taken by a French cruiser and carried into Brest. Skirving and the crew were made prisoners and put into confinement. He was detained nearly a year, but was not idle during his captivity; having painted miniatures of the officers of the garrison.

Before quitting London for his native country, he painted several portraits in crayons. Having established himself in Edinburgh, his new style of portrait and the fidelity and skill with which it was executed, soon brought him into notice. He lived in lodgings, and had no show-room or gallery. Those who wished to see his works were under

the necessity of previously obtaining permission, when an hour was fixed to a minute, and if past that time they were not admitted. Differing as he did from Raeburn in style and manner, he could not be said to have been a rival; yet, in the course of his professional career, his portraits, for which he got high prices, included many persons of the first rank and eminence in Scotland. He always painted his sitters on a level with the eye, without any attempt at ideality, or bold effects of light and shadow. His object was resemblance, character, and a faithful imitation of nature. He never touched the picture, not even the drapery, except in presence of the sitter. Though the details were scrupulously expressed, there was no hardness. He had a perfect knowledge of light and shade. He executed occasionally portraits, the size of life, in black chalk—finished in the most delicate manner, and so true to nature, that a sculptor might have modelled from them. Of this description was a portrait of the elder Rennie, the eminent engineer. Anxious and fastidious in the extreme, he required a more than usual number of sittings. He had a great dislike to any interruption, or to a third party being present. When painting the portrait of Lady Charlotte Campbell, the daughter of the Duke of Argyle, one of the most beautiful women of her time, then in the height of her beauty, she was attended by her husband, Mr Campbell of Shawfield, and her lap-dog. Mr Skirving bore with this for a few sittings; at last, losing all patience, he said to her ladyship at the conclusion of the sitting, "Lady Charlotte, if you wish me to complete your portrait, I beg you will leave your husband and lap-dog at home." This, of course, gave offence, and Lady Charlotte never returned. After the lapse of many years, one of her family applied to Mr Skirving for the portrait, unfinished as it was, and offered to give any price he chose to ask. This, however, he positively refused, as he thought he had been ill treated.

He seldom attempted any thing fanciful or poetical—but his "Highland Mary" was very successful, and attracted

much attention. He brought from Italy many drawings and sketches—some in black chalk—of statues and garden scenery, very highly finished—and others in crayons of statues in the Vatican. Yet this is the artist whom Mr Allan Cunningham dismisses with the following remark—that he was “an eccentric man, who desired to be thought singular, and aspired to be a wit and an epigrammatist; though he had studied in Rome, he seldom painted in oils, *but drew profiles* in crayons of great merit.” Profiles, no doubt, he occasionally drew, like other artists, and they were of “great merit;” but they bore no proportion to his portraits representing the whole countenance and bust the size of life.

For several years before his death he had quitted Edinburgh, and relinquished his profession to reside in the country with his sister, who was left a widow with a family. He inherited his father’s talent for poetry and epigram, wit and repartee. Of a proud and independent spirit, and rather sensitive and reserved, he was prone to take offence when, perhaps, none was intended, and was, consequently, not popular among his brother artists. But with all his eccentricities and foibles, he was an honest and upright man, of warm feelings—an affectionate brother, and a sincere friend.

John Graham was an artist of eminence, and showed great talent for historical painting. On the death of David Allan a competition took place for the situation of master of the Trustees’ Academy. There were nine or ten candidates—each candidate being required to furnish five specimens, which were to be submitted to the decision of Mr West, then President of the Royal Academy. The award was given in favour of Graham. This school, which had been originally intended for the instruction of those bred to manufactures and the ornamental mechanic arts, was extended by the Trustees into an academy of art for training artists in the higher branches of Art. It was furnished with a very fine collection of casts from the

antique, including the Elgin Marbles, Ghiberti's celebrated bronze gates, &c. Under Graham's able superintendence and management a number of young men were reared who have done honour to their country.* He painted several historical pieces of great merit, but for which he received no encouragement. His principal works are David instructing Solomon, two pictures for the Shakspeare Gallery, and the Death of General Fraser. The latter was engraved in large by Nutter.

Andrew Wilson, a landscape painter, was several years in Italy, and brought home a valuable collection of sketches and drawings, of which he afterwards availed himself in his finished works. These, as well as his British landscape scenery, are too well known to require any eulogy. On the death of Graham, he was appointed his successor. George Watson was an eminent portrait painter, much employed for many years. He never rose to the highest style of portrait, but in striking likenesses well and forcibly painted, few excelled him. He was the first President of the Scottish, now the Royal Scottish Academy.

Within the last quarter of a century a great improvement has taken place in Scottish painting; yet in portrait the works of Sir Henry Raeburn still maintain their rank. Sir David Wilkie gave the first great impulse. He was followed by Sir William Allan, whose picture of the Circassian Captives first attracted the notice of the public. In the historical, properly so called, including the religious, there is no encouragement, and consequently little or no production. But Sir William Allan may be said to be the father of the cabinet style, bordering on the historical, which has reached such excellence in Scotland. Among his numerous works, besides the Circassian Captives and the Slave Market, may be mentioned the Murder of Archbishop Sharp—the Death of Rizzio—the Murder of the Regent Murray, &c. He has

* Among these may be mentioned Sir David Wilkie, Sir William Allan, John and James Burnet, W. H. Lizars, John Watson, John Syme, William Scouler, John Henning, &c.

been ably followed in this style by George Harvey, James Eckford Lauder,* Robert S. Lauder, the late Thomas Duncan, and others. Of George Harvey's works, the most interesting are, the Communion of the Covenanters—the Battle of Drumclog—the First Reading of the Bible in the Crypt of Old St Paul's—pictures of great interest and power. Some of Sir David Wilkie's works may be classed under the same style, such as the Preaching of John Knox before the Lords of the Congregation. Mr David Scott possesses both genius and imagination; but his pictures, which are chiefly historical, are peculiar in style, and rather deficient in grace and aesthesis. Thomas Duncan's principal works, and on which his fame rests, are—Prince Charles Edward's entrance to Holyrood after the Battle of Preston, Prince Charles Edward asleep in the Cave after the Battle of Culloden, guarded by outlawed Highlanders—and the portrait he painted of himself, so remarkable for its vigour and effect. He had other works in contemplation, for which he had prepared sketches—but death overtook him in the prime of life and maturity of his powers. Among our younger artists, Joseph Noel Paton, of Dunfermline, stands foremost in composition, design, and delicacy of colouring. His much admired cartoon of the Spirit of Religion, which gained the government premium of two hundred pounds—and his two beautiful pictures of the Midsummer-night's Dream,† evince a genius and imagination able to cope with the highest department of the art. William Simson was an artist of great talent in rural subjects and cabinet pictures. Of the latter Cimabue and Giotto, and young Salvator Rosa and the Monks, are examples. He studied some years at Rome.

* Among the pictures exhibited by the Royal Commission for the new palace of Westminster, stand first on the list of two hundred pound premiums, "Parable of Forgiveness," (No. 93,) and "Wisdom," (No. 95,) by Mr J. Eckford Lauder.

† A premium of three hundred pounds has been awarded by the Royal Commission to Mr Noel Paton for "The Reconciliation of Oberon and Titania," (No. 24,) and "Christ bearing the Cross," (No. 97.)

In portrait there are eminent artists. John Watson, Gordon, Francis Grant, Colvin Smith, W. Smellie Watson, J. Eckford Lauder, Charles Lees, J. G. Gilbert, S. Mackenzie, J. Ballantyne, &c. Mr Watson Gordon is distinguished for pure, chaste, and vigorous colouring, truth of character, wonderful relief, and close adherence to nature. His portraits attract much attention in the exhibitions of Trafalgar Square. In the difficult departments of battle pieces, Sir William Allan has been very successful. His *Battle of Preston*, and *Battle of Waterloo*, are pictures that may vie with any similar works of modern times. The latter, on its first exhibition in London, was purchased by the Duke of Wellington. As a proof of his versatility of talent, we may refer to his naval picture of Nelson boarding the *San Nicolas* at the battle of St Vincent. In landscape the Rev. John Thomson of Duddingston, D. O. Hill, Horatio Macculloch, George Simpson, John A. Houston, Montague Stanley, J. Giles, E. T. Crawford, A. Perigal, are well known for their eminence in their different styles. The marine pieces of Montague Stanley, J. F. Williams, and E. T. Crawford, are full of truth and character. Of amateur contributors in landscape, Miss Frances Stoddart takes the first place for picturesque sylvan scenery, beauty of colour, and delicacy of touch. Miniature is successfully cultivated by J. Faid, Kenneth Macleay, Mrs Musgrave, Hope J. Stewart, B. W. Crombie, &c. In portrait sketches, in crayons, Miss Moffat shows much talent.

In Scotland, painting in water colours has never received that attention which it merits. With the exception of H. W. Williams, well known for his beautiful views in Greece, Andrew Wilson, and Andrew Donaldson, we can boast of no artists of eminence.

IRISH ART.

The first institution in Ireland, in which a school of design formed a part, was the Dublin society, founded in 1731. Its chief object at that period was the improvement of agriculture. For several years the society was supported by the voluntary contributions of noblemen and gentlemen. In 1746, after being fifteen years in operation, Lord Chesterfield, the Lord Lieutenant, recommended it to the attention of Parliament; Mr Prior having suggested to his lordship a plan for establishing in Dublin a regular school or academy for cultivating painting, sculpture, and architecture, in connexion with the society. His lordship not only contributed towards it, but was the means of obtaining a charter of incorporation from King George II., with an annual grant of five hundred pounds, which was withdrawn when Parliament took the society under its protection. Its funds since the union of the kingdoms have been supplied by the life subscriptions of fifty guineas, and an annual parliamentary grant. The gallery of casts was selected by the Earl of Charlemont when in Italy. The objects of the society embraced agriculture, science, and art, including the useful arts, which were taught by lectures and schools, under the superintendence of six professors.

The first exhibition of modern pictures in Dublin was in 1763. Among them were some pictures by Barry, which introduced him to the notice of Burke, and obtained for him a premium of fifty pounds from the Dublin Society as a mark of their approbation. The next exhibition was in 1765. Twelve more exhibitions were held at intervals until their termination in 1780, caused by dissension and mistrust among the artists themselves, and the unsettled state of the country. The principal artists of this period were,—William Ashford and T. Roberts, landscape-painters; Carver and Mullins, scenic and decorative painters; Butts,

a respectable landscape-painter; Hunter, a portrait-painter of talent, much employed by the nobility and aristocracy; Henry Tresham, an artist of great versatility of talent in the allegorical and poetical, who, having removed to London, was elected a member of the Royal Academy; Home, a portrait-painter, who exercised his profession both in England and Scotland; William Peters, afterwards R.A.; Hugh Hamilton; Francis West, who ranked high in design and composition, having studied some years in the French Academy; Manning was next to West in design, and afterwards master of the Dublin Society's school of landscape. There was then no school for training sculptors, but one man of superior genius, Edward Smith, senior, overcame all disadvantages, and distinguished himself by many works of excellence,—viz., the statue of Dr Lucas; five figures in front of the Law Courts, Moses in the centre; several reliefs surmounting the entrance to each court and the intercolumniation in the great hall; the six Caryatide figures in basso-relievo supporting the dome of the hall; the river gods of Ireland at the Custom House; the colossal figure of Hope on the cupola; the four figures of the south-front, and the Neptune, &c., on the tympanum of the south pediment, besides the ornamental carvings at the Castle Chapel, and many other works at the Rotundo and Bank of Ireland. When the Dublin Society established the school for sculpture in 1806, Smith was appointed master, at a salary of £100. The other sculptors were Cunningham, Tassie, Verpyle, Foy, Hickey, Sarsfield, Adams, &c. Among the painters of the same period occur the names of Barrelet, Wilkin, Benanger, Robertson, Trotter, Foster, Lawrence Gavey, afterwards R.A., Shee, Barret, Woodburn, Ennis, Healy, and Ivory.

A break of nearly twenty years now took place in the exhibitions. Though the country, during the first part of this period, enjoyed a feverish prosperity under the excitement of the Volunteer Association, it was soon clouded by fierce agitation both political and religious, consequent on

the rebellion and Union,—a state of things very unfavourable to the advancement of Art.

In May 1800, and the two following years, there were pretty successful exhibitions. But the insurrection which broke out in Dublin in 1803, and the loss of their exhibition-rooms, of which the government resumed possession, precluded the possibility of exhibiting, and threw a damp over the minds of the artists. In 1804, however, there was an exhibition in Allen's Rooms. Then succeeded a blank of four years. After many unsuccessful applications to government, they at last obtained permission to occupy the unfinished rooms of the Dublin Society in which an exhibition was opened. In 1810 and 1811 the exhibitions were continued in the same rooms with an increase of pictures. A cabal having arisen among the inferior class of artists, a division was the result, fomented by an indiscreet interference on the part of some members of the Dublin Society. The junior party continued to exhibit in the Hawkin's Street Gallery, while the senior artists occupied Del Vecchio's Rooms in Westmoreland Street. In 1814 a reconciliation took place, and both parties exhibited together in the Dublin Street Rooms. In 1815 the division was renewed, the senior party keeping possession of the rooms, while the junior and refractory members occupied Del Vecchio's Gallery. In 1816 a coalition was effected on a more permanent footing. Unfortunately, however, it was a year of great scarcity and distress, and the receipts did not cover the expenditure; which, added to the numbers of the nobility and country gentlemen who flocked to the Continent on the return of peace, acted as a serious discouragement. In spring 1817 an exhibition took place under the patronage of the Earl of Whitworth, the Lord Lieutenant, and the Duchess of Dorset, the result of which was so successful that they were enabled to pay off the debt of the former year. In 1818, measures were already taken for opening an exhibition, when an unexpected occurrence threatened to derange their future prospects,—the determination of the Dublin Society to

apply for the authority of the legislature to dispose of their extensive rooms in Hawkin's Street. A petition was presented to both Houses of Parliament by the artists, which had the effect of delaying the sale for one year ; and after much harassing altercation they were permitted to hold an exhibition in May 1819.

Once more deprived of a place of exhibition, and deserted by the Dublin Society, they determined to apply to government for a charter. After much opposition, and repeated attempts to influence the government of Ireland against them, the Earl of Talbot, the Lord Lieutenant, by the advice of the Attorney and Solicitor General, referred the case to Sir Thomas Lawrence, and Mr (now Sir Martin A.) Shee, who gave a favourable report, and a charter of incorporation was granted in 1821.

The Royal Hibernian Academy consists of fourteen academicians and ten associates. A very handsome edifice, affording ample accommodation for the exhibitions and schools, was built by Francis Johnston Esq., the treasurer, and generously presented in perpetuity to the academy free of all expense. It was completed and opened with an exhibition in 1826. Since that period regular exhibitions have taken place which on the whole have been successful. Sir Thomas Lawrence and other eminent artists of the London Academy presented pieces of sculpture and casts as tokens of the interest they took in its welfare. In 1830, Mrs Johnston, the widow of Francis Johnston already alluded to, finding that a gallery for sculpture was still wanting, purchased a piece of ground close to the academy, and following out her husband's generosity, built at her own expense a gallery, and presented it to the academy.

The original members were William Ashford, William Cumming, Thomas S. Roberts, Francis Johnston, William Mossop, Henry A. Baker, Martin Cregan, Thomas Kirk, John G. Mulvany, Thomas Mulvany, Joseph Peacock, Thomas S. Sotelle, Thomas C. Thomson, Robert L. West, and Solomon Williams. Thomas Kirk has executed many of

the principal statues erected in Ireland to distinguish public men, viz., George IV., Lord Nelson, the Duke of Wellington, Lord Monteaige at Limerick, statues of Justice and Clemency on the Court House of Londonderry, trophies, &c. at the Bank of Ireland, monumental groups and busts for the Library of Trinity College. In sculpture, Patrick Macdowell, R.A., a native of Belfast, has reached the highest professional excellence. The artists who have since been elected Academicians of the Hibernian Academy are, — Kirchoffer, George Petrie, George Haverty, George Pappworth, Nicholas J. Crowley, Arthur Joy, James J. Russel, Richard Bothwell, Samuel Lover, William Murray, Hugh Fraser.

The architecture of Ireland possessing no national or distinctive features, and being in every respect identical with that of England, any comment would be superfluous. It is but justice, however, to say that the public buildings of Dublin—such as the Bank of Ireland, formerly the Houses of Parliament, the Custom House, Post Office, &c.—will not yield in comparison with any of the British metropolis; that the streets and squares, — Sackville Street, Merrion Square, Stephen's Green, Rutland Square, &c. — are spacious and handsome; and that the castles and rural mansions of her nobility and aristocracy, with their extensive and picturesque domains, are distinguished by much beauty and grandeur.

A Royal Irish Art-Union has been in operation for some years; and, considering the state of the country, and the obstacles it had to contend with, it has been more successful than could have been anticipated. That Irish genius is well fitted to excel in the fine arts cannot be doubted, from the works of native artists at home, produced under many disadvantages, as well as the number of eminent Irish artists who are members of the English Academy.* But that Art can steadily advance and prosper in Ireland, so long as she

* Sir Martin Archer Shee, Mulready, Maclise, Macdowell, Danby, Bothwell, Fisher, Foley, Behnes, &c.

is a prey to fierce and unceasing agitation, political and religious, and at intervals to insurrection and rebellion—may well be doubted.

FRESCO-PAINTING—OIL-PAINTING.

The appointment of the Royal Commission—the intended decoration of the Palace of Westminster and Houses of Parliament—and the introduction of fresco-painting as part of those decorations—have caused a great sensation among British artists and that portion of the public interested in the advancement of art. Fresco-painting, which was hardly known except to those who had visited Italy or Germany, is now discussed and investigated. Treatises are published professing to teach its practice and principles, while painters are busily engaged in fresco studies and experiments preparatory to starting for the competition.*

In Greece, as well as ancient Rome, the great works of painting were in fresco or kindred styles. The *chefs-d'œuvre* of the great Italian masters are executed in fresco. Were every oil-painting consigned to destruction, the triumphs of the art—the frescos of Michel Angelo, Raffael, Giulio Romano, Coreggio, Titian, Domenichino, the Caracci—would still maintain their proud superiority, spread over the magnificent churches, palaces, and galleries of Italy, and enthroned in the “golden domes of the Vatican.”

* Up to the beginning of the sixteenth century fresco formed only part of the process of mural painting, of which *tempera* was the other. The term fresco and *secco* applied not to the mode in which the picture was finished, but to the mode in which it was begun. If begun on wet plaster it was termed *a fresco*, if dry, *a secco*, but in both cases it was finished in *secco* or *tempera*. Towards the end of the fifteenth century the amount of *tempera* had greatly diminished, particularly among the Florentine artists, till at length in the time of Vasari fresco was regarded so complete in itself as to require no aid from *tempera*. — *Appendix to Sixth Report of the Commission*, by Mr Dyce, A.R.A.

Many pictures of the highest class by the Italian masters are, no doubt, painted in oil-colours; nor is it meant to disparage this mode of painting, which in many respects surpasses fresco. But the extraordinary scope and power which the latter possesses in monumental and historical works, is an advantage, in a public and national point of view, which cannot be overlooked. Until its recent revival in Germany, it was hardly known south of the Alps. From Genoa to Venice, from Milan to Naples, it abounds in every variety of subject and decoration. The vivid beauty, brilliant and ethereal hues of "the simple, broad, pure, fresh, and limpid fresco," can neither be described nor imagined. To be felt and appreciated it must be seen associated with its sister arts under the lofty domes and ceilings of Italy* and Germany. Instead of darkening it illumines the edifice it adorns. Without gloss or varnish, it is seen to advantage in every light, and from every point of view. Incapable of removal or being made an object of commerce—for ever identified with the building and country in which it is produced—it becomes a work of national and enduring interest. Full of light in itself—pure, simple, and severe, disdaining all tricks of colour, deceptive shades, and illusion—it forms a graceful and harmonious link between the statuary and architecture with which it is associated. The lasting fame of successful efforts in this style afforded the highest incentives to the inspiration of genius, unalloyed by baser motives. The master felt by anticipation that the eyes of the present and future generations were upon him—that his own fame as well as the glory of his country was at stake. His whole soul and energies were concentrated on his work.

There could not be a stronger proof of the degradation of painting in Italy than that this national and delightful

* "At such ceilings you gaze till your neck becomes stiff and your head dizzy. They detain you like the glorious ceilings of the Caracci, the sole object left at the Farnesian palace, except the palace itself."—Forsyth's *Italy*, p. 246.

style should have become obsolete since the time of Mengs; and that much of its mechanism and mode of execution has been lost. For its recent restoration, Europe has been indebted to German artists, first at Rome and afterwards in Germany. Every means has been taken to augment and improve the colours by the latest discoveries in chemistry. Professorships have been established for its cultivation; and it continues to receive the munificent support of the sovereigns of Prussia and Bavaria.*

The royal commission is the dawn of a new, and it is to be hoped a brighter era, in the history and prospects of British art. Emanating from the sovereign and the government, it is the true and legitimate patronage, from which, if judiciously sustained, we may anticipate the happiest results. The example once given by her Majesty and the government, will in all probability be followed by the nobility, aristocracy, and public in general; and who shall say to what excellence British painting may eventually reach? That British artists possess the requisite genius and capability, if duly cultivated by study and foreign travel, cannot be doubted. But a grave question arises—has the period of training and trial in fresco been sufficient to enable them to master, not only the highest department of the art, but the mechanism of a new and difficult style of colouring? To succeed in historical fresco implies a complete revolution of taste and style—an abandonment of the tendency of the British school to make the charms of colour, chiaroscuro, and the picturesque, the main object, while sentiment, passion, and correct drawing are comparatively overlooked.

It has been asserted by some artists that fresco-painting is not new in England—that several painters have practised

* A new mode of fresco-painting, styled *stereochromy*, has been discovered by Professor Schlotthawer and Counsellor Fuchs, of Munich, which, according to a writer in the *Allgemeine Zeitung*, possesses all the excellencies of fresco free from its wants and defects. Kausbach is to adopt it in his works ordered by the King of Prussia.

it, and are sufficiently acquainted with the process to enable them to proceed without German or foreign aid. Some, it is true, may have amused themselves with such experiments; but it is notorious, that until the appointment of the royal commission, no painting in fresco worthy of the name has been executed in Great Britain. If Michel Angelo, when about to commence his great works in fresco in the Sistine Chapel, did not think it beneath him to engage Florentine painters to teach him the technical process, surely our British artists may condescend to follow his example without degrading either themselves or their profession. But as oil-painting is likewise to form an important feature in the decoration of the Houses of Parliament, they will have ample scope for putting forth their powers in their own department.

Mr Eastlake, in his reports of the royal commission, makes some interesting remarks on fresco, with reference to the difficulties and obstacles to be overcome as regards the actual position of the English school at the present juncture. He points out the immediate and necessary connexion of fresco with the higher departments of art, and its peculiar fitness for the decoration of public buildings. This he thinks is partly to be referred to the thorough execution founded on the intelligence of form and design which it requires, and to the brilliancy of the material used for the lights, more dependance being placed on the power of light than on the intensity or quantity of shade. It develops the elements of composition in a manner distinct from chiaroscuro. He refers to the cartoons of Raffael as exhibiting an illustration of the same style of composition, and evidently treated with reference to the material in which they were to be executed, (tapestry,) and in which powerful effects of light and shade were unattainable; a defect attempted to be remedied, by heightening the relief of some of the objects with gold. He shows too that the practice of fresco has never been found to have an unfavourable influence on that of oil-painting; on the contrary, that many of the greatest

masters of the different schools of Italy were equally celebrated in both—in proof of which he refers to Raffael, Andrea dal Sarto, Coreggio, Pordenone, Guido, Guercino, &c. Though Coreggio painted more in fresco than oil, the comparative absence of depth and mass of shade had no unfavourable influence on his practice as a painter in oil-colours, while his clearness in the latter may not unreasonably be attributed to his practice in fresco. And here Mr Eastlake throws out a valuable hint, that the great skill of English artists in water-colours might be the means of introducing new technical merits, and a new perfection in the practice of colouring in fresco; which might again directly benefit the school of oil-painting. Mr Wilson, the director of the school of design, in his Second Report, p. 27, remarks: “We find in the frescos of the old masters every quality of execution that has a name in oil-painting, although those qualities are necessarily exemplified in different degrees. We have transparency, opacity, richness; we have thin and thick painting, nay, loading; and that to an extent that cannot be contemplated in oil. We have the calm, transparent, elegant painting of the Florentines and Romans; the rich variety of the Venetians; and there are cases in which the well nourished brush of Rembrandt seems represented in the works of the fresco painters of the old Italian times.”

Whatever doubts may have been entertained as to the injurious effects of frost, fogs, coal-smoke, and other atmospheric impurities peculiar to our large cities, they are now removed by the decided opinion of Cornelius, corroborated by the statements of Professor Kess, Mr Andrew Wilson, &c. Cornelius thinks the site of the Houses of Parliament unobjectionable; and has no fear that the damp of the river will have any effect on frescos in rooms elevated above the level of the water. Effects of damp are not, he says, apprehended by German painters; many failures, hastily attributed to that cause, having been found to proceed from the use of lime in too fresh a state, or to the dampness of the

materials of the wall. Any injurious effects of London smoke may, in his opinion, be obviated by the introduction of hot water or air in pipes. If after fifty or one hundred years it should be found that dust had accumulated, the surface could be cleaned with bread—or if mould, it could be removed with a wet sponge. He refers, too, to the method adopted by Cavalieri Agricola, an artist at Rome, who has been lately employed in cleaning the old frescos in that city, of which he has published the result; likewise to the method adopted by Carlo Maratti in 1762, which is also preserved.

There is one important point on which Cornelius expresses himself strongly—and that is, *the necessity of placing a given series of frescos under the control of one directing artist*, because, in a complete series, there should be a congruity of style and general execution. This, we have seen, was the practice of the great Italian masters, and is at present the universal practice at Munich, and over all Germany. Independent masters form scholars to work in their own styles; and these scholars are ultimately employed in original works. Of this gradual training, the career of Cornelius himself affords an example. In his first work at Munich—the frescos of the Glyptothek—the cartoons were the work of his own hand; the assistance he received being only in the execution of the painting. In the Pinacothek his sketches and small drawings enabled his pupils to execute some of the cartoons, while in the Ludwig Kirche the invention and composition were intrusted to Hermann, a pupil. This practice insures harmony, consistency, and careful execution. It is the means of forming schools of art—of multiplying the works, and sustaining the fame, of the master; besides materially conducing to the advancement of Art.

To *The Edinburgh* reviewers must be awarded the merit of having been the first to recommend the introduction of fresco as essential to the attainment of the grand style in England.* But it must be obvious that without govern-

* *Edinburgh Review*, No. XCV. Lanzi's *Storia Pittorica*.

ment and national patronage, of which there was then no prospect, it never could have succeeded.

Admitting that fresco will stand the climate of England as well as that of Germany, it may be doubted whether it will realise the very sanguine anticipations entertained by some artists, who regard it as a sort of universal panacea, to correct all deficiencies, and at once inspire them with the grand and sublime style. It is well known that the first step, preparatory to a work in fresco, is, after much study and many previous drawings, to execute a series of finished cartoons on the same scale as the intended picture. The cartoon is then applied to the newly prepared plaster, and as much of the outline traced with a pointed instrument as the artist can finish in one day. The same process is repeated till the fresco is completed. The despatch with which the colouring must be executed, and the impossibility of alteration or correction, except to a very limited extent, certainly conduces to a breadth of style and boldness of handling; but it can produce no facility or power of composition, seeing that the cartoon had been previously studied, composed, and finished, with the utmost care and deliberation in all its essential features.* Fresco possesses no exclusive and magical power—no talismanic charm, generative of elevated Art; the same masters were equally capable of attaining, and did attain it, in oil-colouring. Nor is greatness of manner and style dependent on the dimensions of the picture, colours, or mode of applying them; it resides in the soul, genius, and lofty aspirations of the artist. Style is, or ought to be, a result, not a means. The cartoons of Raffael, already alluded to, are justly celebrated for their grandeur and expression, their fine taste and elevated style, yet every house-painter's apprentice is in possession of the colours used in their composition. Our artists are apt to lay too much stress on the mechanical skill of fresco-painting, forgetting, as *The Quarterly* re-

* In *Art-Union Journal* for September 1842 will be found some interesting remarks on cartoons by Cornelius.

viewers remark, that “the *hitch is not in the hand but in the mind.*” In the subordinate excellencies of brilliancy, clearness, and handling, M. Angelo and Raffael are surpassed by Luca Giordano and many others. It would be easy to show that many of the greatest painters of Italy and Spain rose to a high rank in the art with little or no practice of fresco ; and that those who were celebrated in that style, were not less eminent in oil-colouring. Ra ffael himself painted much in oil-colour, both with his master Perugino and at a later period — his last, and one of his greatest works, having been the Transfiguration. Will it be pretended, that the lessons Buonarotti received from the Florentine painters in fresco, added to the practice he acquired in the course of the work, inspired him with the grand style of Art? The saying of M. Angelo that oil painting was only an art, “*da donne e da uomini agiati e infingardi,*”* was expressed relatively to fresco, and intended to satirise Sebastian del Piombo for advising Paul III. to have the Last Judgment painted in oil-colour.

Though we appreciate the grandeur and advantages of fresco, it does not follow that we are to disparage and undervalue oil-painting ; the discovery of which was instrumental not only in enlarging the boundaries of the art and contributing much to its perfection, but in improving the practice of fresco. If it is deficient in brilliancy, freshness, facility, and rapidity of execution—it has greater depth, force, illusion, richness, and variety—is susceptible of the boldest effects as well as the softest and most delicate finish—admits of the highest relief and the deepest *chiaroscuro*—of being altered and retouched with advantage at every stage ;—exhibiting, in short, the most powerful medium for imitating every object and effect in nature and art. From its depth and gloss, and the quantity as well as direction of light that it requires, it is not, like fresco, so well fitted for the decoration of walls, cupolas, and ceilings ; neither does it harmonise so well with statuary and

* Fit for women and sluggards.

architecture. But in easel and altar pictures of all kinds, from the largest historical to the smallest cabinet piece, it is pre-eminant. For portrait, landscape, and still life, it is unrivalled. Vasari characterises it in the following terms: "Questa maniera di colorire accende più i colori; ne altro bisogna, che diligenza, ed amore, perche l'olio in se si reca il colorito più morbido, più dolce, e delicato, e di unione, e sfumata maniera più facili che li altri, e mentre, che fresco si lavora i colori si mescolano, si uniscono l'uno con l'altro più facilmente. Ed in somma gli artefici danno in questo modo *bellissima grazia, e vivacità, e gagliardezza alle figure loro*, talmente, che spesso ci fanno parere di rilievo le loro figure, e che ell' eschino della tavola."* Lanzi remarks on the same subject—"Venne finalmente di Fiandra il segreto di colorire in olio; e *questo diede alle scuole d' Italia più felice epoca*, e specialmente alla Veneta che ne profitto sopra tutte, e come sembra più verisimile, prima di tutte."† With reference to the general qualities of fresco as a means of representation, compared with oil—Mr Eastlake says, "Its difficulties are not to be dissembled; they are, however, *not the difficulties of mere method*, but arise from the necessity of *an especial attention to those qualities which rank highest in Art*; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery, may be redeemed in oil-painting by various methods; not so in fresco. A style of art thus circumscribed, *cannot, therefore, be recommended for exclusive adoption, but if studied together with oil-painting, its influence can hardly fail to be beneficial*. The great Italian painters, as is well known, practised both methods: hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary may be considered to have been mainly conducive to the character of Italian design." The truth of this cannot be questioned. The

* Vasari, tom. i. *Pittura*, c. xxi.

† Lanzi's *Storia Pittorica*, tom. ii. Parte Prima, p. 21.

greatest masters of Italy not only painted in oil and fresco, but often excelled in the sister arts of statuary and architecture. When confined to one art, or one department of an art, the genius and imagination of an artist becomes more or less fettered and contracted—incapable of reaching that expansive power and sublimity which distinguished a Phidias, a Buonarotti, and a Raffael.*

British art is now on the eve of a great revival and revolution. The national patronage of the palace of Westminster, “second only to that of the Vatican,”—and the fresco decorations of Buckingham Palace completed and in progress—afford a pledge that the royal and government patronage will be continued and extended. The latter holds out an example—which, it is to be hoped, will be followed by the nobility and aristocracy—of fresco decoration of a lighter and more familiar taste for halls, public rooms, and boudoirs, infinitely superior to the tawdry and perishing frippery that has been so long in vogue.

If the sovereign and government have done their duty, it remains for the artists to do theirs, by straining every nerve to sustain the character and fulfil the expectations of their country.

MOSAIC—TAPESTRY—PAINTED GLASS.

MOSAIC.

Though executed with stones and vitreous substances of different colours and shades, mosaic must be classed as a species of painting. As an architectural decoration for pavements and walls, it has been much used both in ancient and modern times. Its origin cannot be traced to any pre-

* It is one of the disadvantages of the modern German school, that oil painting is so little cultivated that many of their eminent artists are incapable of expressing their conceptions in that style.

cise source, as the ruder sorts have been practised by different nations from the earliest times. Pliny expressly refers its origin to the Greeks ; but it would appear to have been a favourite ornament in ancient Persian and Indian architecture. The ancient Greeks applied it exclusively to the decoration of pavements ; the Greeks and Romans of the lower empire extended it to walls, ceilings, vaulted roofs, and cupolas. The ancient specimens, Greek and Roman, now extant, may be divided into three kinds. 1. The common tessalated pavements, composed of small square bits of black, gray, purple, and white marbles, like those of Pompeii, and other remains of Roman pavements in Great Britain at Aldborough, Lincoln, &c. 2. Those of richer and more complicated work, representing all sorts of forms, symbols, flowers, festoons, and arabesques, which are often executed with much force and effect. 3. Those representing compositions with figures of men and animals of various degrees of excellence—some in imitation of mere designs without much regard to correctness of perspective, others in a superior style of finishing. They are executed with natural stones and marbles of various tones and colours. Of such specimens the following are the most celebrated—the great mosaic found at Ostricoli, and now in the rotunda of the Vatican ; it is circular, divided into four great compartments, with the head of Medusa in the centre ; one of the compartments represents a combat of centaurs, the others groups of tritons, nereids, &c.—the mosaic of the Barberini palace, the subject of which is the Rape of Europa with her terrified companions, was found at Preneste, and is supposed to have belonged to the ancient temple of Fortune : in the same place was likewise found a specimen representing an Egyptian scene :—the mosaic found at Italica in Spain is in the form of an oblong square, divided into two concentric compartments ; the exterior consisting of a double range of circular spaces, encircling the busts of the muses, and other personages ; the interior of the parallelogram exhibiting a view of the circus with horse and chariot races :—

the celebrated and well-known specimen of the Capitol, representing the vase and the pigeons ; its delicate and beautiful workmanship, true to nature and art, though somewhat deficient in perspective, renders it probable, that notwithstanding the objections of Winkelmann and Carlo Fea, it is the identical mosaic by Sosus of Pergamus.*

The following mosaics were found at Pompeii. Two by Dioscorides of Samos, (as the inscription bears ΔΙΟΣΚΟΡΙΔΗΣ ΣΑΜΟΣ ΕΠΟΙΗΣΕ.) The first was found on the 28th April 1763. It represents three figures of women, and an infant, the women with masks playing on different musical instruments. One of them, an old woman, plays on a tambourine ; the second, whose mask likewise denotes an aged female, is playing on the tabour ; the third, who is younger, plays on the double tibia ; and the infant on a pipe. The second mosaic by Dioscorides, discovered the 8th February 1764, consists in like manner of three females with comic masks, and an infant without a mask. The first figure on the right, is seated on a stool covered with a rich carpet of three colours in squares,—yellow, red, and flesh colour, ornamented with buttons suspended on long strings ; on the carpet is placed a cushion of the same colour. This figure appears to be attentively listening to the female who is sitting beside her, and to be pressing her hands, as is usual

* The reasons alleged by Winkelmann are weak and inconclusive :— 1, the difficulty of transporting such a work ; 2, the circumstance of its being placed in the midst of rude mosaic, yet surrounded by a border of flowers of equal delicacy with that of the centre. Carlo de Fea agrees in opinion with Winkelmann, but for different reasons. He believes it to be a copy of that of Pergamus ; 1, because he cannot imagine that Adrian, whose great object was to restore the ancient temples, and even to build new ones in all parts of the empire, would have been guilty of such an act of spoliation ; 2, because it is notorious, that the emperor, in his Tiburtine villa, not only restored some of the finest edifices of antiquity, but had copies made of statues and sculpture in various styles and of the different nations, who cultivated the arts of design, nor is it recorded that he carried off any original monuments.—Winkelmann, tom. ii., note by Carlo Fea, pp. 458-459.

when struck with admiration or surprise. The second figure is seated before an elegant table supported on three feet, on which is placed a vase of perfumes, near to which is a cup resting on three lions' paws, and beside it a laurel branch. The second figure is clothed in yellow drapery. These two figures have masks of young women. The third figure, whose mask represents a more aged female, holds a cup in her hand, and her drapery, likewise yellow, is passed over her head. Beside her is the infant muffled up in a mantle. On the 4th October, 1831, there was found at Pompeii a mosaic representing a battle, which is executed with great spirit and truth. The two adverse chiefs, one on horseback, and the other in a chariot with four horses, meet in fierce conflict. The former, rushing forward, overthrows and tramples under foot all that encounter him ; while the latter seems for a moment paralysed at the sight of a young warrior mortally wounded, whose horse is already fallen and dying under him, and who, from the richness of his arms and dress, may be supposed to be a person of distinction. The varied passions and energetic action of the different combatants—the fire and spirit of the horses intermingled with each other—the dying men under the chariot wheels—the shields, swords, and broken lances, strewn on the ground—all bespeak the fierceness of the combat.

The learned are not agreed as to the subject of this mosaic ; some being of opinion that it is the passage of the Granicus ; others, that it is the defeat of Darius by Alexander at Issus. The greater number, however, suppose it is an episode in the Battle of Arbela, in support of which they cite an antique basso-relievo representing that battle, which in some respects corresponds with the mosaic. This interesting specimen is not executed in artificial and vitreous substances, but in marbles and stones of different colours, cemented together with wonderful delicacy and solidity. It is nineteen palms four and a-half inches in length by ten palms three inches in breadth, exclusive of the border.*

* *Antiquities of Herculaneum and Pompeii*, by Erasmus Pistoriozi, Napoli, 1842. Vol. i., p. 35; vol. ii., p. 57.

The mosaic of the beautiful Acratos, or the winged infant, a little geni of Bacchus, was likewise found at Pompeii in a state of perfect preservation, in the house named Casa di Pane. He is naked; his fair hair interspersed with ivy falls in curls, and his wings are expanded. He is mounted on a tiger which he restrains with a silver curb. The animal, having a garland of vine branches and grapes round his neck, advances gaily under the influence of the god of wine, until, fatigued and out of breath, his tongue dry, and his mouth open, he slackens his pace and turns his inflamed eyes on his rider, in hopes of partaking of the remains of the wine in the large glass vase, which the little deity supports with difficulty by pressing it with his right hand against his breast. In the meantime, Acratos intoxicated with the wine, and regardless of this movement, drops his thyrsus, loosens the reins, and endeavours in vain to bring the goblet to his lips. "Nothing," remarks Pistolezi—"can be conceived more beautiful than this mosaic; whether we consider the boldness and perfection of the outlines, the expression of the group, the delicacy of the flesh, or the elegance of the centaurs, so difficult to execute in mosaic." It measures six palms three inches and a half square, and is enclosed by two concentric cornices; the exterior representing a border in imitation of the waves of the sea, the other a festoon of ribbons richly interspersed with fruit, flowers, leaves, and comic masks.

A letter from a French naval officer, dated Tunis, Nov. 18th, 1837, of which the following is a translation, appeared in the *Paris Quotidienne*.

"We were in the roadstead of Tunis, only a few steps from Carthage, and were to remain here sometime. I thought of the ancient splendour of the city, and particularly of its progress in the arts, almost unknown to modern ages. Thanks to the kindness of Admiral Lalande, I was soon provided with the means of executing a design which I had formed; and lo! I stood upon the ruins of Carthage, or rather on the ground once covered by those ruins! A few

undulations in the ground are the only marks by which the stranger is enabled to recognise the spot. Guided by the indications given me by M. Falbe, the Danish consul, as to the sites of the most important buildings, I directed my investigations to a mountain eastward of Byrsa. The excavations were at first of little interest, but soon became highly so, for I was fortunate enough to discover the floor of a chamber with a remarkable mosaic. It consists of six pieces, representing hunting scenes. They are surrounded by broad borders of arabesques, consisting of flowers, squirrels, cats, and heads of stags, asses, tigers, lions, &c. In the first are seen two men, armed with clubs, before whom two others, on horseback, are running down a stag, whose antlers are about to be entangled in some nets. At their feet lies a roe, bathed in its blood. Two other men, armed with lances, are seen in the back-ground; one of them is leaning on his lance; the other, after having plunged his weapon into the head of a wild boar, is preparing to despatch him. Another huntsman, in a Greek costume, is seen before him, on a very fine horse, preceded by two prancing steeds without harness. The dilapidated condition of some of these pictures makes it impossible to trace the design; however, I made out a lion, a man armed with a lance, a horse frightened by a monster, and a hand supporting a globe. The drawing in all of these is beautiful, and the colour well combined. Near this piece a second, of a semicircular form, has just been discovered. A kneeling male figure forms the principal subject of this mosaic. The bleeding head of some animal lies before the man, and around him are orange-trees laden with fruit, at the foot of which are concealed hares and other animals. I shall not venture to hazard an opinion as to the date of these admirable works—that I will leave to better judges, who will have an opportunity of seeing them in France. Three earthen lamps, found about one foot above the mosaic, may throw some light upon the subject. Two of them are ornamented with crosses; the third bears the impression of a man holding some small animal by the legs.

The English consul, who has been making very extensive excavations on the site of an ancient temple, has discovered nothing of equal interest. It were much to be wished that the French government would order the continuation of works so happily begun."

Mosaic in artificial pastes and vitrified substances—*opus Græcanicum*—was much used, if not invented by the Greeks of the Lower Empire. It was, at an after period, adopted by the Latins, and it continued to be practised by the Italians in the dark ages. The rage for mosaic in the Greek empire was a natural consequence of the destruction of works of art by Theodosius and Leo the Isaurian, added to the fury of the Iconoclasts, and their horror of statuary of every kind, which was at length entirely excluded from the Greek churches. Glare of colouring and gilding—the gaudiest pictures, the richest marbles, became the prevailing taste. A profusion of verde antico, giallo rosso antico, porphyry, serpentine, intermixed with mosaics framed in marbles, surrounded by borders of a gold enamelled surface, and thickly studded with edges and wreaths of purple and gold, "glittering in the sun like a diamond beetle," covered the sides, walls, and vaultings of the churches and larger apartments. Examples of this work may be found in Italy, particularly in the churches of San Giovanni Laterano and San Paolo beyond the walls at Rome. The Greeks of Byzantium attained great perfection in the art of fabricating vitreous substances, both transparent and opaque, of every variety of colour, hue, and shade, of which they executed large compositions in mosaic for the decoration of their public buildings. The art was improved by the Latins, who stood in less need of it, having always enjoyed the privilege of decorative sculpture.

The mosaic of those times partook of the bad taste and debased character of art. Early in the thirteenth century, Gaddo Gaddi produced many works on scriptural subjects in different cities of Italy. Giotto, the pupil of Cimabue, executed the large mosaic representing the bark of St Peter

agitated by the tempest, which is now placed over the great door of St Peter's. From this period the art aspired to a superior correctness of design and beauty of finish. The mosaic in natural stones and marbles, *lavoro de composto*, or in *pietre dure*, soon reached great excellence at Florence. Tables and other moveables were executed with the greatest delicacy and beauty. The pavement of the cupola of Sienna, by Beccafumi, is remarkable for its composition and design. The other mosaic, composed of artificial pastes and coloured glass, made a rapid advancement at Rome. As soon as it was discovered that by such means it was possible to imitate every colour and shade in painting, a new and boundless field was opened for the art. The solidity and imperishable nature of this species of painting suggested the idea of restoring its application, in its improved form, to the decoration of vaults and cupolas. Accordingly, Pope Clement VIII. had the whole interior of the dome of St Peter's decorated in this style. The compartments with the principal figures were finished in 1603. Among the artists employed, Paul Rosseti and François Zucchi were the most distinguished. About the same period, a superior cement or mastic was invented by Battista Calendra, who, in the course of fourteen years, executed the great mosaics of the pendentifs of the cupola, representing the four fathers of the church, after paintings by Lanfranco, Andrea Sacchi, De Romanelli, and Pellegrini. Such was the improvement of the art, that it was found capable of producing exact copies of the works of the great masters. The church of St Peter's afforded ample scope for its career. Many of the paintings, both in oil and fresco, having exhibited symptoms of decay, from the effects of humidity, were replaced by copies in mosaic. All the adjoining chapels received a similar decoration. Not only were the old pictures replaced, but copies of others, on a larger scale, introduced, particularly the celebrated Transfiguration of Raffael.

Modern mosaic consists, therefore, of two distinct species—that of natural stones and marbles, or *pietre dure*, the

chief seat of which is at Florence; and that of artificial and vitreous substances, executed at Rome. The latter has been carried to a perfection far surpassing any similar works of antiquity. No attempts have been made to imitate this style north of the Alps. Indeed, with the exception of the mosaic of the Last Supper, after Lionardo da Vinci, lately transported to Vienna for the church of the Italians, no specimen of any magnitude or excellence is to be found in Northern Europe. This splendid mosaic, which was executed by order of Napoleon, was for some time at the palace of the lower Belvidere, where a temporary balcony was fitted up for it on one side of a large hall.

TAPESTRY.

Tapestry, in a large sense—including ornamental carpeting, coverlets, awnings, hangings, vestments, and embroidery in silk, wool, silver, and gold, whether worked with the needle or the loom—is of very ancient date. In a more restricted sense, it signifies those larger works fabricated for the decoration of walls.

In Scripture we hear of “Joseph’s coat of many colours,”—of the coats and garments made by Dorcas,—of “Tamar’s garment of various colours,” and that “with such robes were the king’s daughters, that were virgins, apparelled.” Job repeatedly alludes to raiment as an essential part of the treasures of the East. In Exodus we learn that gold wire or thread was used for embroidering the priests’ garments—an art which they probably derived from Egypt, where it had been carried to great perfection. The Medes, Babylonians, and Persians were likewise celebrated for their rich stuffs and figured tapestries. In Eastern countries, from the remotest period up to the present times, arraying a person in a rich dress has been considered a high honour, and one of the symbols of investing with dignity. The drape-

ries of the Tabernacle were embroidered with figures of cherubim in scarlet, purple, and light blue, entwined with gold; including the sacerdotal vestments,—the coats of fine linen worn by the priests, with the girdles of needlework embroidered with flowers in blue, purple, and scarlet,—the ephod for the high-priest, of light blue, and elaborately wrought round the skirt in pomegranates,—but above all, the veil that separated the Holy of Holies from the remaining portions of the Tabernacle.

The loom was at an early period introduced into Egypt, and worked by men, the spinning of thread being confined to the women. The thread, though spun by the hand, was of surpassing delicacy and fineness. We are told that Amasis king of Egypt presented a linen corslet to the Rhodians, the threads of which were composed of three hundred and sixty-five fibres, and another to the Lacedæmonians, richly wrought in gold, each thread, though itself very fine, being composed of three hundred and sixty other distinct threads. Numerous passages in ancient authors allude to works of embroidery forming the exclusive occupation of females. Works of this description, according to the poets, represented all sorts of figures, scenes, and compositions, in imitation of painting; and making allowance for the embellishment of fiction, they do not the less establish the existence of similar works, and the usages of the period alluded to. Such, for example, is the description of the *chlamys* and the embroidered draperies of the nuptial couch of Thetis and Peleus. In the age of Pericles, tapestry formed a part of the decorations of the theatre. The Greeks made corslets of hide, hemp, and twisted cords. Alexander had a double thorax of linen, and Iphicrates made his men go to battle in hempen armour. The dress of the Egyptian ladies of rank was rich and gay; the material, though generally of linen, and occasionally stamped in patterns and interwoven with gold threads, was usually the work of the needle. The royal psalmist, describing the dress of the bride, supposed to be Pharaoh's daughter, brought to

the king in "raiment of needlework," says, "her clothing was of wrought gold!" The idol deities of the Egyptians were likewise robed in rich vestments, some having both summer and winter garments. The inner covering of their mummies is occasionally found delicately and beautifully embroidered. The sails of ships were often embroidered with various graceful devices; some painted and others interwoven in checks and stripes. Indeed, repeated allusions are made in Scripture to Egyptian embroidery. Chairs, fauteuils, and couches, of elegant form, and inlaid with ivory, were covered with stuffs and stamped leather, and embroidered with variegated wools, silk, and gold thread. Tapestries, woven in the loom, and richly embroidered with appropriate emblems, were suspended as curtains before the avenues of their temples.

Among the Greeks, needlework constituted one of the chief employments and amusements of the women, especially those of high rank. Homer hardly ever alludes to a female but as associated with the labour of the needle and the loom. Penelope's web is proverbial. The Greek costume, so far from being grave and simple, was rich and splendid, the tunic being often adorned with a profusion of embroidery. The Roman toga, at first primitive and simple, became gradually rich and variegated; till the victorious commander, not content with the royal purple, had it richly embroidered with gold. Heliogabalus was the first who wore a silk robe. Tunics woven with gold thread were likewise common in the imperial family. With the exception of silk, it was not so much the material of the ancient garments that fixed the value, as the ornamental embroidery afterwards worked with the needle. Not only hangings and carpets, but wearing apparel, was ornamented and occasionally painted with variegated patterns of birds, animals, and human figures, and sometimes inscribed with verses and titles. We are told that Aleisthenes, the Sybarite, had a garment of such magnificence, that when he exhibited it in the Temple of Juno at Lacunium, it attracted

universal admiration. It was afterwards purchased by Dionysius the elder, for one hundred and twenty talents. It measured twenty-two feet in breadth. On a purple ground it was embroidered all over, except the middle, with figures of Jupiter, Juno, Themis, Minerva, Apollo, and Venus; on one sleeve was a figure of Aleisthenes, on the other a view of the city of Sybaris. It is not improbable that tapestry was employed by the ancients in hangings and decorations for the interior of their palaces and public buildings, though there is no direct authority proving that such was the case. The most interesting and magnificent application of tapestry must have been the peplos or *parapetasma*, most probably borrowed from Egypt. In the celebrated Panathenaic festival at Athens, in honour of the goddess Minerva, the peplos formed a distinguished feature. According to Meursius, who has collected many particulars from ancient authors on the subject, it was the work of young virgins selected from the best families of Athens, over whom two of the most distinguished, called Arrephoræ, acted as superintendents. It represented, in rich embroidery, which was occasionally renewed, the battle of the gods and giants. Among the former was Jupiter hurling his thunderbolts, and Minerva seated in her chariot as the Vanquisher of Typhon or Enceladus. At the commencement of the festival, it was brought from the Acropolis into the city, when, after being unfurled and suspended on a mast, like the sail of a ship, it was carried through the Ceramicus and other principal streets, attended by a numerous and splendid procession, till it made the circuit of the Acropolis. It was then carried up to the Parthenon, and consecrated to Minerva.* Mr Wordsworth, on the other hand, alleges that the peplos was not a veil, *παρπετασμα*, or curtain, suspended before the statue in the temple, but the drapery by which it was invested. He likewise maintains that it was to the Minerva Polias, which was composed of olive wood, and not to the

* Meursius *Panathenaica and Reliquæ*, vol. ii. p. 8.

Minerva of the Parthenon, that the peplos was periodically dedicated.*

We are informed by Pausanias that a magnificent *parapetasma*, or purple veil, was presented by king Antiochus to the temple of Jupiter Olympius at Elis; and that it was not raised to the roof like the veil in the temple of Ephesus, but lowered on the pavement. That embroidered robes were occasionally used in covering the statues of the divinities, is very probable, but that the peplos was applied to that purpose there is no evidence whatever. Indeed, its size and shape preclude such a conjecture. Its object was evidently twofold—to shade the statue from the vulgar gaze, and to protect it from dust, or in hypœthral temples, from the influence of the sun and weather. Mr Stuart is of this opinion. In a note on the veil presented by king Antiochus, he remarks, “It either hung down from the roof of the temple and was spread before the statue, or it covered the open space of the hypœthros.” The Romans had *velaria* stretched aloft over the theatres and amphitheatres. They were extended over a much larger space than the aperture of a hypœthros; and we find that the purple *velarium*, which Nero spread over the theatre, is called *Parapetasma Xiphilin*. “On it,” he says, “Nero represented a heaven spangled with stars, and his own portrait in the centre, figured like Apollo driving his chariot, having taken the idea, perhaps, (as Euripides seems to have done before him,) from the *pepli* or *parapetasmata* that were suspended in some of the Grecian temples.”† In the reign of Honorius and Arcadius, it would appear that the wealthy Romans used rich garments, not only embroidered with various animals, but with the figure and legends of some favourite saint.‡

In the dark ages, the art of tapestry and embroidery, like every thing connected with the fine arts, fell into abey-

* Wordsworth's *Athens*.

† Stuart's *Athens*, vol. ii. pp. 7, 8, and Notes.

‡ Gibbon, c. xxxi. vol. v. p. 259.

ance. To the influence which religion inspired in the minds of the superstitious barbarians, the church and its institutions owe their exemption from the general wreck. But the use of the needle, however degraded from its former rank, being indispensable for necessary and domestic purposes, was never discontinued. The convents and monasteries became the asylums both of learning and the arts; and it was in the Shée schools of the convents and nunneries that the ornamental works of the needle and embroidery were systematically pursued and cultivated, not merely as an elegant recreation, but in preparing the rich embroidered ecclesiastical vestments,—altar cloths, hangings, veils and tapestries, mantles, copes, scarfs, robes, tunics, vests, palls, cloaks, sandals, girdles, &c., which, though common in the church at that period, would appear almost incredible to modern times. The cost of these garments was enormous, from their being interwoven with pearls and precious stones. Pope Paschal had a robe worked with gold and gems, representing the history of the Ten Virgins; another of Byzantine purple, ornamented with a border of olive leaves; a third of woven gold, worn over a cassock of scarlet silk; a fourth embroidered with the needle, in imitation of the radiant hues of the peacock—a bird which in those times had a high emblematical value, both in religion, romance, and chivalry. Leo IV. had a piece of tapestry worked with the needle, representing a man seated on a peacock. Pope Stephen V. had four splendid hangings wrought in peacocks, for his high altar. The peacock was borne by many noble families as their crest. In the Provençal Court of Love, the successful bard was crowned with a wreath formed of peacock feathers. The Queen of France sent her sister, the Queen of Henry III. of England, a coronation present of a silver peacock, with his train set with sapphires, pearls, and other jewels, wrought in silver. “As the knights,” remarks the Countess of Wilton, “associated these birds with all their ideas of fame, and made their solemn vows over them, the high-

est honours were conferred on them. Their flesh is celebrated as 'the nutriment of lovers' and 'the viand of worthies;' and the peacock was always the most distinguished dish at the solemn banquets of princes and nobles. On these occasions it was served up on a golden dish, and carried to table by a lady of rank, attended by a train of high-born dames and damsels, and accompanied with music. If it was on the occasion of a tournament, the successful knight always carved it, so regulating his portions that each individual, be the company ever so numerous, might taste. For the oath, the knight rising from his seat and extending his hand over the bird, vowed some daring enterprise of arms or love,—I vow to God, to the blessed Virgin, to the dames, and to the peacock, &c: &c."* About the end of the seventh century, so celebrated was England for its gold embroidery inwrought with precious stones, that it was known over Europe as *Opus Anglicum*, English work. Ladies of the highest rank and even of royal blood were proud of exerting their skill on standards for the field of battle, as well as on the pennons and scarfs of their favourite knight. When St Augustin first preached to the Saxons, he had a banner on which was represented a figure of our Saviour. Such was the sacred raven embroidered on the celebrated standard of the Danes on the field of Hastings; while the banner of Harold was the figure of an armed man, worked in gold thread. On the same memorable field, William of Normandy raised a standard, presented and blessed by the Pope. It was the custom then, as it is now in the German work, previously to tint the patterns:—hence the appellation, in the old books, of painted garments and pictured vestments, which by no means implies that the work of the needle had been superseded. The garments of Edward the Confessor, worn on solemn occasions, were richly embroidered with gold by his queen, Edgitha. One of the most magnificent specimens of ancient needlework, and

* *The Art of Needlework, from the Earliest Ages.* Edited by the Countess of Wilton.

which is in good preservation, is the state pall of the London Fishmongers' Company, wrought in gold and silk. Their patron, St Peter, in Pontifical robes, is seated on a superb throne, and crowned with a Papal tiara, holding in one hand the keys, while the other is giving the benediction. On each side is an angel bearing a golden vase, from which he scatters incense over the saint. The angels' wings are composed of peacocks' feathers, in their natural vivid colours; their upper robes are gold, raised with crimson; their under vests, white, shaded with sky-blue; the faces finely worked in satin, after nature, with long yellow hair. On the side pieces are various other designs,—Christ delivering the keys to Peter,—the arms of the company, with the supporters—a merman and mermaid, beautifully worked in white silk and gold, &c.* The enigmatical letters which were worked on ecclesiastical vestments in those days, have been a subject of much speculation among antiquarians. A species of mantle, much celebrated in the chivalric ages, was ornamented with a border of the despoiled beards of their enemies. In the *Morte Arthur* we hear of King Ryence's mantle of rich scarlet, bordered round with the beards of kings whom he had conquered. Repeated allusions to this custom may be found in Spenser and the old rhymers and romancers.

The most interesting and extensive, as well as the oldest work of tapestry extant, is the Bayeux tapestry, executed by Queen Matilda, the wife of William the Norman. It had always been considered the work of Matilda until the Abbé de la Rue attempted to prove that it had been worked by the Empress Matilda, the daughter of Henry I., or under her direction. This notion, which rests entirely on negative evidence, has been ably and successfully confuted by Messrs Dibden, Hudson, Gurney, Stothard, and Amyott, who have shown that it must have been executed between 1066 and 1068.† It is not merely interesting

* *The Art of Needlework*, by the Countess of Wilton, p. 83.

† *Archæologia*, vol. xvii.

as an elaborate work of the needle, but as an early historical record, and the tribute of a fond and affectionate wife glorying in her husband's achievements, and proud of emblazoning them. This remarkable work is 227 feet in length by 20 in width. Until 1814 it remained in the cathedral of Bayeux, under the name *Toile de St Jean*, but excited no interest and was little known, except as being annually hung up in their church at some festival. During the French Revolution the troops demanded it as a covering for their guns, which they would have effected had it not been concealed by a priest. At the period of the threatened invasion of England, Napoleon had it exposed in Paris and at the seaports, to excite the enthusiasm of the troops to achieve another conquest. After serving this purpose it was committed to the care of M. Denon, and subsequently returned to Bayeux. It is now in the *Town Hall* of Rouen. The compartments or *tableaux* represent in dramatic succession the whole history of the Conquest. The first commences with a prince having a white flowing beard and a regal costume, recognised as Edward the Confessor, along with another, supposed to be Harold, who are holding a conference on the subject of the Duke of Normandy. The closing scene represents the death of Harold. What constitutes much of the value of this tapestry, is the scrupulous adherence to the costumes and habits of the times, with all the accessories of war and the chase. It is composed of different coloured worsteds on a white ground, the parts representing the flesh being left white. The colours are few and faded. The outline of the figures is, as might be expected, stiff and hard; but the arabesques, birds, and accessories are in better taste. In the "*Tapisseries Anciennes Historiées*" will be found beautiful outline engravings of it. Those executed by Mr Stothard, published by the Society of Antiquaries, are, however, preferable, having the advantage of being coloured accurately after the original.

In the thirteenth century the walls of apartments were decorated with painting, supposed to be executed with some

mixture of oils, though long anterior to Van Eyck. Beds, couches, chairs, and stools continued to be covered with works of the needle. Tapestries wrought by the loom gradually extended to Brussels, Arras, Antwerp, Oudenarde, Lisle, Tournay, Bruges, and Valenciennes, and other places, long before they were introduced into France or England. To Henry IV. France is indebted for the manufacture of tapestry and the establishment of the Gobelins, which reached unrivalled perfection in the reign of Louis XIV. The French had other manufactories at Auvergne, Felletin, and Beauvais, but inferior to the Gobelins. Tapestry was first introduced into England in the reign of Edward III., by William Sheldon, Esq., who patronised an artist named Robert Hick, and gave him the use of his manor-house in Warwickshire; but, except a few maps of counties, nothing is known of it. It was restored by James I., who established the manufactory of Mortlake, in 1619. By the liberal patronage of Charles I. it continued to prosper, and had reached considerable eminence, when, in common with all departments of art, it sunk under the civil wars and usurpation of Cromwell.

The tapestry of Arras was distinguished for its excellence, insomuch that Leo X. resolved to adopt it in decorating the apartments of the Vatican, for which purpose he engaged Raffael, only about two years before his death, to paint the celebrated cartoons, consisting originally of twenty-five in number, already noticed in the life of Raffael. They were sent to be woven at Arras under the superintendance of Barnard Van Orlay, and Michael Coxes, who had been some years pupils of Raffael. Two sets of these interesting tapestries were executed, but the deaths of Raffael and the Pontiff, and the intestine troubles, prevented them being applied to their intended destination. They were carried off by the Spaniards during the sack of Rome in 1526-7, and restored by the French general Montmorency. They were first exhibited to the public by Paul IV. in front of the Basilica of St Peter's on the festival of Corpus Domini, and again at the Beatification; a custom which was continued throughout

part of the last century, and has again been resumed. The French took them in 1798, and sold them to a Jew at Leghorn, who burned one of them—Christ's Descent into Limbus—to extract the gold with which it was interwoven. But the result not answering his expectations, the rest were happily spared. In 1814 the others were repurchased for thirteen hundred crowns, and replaced in the Vatican. Another set of the same tapestries was, it is believed, executed, but whether exactly similar, is not known. According to some authorities, they were given by Leo X. to Henry VIII. of England—others allege that Henry procured them from Venice. They formed a part of the decoration of the Banqueting House of Whitehall, and after the execution of Charles I. were put up to sale along with other property of the crown. Having been purchased by the Spanish ambassador, they fell into the possession of the house of Alva, and were sold by the representative of that family to Mr Tupper, British Consul in Spain, who brought them to England. They were exhibited for some time in the Egyptian Hall, Piccadilly, and afterwards disposed of to a foreigner, who, it is believed, exhibited them in different towns in the north of England. The cartoons, as we have seen, remained in the Netherlands, where, except seven, they were either lost or destroyed. These seven, injured as they were by neglect, and perforated with holes by the weavers, were purchased by Charles I. Five of them, it would appear, were woven at the manufactory of tapestry at Mortlake. Hence it has been conjectured that Charles bought the seven with the view of supplying the infant establishment with superior designs. A project was likewise set on foot to weave them at Chelsea, by a person of the name of Le Blore, but it was never carried into execution.

Next to these tapestries, the most interesting in a historical and national point of view, was the tapestry of the Spanish Armada, or of the House of Lords. It consisted of three tableaux commemorating the signal discomfiture of

the Armada, and was designed by Henry Cornelius of Wroom, an eminent painter at Haarlem, and woven in Flanders. At the time of the Union with Ireland, these tapestries were cleaned and refitted with frames of dark stained wood, forming a series of pictures, round which were embroidered borders, containing portraits of the officers who commanded the fleet. Unfortunately, the whole series was destroyed by the great fire of 1834—the only portion preserved being a small bit that was cut out to make room for a gallery at the trial of Queen Caroline. A series of engravings, however, including the whole of them, was published by Mr John Pyne in 1739.

Among the ancient tapestries of France may be mentioned—La Tapisserie de Nancy, in the middle of the fifteenth century—La Tapisserie de Dijon, early in the sixteenth century—Les Tapisseries de Bayard, which decorated the chateau of that ancient and distinguished family; and with the exception of a few fragments, were destroyed at the Revolution. There are, likewise, the tapestries of the Chateau D'Haroue—of Dusommerard—of La Chaise Dieu—of the Cathedral of Aix. According to the historical MS. of the city of Aix, this tapestry had formerly adorned the old cathedral of St Paul's, or some other English cathedral; but at the Reformation, both paintings and tapestries, being excluded from places of worship, were either sent to the Continent for sale or destroyed. At the peace of Amiens, the Earl of Buchan entered into a treaty with the Archbishop of Aix to repurchase this tapestry for the purpose of placing it in the ancient Abbey of Dryburgh, within his own grounds, but failed in the attempt. It is one hundred and eighty-seven feet in length, divided into twenty-seven compartments, representing the history of our Saviour. There are, also, the tapestries of Aulhac, of Beauvais, of the Louvre, of St Remi, and of the cathedral church of Rheims—all of which have been engraved. There are many ancient existing tapestries in England, could they be brought to light. The most noted are those of Hampton

Court, generally hung over with pictures, and those of St Mary's Hall, Coventry.

Of royal ladies, celebrated for their embroidery with the needle, there is a numerous list—Queen Matilda—Adelicia, the second queen of Henry I.—Joan d' Albert, who ascended the throne of Navarre in 1555, and whose tapestries on religious subjects, according to the Protestant faith, are second only to those of Queen Matilda—Anne of Brittany—her daughter, Claude, the queen of Francis I.—Catherine de Medici—Katherine of Arragon—Queen Anne Boleyn—Mary Queen of Scots—Lady Jane Grey—Mary II., wife of the Prince of Orange—Marie Antoinette—Princess Elizabeth—the Empress Josephine—and lastly, Queen Adelaide of England.

In the sixteenth century a rival species of tapestry was introduced, consisting of painted cloth, alluded to by Shakspeare, and of which the Triumph of Julius Cæsar, at Hampton Court, painted by Mantegna, is an example.

Of modern needlework in worsted or wools, the productions of Miss Linwood are pre-eminent. In close imitation of painting, and in powerful effect of truth and nature they are second only to the best Gobelin tapestry. Her exhibitions have been before the public for almost half a century. She is now in her eighty-sixth year, the failure in her eyesight having precluded her working for the last ten years. Her pieces are neither worked on canvas nor linen, but on a fabric made for her own use. Her worsted or wools are likewise dyed under her own superintendence. The Berlin embroidery or tapestry in wools and silks, now so fashionable over Europe, took its rise at the beginning of the present century, though little known to the public till about twelve years ago. It may be said to be a sort of mosaic in wools, copied from coloured designs on checked paper, the stitches of the work corresponding in number and position with the checks of the pattern design. The trade in these works has increased in an extraordinary degree within a few years. The mode of working

is altogether mechanical, except in the selection of colours and shades, in which there is some small exercise for the taste and fancy. The colours are generally too bright, glaring, and gaudy, strongly contrasting with the chaste, artistic truth, and powerful effect of the Gobelin tapestry, and the works of Miss Linwood. Comparatively few Berlin patterns are used by the French ladies, who prefer working on drawings, previously traced on the canvass. The rich and beautiful works in tapestry and velvet-pile produced by the new process, invented by Messrs Whytock and Co. of Lasswade, near Edinburgh, are well worth the attention of the curious.

The following passage from the *Art-Union Journal*, December 1846, announces a new style of needlework in imitation of embroidery :—" A specimen of needlework, in imitation of the embroidery of the middle ages, has been submitted to us by Miss King, which demands very marked approval. It is designed for the cover of the Gospels, and really approaches so near to being a work of ' high art ' as to justify a more detailed notice than we can at present accord to it. It is entirely wrought with the needle—the fine and delicate tints of the faces as well as the bolder draperies and backgrounds; parts of it are so exquisitely finished, that it is difficult to believe that colours have not been ' tinted on.' The use of so elaborate a piece of workmanship is not at first apparent; for, as book-covers, it would so greatly increase the price of a book as to be applicable only on rare occasions; but as altar-cloths for churches, and for purposes appertaining to ceremonies in state and church, the labours of the lady who produces it might be in a degree rewarded. The specimen referred to *equals many of the finest examples of ancient embroidery, and is as immeasurably superior to the Berlin work in frequent use, as the wrought marble is to the stucco-stamp in architecture.*"

It is rather remarkable that mosaic and tapestry should have run nearly a similar course. Both were originally used for the covering of floors and pavements; both were

progressively applied to the decoration of walls ; and on reaching their last stage of improvement, both have been employed in copying the most celebrated productions of the pencil.

PAINTED GLASS.

The art of staining or painting glass seems to have been coeval with the discovery of its manufacture, if we are to judge from the beautiful colour of the Egyptian ornaments and Druidical beads. But the art of executing pictorial representations is of a much more recent date. The period of its first introduction is unknown, but that it was practised for many centuries in various degrees of advancement, is well ascertained. The earliest notice of its existence is in the age of Pope Leo III. about the year 800. It did not, however, come into general use till the lapse of some centuries. The earliest specimens differ entirely from those of a later date, being composed of small pieces stained with colour during the process of manufacture, and thus forming a species of patchwork or rude mosaic joined together with lead, after being cut into the proper shapes. Venice, at an early period, was celebrated for her stained glass. During the thirteenth and fourteenth centuries, the era of the Gothic architecture, it was very generally applied to ecclesiastical structures. At the same period it had reached considerable excellence in England, of which the windows of York Minster, the chapel of King's College, Cambridge, and the collegiate chapels and halls of Oxford, executed by native artists, afford sufficient proof. During the fifteenth century it made great progress under Albert Durer, Lucas Van Leyden, and other eminent artists of that era. Among the celebrated works of this period are the beautifully painted windows of the church of Gouda, by Dirk and Wonter Crabeth. It declined

in the sixteenth century, owing to the taste for fresco and oil-colours. But it was much used as a decoration for town halls, the castles of the nobility, and heraldic emblazonry, &c. It was almost lost in the seventeenth—revived in a certain degree in the eighteenth—while about the beginning of the present century it has been restored with much of its pristine lustre in Germany and France. Within a few years it has been much cultivated in Great Britain; and its intended application to the decoration of the Houses of Parliament will materially conduce to its improvement and extension. It reflects much credit on our Scottish artists that Messrs Ballantine and Allan of Edinburgh, already well known to the public for their beautiful works in this style, should have been selected by the Royal Commission out of a number of competitors, for the decoration of the twelve principal windows of the House of Lords. The specimens furnished by Messrs Ballantine and Allan consisted of one coloured design for an entire window—one specimen of stained glass forming part of such design—and a series of sketches for the other windows; they represent the kings, queens, and leading personages connected with the principal events of the kingdom, from the period of Alfred the Great to the present time, and are intended to form an abridged pictorial history of England. Messrs Ballantine and Allan likewise published a pamphlet descriptive of these designs, as well as a separate volume on its application to modern structures.

PATRONAGE—TRIBUNALS OF TASTE—ART-UNIONS—ROYAL COMMISSION—
 PORTRAIT-PAINTING—NATIONAL GALLERY—PAINTERS AND PUPILS—
 FOREIGN ARTISTS—THEORY AND PRACTICE—TRUE SCIENCE OF ART.

If we are to judge from the history of art, ancient as well as modern, we shall be warranted in assuming, that although the subordinate branches may flourish under private encouragement, the elevated departments, whether painting, sculpture, or architecture, can never attain excellence without a national, systematic patronage,—a patronage enlightened and judicious, whose object is the advancement of religion and morality, elegant improvement, and national glory. Essential as national patronage is to the production of high art, much will, however, depend on the mode in which it is dispensed. If it is to be regarded as the mere ordering and paying away of money for works of art, it may, no doubt, be a powerful means of producing quantity, but it is no more capable of improving the quality or creating a school of art, than an extensive order for any other commodity. Indeed, a lavish and indiscriminate expenditure, will deteriorate rather than advance art. In the most favoured periods of the fine arts, we find patronage either dispensed by the sovereign, the state, or the priesthood; or, if a commonwealth, by the rulers who had the revenues at their command.* Possessing taste and knowledge themselves, and appreciating the importance and dignity of Art, they selected the artists whom they deemed best fitted for

* “ We shall find in all ages of Greece, that notwithstanding the fine arts had a tenure of countenance which they knew not in any other situation, yet the patronage which bore them up flowed principally from those who held the reins of government.”—*Philosophical and Critical History of the Fine Arts*, by the Rev. R. A. Bromeley.

the purpose. The artists again respected and consulted their patrons, between whom there reigned a mutual enthusiasm, good understanding, and respect. Such were Pericles, Alexander the Great, Julius Cæsar, Augustus, Hadrian, Francis I. of France, Julius II., Lorenzo and Leo X. of the Medici, the nobles and rulers of the different Italian cities and commonwealths, the Roman Catholic church and clergy, Charles I. of England, Louis XIV. of France — and in our own times, the late and present Kings of Prussia — the King of Bavaria, Louis Philippe of France — and it is gratifying to add, Queen Victoria and Prince Albert of Great Britain. But indispensable as national patronage is, it can have no sure or permanent foundation unless it be likewise supported by the aristocracy and wealthy classes. Instead of emanating, as in the Continental states, from the sovereign and government, patronage in Great Britain may be said to have originated with the middle ranks, and to have forced its way up to the higher classes, and even to the government itself.

In the case of monuments voted by Parliament, corporate bodies, or public subscription, to be submitted to open competition, the great difficulty is, to find a competent tribunal of taste; for the power being divided among so many, the responsibility is proportionally diminished and weakened. Their rules and conditions, often vague, vacillating, and ambiguous, bring them into constant collision with the competing artists. The selection of the fortunate candidate is generally the signal for a burst of indignation and clamour against the tribunal of judges or committee, and a renewed warfare of wrangling and jealousy on the part of the competing artists and their friends. How expedient soever open competition may be in some kinds of works, it is ill suited to call forth genius and talent in the fine arts, especially where little confidence can be placed in the tribunal of taste. It savours too much of trade and utilitarianism. Indeed few artists of established character and fame will come forward as candidates, well knowing the fate that

awaits them. As practical illustrations of the working of such competitions, we may refer to the Nelson and Wellington monuments, the New Royal Exchange, Glasgow Wellington statue, &c. The only instance where the result has been fortunate, is in the Houses of Parliament by Mr Barry.

Within a few years, a new species of patronage has been introduced from Germany, in which Scotland took the lead,—that of Art-Union associations, now legalised by Parliament. Such associations, if judiciously and impartially conducted, and with a view to foster rising genius in the higher branches as in Germany, must be beneficial both as regards artists and the public; but if, on the other hand, their tendency be to encourage the subordinate and popular styles, they will do more harm than good. The abuses into which they are apt to fall—and have more or less fallen—are favouritism, exclusiveness, jobbing, and giving excessive prices for the pictures they purchase, the consequence of which is, that artists find it more for their interest to produce a number of showy and popular pieces, than to devote a year or two to finished works of a higher description.

The Royal Commission is a marked exception to the competitions already alluded to. Emanating as it does from the crown and government, it is the true and legitimate patronage. It is composed of men of refined taste, mature judgment, and high character. Their regulations and mode of proceeding are so explicit, judicious, and liberal, as to preclude all possibility of uncertainty or discontent. Though an open, *it is but a preparatory competition*, by which the artists undergo a previous trial and training—a reasonable and proper precaution before the Commission make their final selection. When it is considered that the practice of fresco infers a total change in style, composition, and mechanism—that our artists have much to learn and unlearn—it would be impossible to devise a wiser course than that which the Commission have pursued. The only

danger is, that the period of training may be too short to enable them to put forth all their powers.

The Edinburgh reviewers, when discussing "the best mode of elevating painting to the rank which it ought to hold in Great Britain,"* express their unqualified contempt for portrait painters and their sitters. It may be a subject of well-founded regret that this department in Great Britain should take precedence of the higher styles of art, yet it must be admitted to be an important and interesting branch,—one which was practised with diligence and success by the greatest masters, even by Raffael himself. What is portrait painting, indeed, but studying from the life, embodying expression, character, and drapery, in all their variety and truth? Nor must we confound a good likeness with a good portrait. The higher style of portrait, admitting as it does of classical accessories, ideal grace, equestrian grouping, landscape back grounds, &c., demands some of the highest requisites of the art, to excel in which falls to the lot of few. Shall we treat lightly the celebrity, in this branch, of a Giorgione, a Titian, and a Vandyck—a Rembrandt and a Reynolds?

The reviewers are opinion that the patronage bestowed on water-colour drawings and the peculiar style of engraving in vogue, has been prejudicial to the higher departments. With regard to the latter there can be no doubt. One species of our publications is degrading both to engraving and literature—namely, the *Annuals*—now falling into the wane—on which such prodigious sums have been yearly expended. Beautiful and highly finished as some of their miniature and *bijouterie* prints undoubtedly are, as regards the mere finish and work of the engraver—for the designs and paintings from which they are copied are often indifferent enough—it is impossible to withhold our regret that the patronage and talent should not have been directed to nobler and more classical works like those of Strange, Woollet, and Sharpe, of the preceding century.

* No. XCV. Article on Lanzi's *Storia Pittorica*.

In an article on "The Prospects of British Art," in a subsequent number of the same review,* the reviewers take a totally opposite view of the question as to oil and water colours. In this they pronounce a eulogy on water colours at the expense of oil colours, which they regard as decidedly inferior. They admit the depth, strength, and richness of the latter, but prefer the vividness, clearness, and airiness of effect of the latter. They dwell with complacency on the peculiar property of water colours in producing "the dewy freshness of a spring morning,"—"the joyous brightness of a summer day,"—"the passing shower,"—"the half dispelled mist,"—"the gay partial gleam of April sunshine,"—"the rainbow,"—"the threatening storm," &c. Oil colours, they say, produce an effect similar to a scene reflected in a blackened glass, while water colours alone are capable of representing with fidelity, daylight and meridian sunshine. On this assumption, they hesitate not to give it a decided preference over the other. "In what," they ask, "does the superiority of oil colours consist? In difficulty? Enamel is more difficult still. More durable? So is painting on glass. So is mosaic." They scoff at durability as an essential quality in art, and illustrate their paradox by the following truism: "Canova might have modelled a figure in snow as beautiful as some of those models formed of clay which he afterwards transferred to the more durable marble. The figure melts and disappears, but during its brief existence it might as plainly have borne the stamp of the creative genius of the artist, and conveyed to those who saw it an impression of his skill as if it had been cast in brass." Yet immediately after this they add,—"Durability is to be prized, but it is to be prized upon grounds entirely distinct from an abstract admiration of art." They at last conclude with the following sober and rational reflection, that "if it be proved that water colours are not permanent, and that no means can be discovered to obviate the evil, the encouragement of the pub-

* No. CXIX., *Edinburgh Review*.

lic will be withdrawn." But since durability is not essential—nay is altogether distinct from abstract admiration of art—why should it be withdrawn?

On the subject of the National Gallery, the reviewers entertain "serious doubts whether the possession of a national collection of paintings as good as those of Paris, Dresden, and Florence united, would give any impulse to British art, or render the annual exhibitions of our artists much better than they are at present." They are afraid that the possession of such standards would check the spirit of originality, and convert our artists into servile copyists—that they would look more to art and less to nature—that their emulation would be depressed while gazing at excellence beyond their reach—that they would prefer the easier course of mechanically following in the steps of their predecessors to the bolder efforts of seeking to catch inspiration from the same source. They "confess that great benefit might accrue to art from such models of imitation, if properly treated; but contend that their abuse is much more probable than their use." Were this principle admitted, it would strike at once at all collections of pictures and marbles, ancient and modern—all collections of casts, drawings, sketches, and engravings, as "injurious to the cultivation of art by perplexing the student and distracting his attention." They push their paradox so far as to maintain, that the possession of galleries of first-rate works of art is of itself sufficient to cause a degradation of taste. If so, why should our artists visit Italy or other countries of Europe to study the works of ancient and modern art? Why not confine their studies to the limits of England and the curriculum of Trafalgar Square—and their pursuit of elevated art and the ideal to the classical visages, dignified forms and expression, of the denizens of the Strand and Bow Street, the Minories, and Wapping?*

* We learn from the "Characteristics of Goethe," by Falk Von Muller, that Goethe's residence in Italy effected a complete change in his taste and opinion on the subject of art. He had originally a predi-

and it cannot be denied that the practice of the modern Italians has been an abuse, and not a proper use of their noble galleries of art—aggravated as it has been by the exclusive and mechanical system of their academies. Once art has fallen, the mere possession of galleries and *chefs-d'œuvre* will not necessarily produce its revival. But to ascribe the degradation of modern Italian painting for the last century and a half to her galleries of art, and to assume that such collections have in later times been the means of repressing art, and preventing it emerging from its degradation, is as unjust as it is unfounded. If Italy, from various causes, particularly the loss of her liberties and the extinction of her nationality under a long succession of foreign masters, has not been in a situation to profit by her treasures of art—does it follow that the same result would take place in Great Britain placed in circumstances so very different. Though the possession of galleries of art will not ensure its restoration, yet, without access to such models and guides, there could be no hope of effecting a revival in the higher departments when circumstances occurred favourable to their developments. Nor is it at all probable that British artists would settle down like the modern painters of Italy into tame copyists and cold mannerists. The opposite extreme is more to be dreaded. The establishment of national galleries of art is one important step gained; it is improving the public taste; it is laying a solid foundation for any superstructure that may be afterwards raised. Indeed, France and Germany afford striking examples of the benefit to be derived from such collections when properly used and followed up by the state, in raising great national structures and monuments of art. Within little more than a quarter of a century, more has been done by the

lection for the Flemish school; but Italy opened his eyes to the full perception of high art. Instead of his own former love of naturalness and reality, now arose a love of the noble, the elevated, the pure, the poetic, the ideal, which transports nature into the regions of ideas and beauty.

King of Bavaria in reviving classic art in works of architecture, sculpture, and painting in the small city of Munich, than ever we can hope to see realised in Great Britain for centuries to come, unless a decided change of taste and system be effected.

In Cochrane's *Foreign Review*,* will be found some excellent remarks on the National Gallery, contrasting strongly with those of *The Edinburgh* reviewers. The objects of such an institution are, in the opinion there expressed, two-fold—first, the uniting, preserving, and exhibiting to the public, works which are the sources of much refined pleasure, and the proofs as well as the instruments of the most perfect civilisation; second, the direct benefit to be derived by artists from the opportunities of study afforded by such institutions. They advert likewise to the fertile source of acquisition which in process of time will result from donations and bequests of individuals.† It is evident, however, that unless a power of selection and rejection be vested in the managers, and *that power firmly and judiciously exercised*, this mode of acquisition will be more injurious than beneficial. But a great national institution ought not to be dependant on such means. Funds should be set apart by government for the purchase of works of art, both pictures and statues; nor ought the saving of a few thousand pounds to be any object compared with the important end in view. The managers ought not to be exposed to the double humiliation of being outbid at public sales of pictures by private individuals, and afterwards obliged to accept the picture from the purchaser as a boon at their own reduced offer.

If *The Edinburgh* reviewers are sceptical as to the advantages to be derived from a National Gallery of the great works of former times, they are not insensible to the powerful stimulus afforded by the exhibitions of the works of

* March 1835.

† Mr Spring Rice, (Lord Monteagle) stated in Parliament some years ago that since the last purchase by government, individuals had contributed pictures to the value of £60,000.

living artists. And what is rather inconsistent, they "approve of the selection of old and modern art which pass annually in review before the eyes of the British Institution." They think it essential, that "the public should see good pictures, but still more that they should see them often and in great variety." Frequent exhibitions do not in their opinion "the less serve to improve the public taste, *because the majority of the pictures may be bad ones!*" This doctrine promulgated *ex cathedra* is no doubt cheering; only it is difficult to account for the slow progress of national taste amidst the singular advantages the public have so long enjoyed in yearly exhibitions, of which not a few of the pictures have been "bad ones." They ridicule the idea of no pictures being placed in the gallery but those of a high class. "Be it remembered too, that *it can scarcely with truth be said, that there is any thing absolutely high, or low, good or bad in works of art*; although the oracles of taste are pleased to make a prescriptive use of these sweeping distinctions." They make not the slightest allusion to sculpture, either as a branch of art, or as forming a part of a national collection. But it were needless to dwell longer on such discussions, the tendency of which is not to elucidate and improve, but to confound and perplex.

In architecture and sculpture, it is still deemed indispensable for professional students to serve a certain period as pupils under a master. In painting, which presents more numerous and formidable technical difficulties than either of the other two, it seems to be assumed that such a practice is superfluous; and that an attendance at the academy with private study is all that is required. The origin of this new system may be traced partly to the influence of academies, and partly to jealous and illiberal feelings on the part of modern painters, who dread communicating their secrets and supposed discoveries in colouring, mediums, and varnishes, lest their pupils should one day become their rivals and equals. If they take pupils, which is rare, it is not to instruct them in the difficulties and mysteries of the art.

but to make drudges of them in cleaning brushes and palettes, painting dead colouring, backgrounds, and draperies. All the advantage they reap is the permission to copy their master's pictures, in doing which they must grope their own way without the smallest assistance. Sir Joshua Reynolds took pupils, and Mr Northcote, who was one of them—and a favourite one too—is the best authority on this point. He informs us, that after the drudgery of the studio was over, he was allowed to copy his master's pictures, but received no assistance or instruction as to the colours to be used, or the mode of mixing and applying them. On the contrary, Sir Joshua kept his colours locked up, and never suffered him or any of his pupils to see him at work. They enjoyed, it is true, the advantage of his lectures at the academy on the grand style, as well as his recommendations in private on the subject of Michel Angelo and the Sistine chapel, and Raffael and the Vatican chambers, while the object of his own daily thoughts and rightly dreams was the colouring and effects of Titian, Coreggio, and Velasquez, and the supposed discoveries he had made of their secrets,—all of which he carefully concealed. That Sir Joshua amply discharged his duty as President of the academy in his public discourses on the theory of the art, cannot be denied; but surely it was equally his duty to smooth the technical difficulties of the art, and communicate to his own pupils, openly and unreservedly, the result of his long experience in colouring and chiaroscuro. Sir Thomas Lawrence likewise took pupils at a high premium, whom he permitted to copy his portraits from nine o'clock in the morning till four, under the special condition that he was to give no instruction whatever, and that they were not even to be permitted to see him at work! Harlow was one of those favoured pupils who paid him one hundred pounds yearly for that privilege. West never took pupils of any kind. The tendency of this narrow-minded and illiberal practice, altogether at variance with the favoured periods of art, as well as the practice of the greatest

living masters of France and Germany, is to retard the advancement of the art, and produce a system of endless vacillation, quackery, and experiments in colours, vehicles, and varnishes.

Another feature peculiar to our modern British artists, is their morbid jealousy of their foreign brethren as regards all interchange of art. That this is both indefensible and unreasonable can hardly be denied. They forget that it has been the practice of every European country, not excepting their own, to import artists. We have already seen how many foreign painters were brought over by Henry III., Henry VIII., and succeeding monarchs, down to later times, when we find Ricci, Zuccarelli, Cipriani, Zoffany, Angelica Kauffman, Fuseli, and Nollekens. Even West and Copley were Americans. France has always encouraged foreign artists. Lionardo da Vinci was received with open arms by Francis I., as were many other painters and decorators. A new school of sculpture was formed in France by Bernini, and the high honours with which he was received by Louis XIV. reflect much credit on the taste and liberality of that sovereign. Spain showed no jealousy of the flattering distinctions conferred on Titian and Pelligrini; nor did she disdain to avail herself of every means of improving her school by promoting the study of the Italian masters, and enriching the country with valuable collections of their works. "How eminently the Germans are indebted to the agency of foreign influence, may be shown by tracing out their actual state and proficiency in art. Their æsthetic of the most subtle graces of Raffael is certainly no inspiration of Albert Durer, nor transmitted to them through his countless pupils. Their profound refinements on the theory and principles of art, which baffle our practical understandings, are not based on natural productions, but rather are metaphysically begotten through an intense appreciation of the Greek *chefs-d'œuvre* at Munich, and the pictorial treasures at Dresden; while their extended intercourse with Italy has not only co-operated with all this, but

given rise, by a happy chance, to their present achievements in fresco."* But of all countries, Italy has ever been the most liberal and generous in regard to foreign artists, who, whatever may be their country, are received with kindness and cordiality, and admitted at once to their studios without jealousy or reserve.

But if this jealousy, on the part of our artists, be inexcusable with regard to an art common to both, such as oil-painting and sculpture, how much more so as regards fresco, which, while it has for a quarter of a century been successfully practised by German painters, is both practically and theoretically new and unknown to British artists. Is there any disgrace in availing themselves of foreign aid and experience whether at home or abroad, in mastering the mechanism and principles of an art in which they are so soon to compete, and on the result of which their own character as artists, as well as that of their school and country, is at stake? It were absurd to suppose that the Royal Academy, or any English school of painting, can teach an art confessedly new and foreign. Let our artists then abandon their jealousy and mystery; let them invite foreign artists to unite in a free interchange of talent, "like brethren of the commonwealth of art;" let them return to the good old system, still in efficient operation in Germany and France, of training pupils and forming schools;—then, and not till then, will British art be enabled to cope in the higher departments with the foreign schools.

A critical and theoretical knowledge of art must not be confounded with its practice. They are essentially distinct, nor does the possession of the one necessarily imply the other; generally the reverse. Indeed, it will often be found that the artists who are most distinguished for their writings are the least successful in the practice. The great masters, whether painters or sculptors, rarely published on art, or indulged in controversy or critical discussion; they were content to achieve practical excellence in their works, as the

* *Quarterly Review.*

best monument of their genius. Art is essentially practical, and cannot be attained by mere theory and study. How is it possible, for example, to reconcile Barry's and Richardson's writings with their practice? The Discourses of Sir Joshua Reynolds are justly admired for their matter and style, yet his practice was completely at variance with them. West never published or engaged in controversy, but devoted himself to practical study, and became the first historical painter of his day. Fuseli, constantly engaged in wrangling, fierce controversy, and writing for reviews and periodical works, had neither time nor patience to devote to the practical department of his art. Flaxman was a man of erudition and information, celebrated over all Europe for his fine genius, poetic temperament, and classical taste, as exhibited in his illustrative designs from Homer, Dante, &c., and his numerous sketches in crayons and modelling. Yet, his historical monuments and finished works of sculpture are destitute of grace as well as of execution in the details. Besides his "Lectures," he was the author of a character of Romney, in "Hayley's Life," and some articles in "Rees' Cyclopædia." His Lectures are more interesting to the connoisseur, than useful to the practical student. In reasoning from first principles he is apt to bewilder himself and his readers. He inculcates the notion that art is to be gradually raised to perfection by the slow and tedious accumulation of science, rules, and principles, thus confounding the distinction between art and science. Were such principles to be followed out, the longest life would hardly suffice to enable the student to acquire the mass of science and knowledge enjoined as a necessary preparation for commencing his professional career. Had Flaxman used his chisel and modelling tools more, and his pen and pencil less,—or, in other words, had he received proper encouragement in the higher department of his art, he might have been the greatest sculptor of his age. Sir Henry Raeburn and Sir David Wilkie never engaged in authorship or controversy, but attained excellence in their

respective departments. Many examples might be adduced from the older masters, such as Vasari and Mengs, who were more famed for their writings on art than for their paintings.

The great deficiency in the training of the generality of British artists is not merely in drawing, science, and anatomy, but in a *classical education* and habits of reading and thinking. To an artist, whether a painter, architect, or sculptor, who aims at the highest department of his art, a liberal and academical education would seem as indispensable as to any of the learned professions. Without such an education, it seems hardly possible for the young artist to pursue his studies with advantage, or ultimately to reach excellence. Many, it is true, labour hard to supply the deficiency by severe application at an after period; but this is at the sacrifice of much inconvenience and great loss of time, when time is most valuable. If art be so dependent on science, how does it happen that the moderns, who are so much better skilled in anatomy, geometry, perspective, and the abstruse sciences in general, should be so inferior in their works of art to the Greeks, and to the Italians of the fifteenth and sixteenth centuries? The science of perspective may be said to be intimately connected with painting and design, yet it is notorious that neither its theory nor practice was reduced to correct principles till Italian art had suffered a very sensible decline. Art is no doubt in a great degree dependent on science, but it is only on what is *practical and essential*. To recommend artists to devote themselves to the study of *theoretic and abstruse* science, is both unreasonable and unnecessary. In short, it seems equally incorrect to maintain, on the one hand, that art is to be acquired by science and study, as on the other, that genius and imagination require no aid from science and learning. The truth lies between the two extremes. The greatest masters of ancient and modern times have been as much distinguished for their liberal education, persevering industry, and practical study, as for their genius and creative powers. Nor

do we find that literature and poetry necessarily keep pace with the fine arts.* It will not be disputed that a knowledge of anatomy, more especially *external* anatomy, is indispensable, provided always that it be accompanied with the study of the living human figure in all its movements. But if, as is too often the case, it be confined to the dead subject, the consequence will be anatomical exaggeration, and unnatural contortion of the muscles, contrasting strongly with *the beautiful nature and true science of the Greek statuary.*

* Lanzi, in treating of the fifth epoch of the Roman school of painting, remarks : "Queste ed altre cagioni fecero verso il fine del secolo xvii. declinar la pittura in Roma, quando per altro venivano rialzando le buone lettere ; prova chiarissima ch'elle non camminavano sempre del pari con le belle arti."

ROYAL OR STATE ACADEMIES.—ROYAL ENGLISH ACADEMY.

Since the decline of Art at the close of the seventeenth century, its restoration, in almost every country of Europe, has been attempted by establishing what are called State or Royal Academies. Such bodies form a species of corporate monopoly under the protection of the government, and are invested with peculiar powers and privileges for training artists, conferring diplomas, bestowing prizes, and fixing, according to their sovereign will and pleasure, the standard of taste. That they are calculated to effect their object may well be doubted, if we are to judge by their fruits. In the flourishing periods of Italian and Continental art, no such institutions existed: they are only found associated with its decline. The old schools of Italy, originating in the concourse of pupils to a favourite master,—not excepting those under the patronage of the Medici at Florence, and even the academy of the Caracci at Bologna,*—were

* The celebrated school or academy of the Caracci, established by Ludovico, and his two cousins, Agostino and Hannibal, was in every respect a private institution. It enjoyed no privileges or immunities, received no support or patronage from the State, and consequently could confer no diplomas or premiums. It encountered the strongest opposition from the leading artists and schools of the time; but the genius, taste, and enthusiastic perseverance of the three Caracci triumphed over every obstacle. They were admirably fitted for the task they imposed on themselves. Unmarried, and without families to distract their attention, strangers alike to envy, jealousy, or mercenary motives, they devoted themselves exclusively to the advancement and restoration of Art, and the instruction of their pupils. The study of nature, combined with the antique, and a select imitation of the best masters, was the principle on which they proceeded,—though this principle was modified to suit the genius and bent of the different pupils; each of whom was at liberty to

very different in their nature and character. The freedom of competition, the rivalry of different masters and schools, afforded a wholesome check to the propagation of error from bad taste, caprice, or fashion. They possessed a freshness, an energy and originality, highly favourable to the development of genius and imagination. The pupil enjoyed the advantages both of instruction and example, saw his master at work—partook of his society—participated in his labours, his enthusiasm, and his fame. The master freely

choose that particular department and style most congenial to his taste and acquirements. Sometimes select pieces of the great masters were closely copied : sometimes the different masters and schools were imitated in individual figures ; sometimes they were blended together in the same piece. More frequently the imitation was so free and general as to produce undoubted originality. The pupils received the full benefit of their masters' instruction, practice, and society. Anatomy, the antique, design, copying select works of the different schools, studying from the life, colouring, perspective, engraving, successively occupied their attention. The antique was at first rather slighted by Hannibal, who called it the Roman manner ; but after visiting Rome he saw his error, and adopted it as an element of imitation. Even their hours of relaxation were not passed in idleness, but in sketching from nature, drawing caricatures, reading history and mythology, and reciting poetry. In short, it was, to all appearance, the *BEAU IDEAL* of a school of the higher department of art. It was unquestionably the means of reforming and sustaining art for a time throughout Italy ; yet, if Guido Reni, and perhaps Domenichino, be excepted, it produced no artists that could be compared with the three Caracci. The causes of the decline of art had, it is probable, taken too deep root to be removed by the example of any school, or the exertions of any individuals. Though arrested for a time, corruption soon made its appearance ; and their followers degenerating into mere copyists and mannerists, the art, deprived of all spirit and originality, sank into degradation. The school of the Caracci has been suspected—and probably not without reason—of leaning too much to the principle of copying and imitating, and too little to the study of nature and original composition ; a fault which, it may be supposed, became still more conspicuous among their followers. Moreover, the very celebrity and exclusive authority it acquired, by stifling all emulation and competition, had a tendency, like State academies, to damp the independence and originality of genius.

communicated all the mysteries and difficulties of the art, without jealousy, reserve, or fear of competition. On quitting his master's atelier, the pupil studied nature and the antique, to which were generally added modelling and architecture; examined with attention the works of other schools; improved himself in those branches of literature and science connected with his art; and in most instances, without servilely adhering to the style of his master, adopted one of his own suited to his taste and views.

The modern Royal or State Academy generally consists of three distinct functions — an assembly of honour, self-elected for life, and limited in number, in which centre all the functions and privileges; schools of art under the exclusive superintendence of the academy; annual exhibitions of the works of the academicians, and such other works of living artists as they think proper to admit; the best places on the walls being always reserved for the academicians. Academies, regarded simply as assemblies of honour, are liable to serious abuses. But when it is considered that such bodies are not only self-elected for life, and irresponsible, but unite together the three functions, it is impossible to imagine that the academicians, how honest and upright soever their intentions may be, will be able efficiently and impartially to discharge their various, arduous, and very incompatible duties. Such exclusive honours and irresponsible power hold out irresistible temptation to abuses and arbitrary rules, which, whether engendering jealousy and discontent, or flattery and servility, are equally unfavourable to the independence, self-esteem, and prospects of the young artist.

The system pursued in academies, though apparently classical and unexceptionable, is cold, conventional, and monotonous, to the exclusion of freedom, vigour, nature, and originality. The almost uniform result is mannerism, premature facility of sketching, conceit, indolence, a greater attention to the mechanism than to the true object and excellence of Art — to the manner more than to the matter.

Nature, simplicity, sentiment, and passion, are lost sight of amid the ascendancy of rules, principles, and professional authority. An academician is invested with a professional consequence and rank, altogether independent of his merit as an artist. An assembly of such personages is above all control. Errors in taste, which, in other circumstances, might be corrected, become systematic and irremediable. Persons of a bustling, forward, and officious character, who are qualified to take a lead in debate, and to write with facility, have often a better chance of distinguishing themselves than those who excel in their profession. Faction and petty bickering, the art of management, canvassing, and influence, and, above all, theoretic discussion and criticism, are apt to supersede the practical study of Art. In proportion as a member feels his incapacity as an artist, he becomes the more severe as a critic—the more factious and violent as a partisan. Hence endless divisions, jealousies, and squabbles, incompatible with the dignity and repose of Art. What has the magnificent academy, founded by Louis XIV., done for the cause of Art? Or the numerous academies of Italy and other countries of Europe, with their honours, pensions, and premiums? They may occasionally be the means of rescuing the arts from utter extinction; they may be beneficial, in a commercial point of view, in supplying artists for the manufactories; but never have they produced, and never will they produce great masters. Their tendency is to repress, not to develop genius—to multiply artists of mediocrity, and thus to lower the scale of Art. Academies invariably profess to embrace painting, sculpture, and architecture; but, as already remarked, painting being the more popular branch, and its professors far out-numbering the others, sculpture and architecture are comparatively neglected and overlooked.

It might be supposed that the academies of Italy, of Rome, Florence, Bologna, Parma, &c., would have had a better chance of success, surrounded as they have been by the *chefs-d'œuvre* of ancient and modern art, as models to

guide their taste and stimulate their ambition. Yet, so far is this from being the case, that until within a few years,—with the exception of sculpture, which owed its revival, *not to academies*, but to the superior taste and genius of Canova,—Art has been there in a more hopeless state than in any other country of Europe; and, perhaps, the very circumstance of their being in the midst of these *chefs-d'œuvre*, which they are incapable of appreciating, but which they are continually copying in a cold mechanical style, without ever looking at nature—is one of the chief causes of the modern painters of Italy exhibiting so little genius and originality in their works. Portrait painting, so successfully cultivated by the great masters, has been at a low ebb. Within a few years, it is true, a decided improvement has taken place in Italian painting, of which the exhibitions in the different cities bear testimony. This cannot, however, with any propriety, be ascribed to their academies, but to the example and stimulus afforded by the great revival of Art in Germany and France.

The drawing and painting from the naked figure, as practised in academies, may be useful so far so it goes, but it is not enough: it is formal and limited in its scope; it gives no idea of drapery or grouping, any more than of colouring, effects of light and shadow, reflexes, &c., all important and indispensable attributes. In the flourishing periods of Art, when each master instructed his own pupils, there was necessarily a variety of taste, colouring, handling, and style. In state academies, the course of instruction being uniform and conventional, handed down from one professor to another, becomes fixed, systematical, and unchangeable—from which any deviation, though characterised by the loftiest genius and imagination, would be stigmatised as presumption and heresy.*

* Mr H. W. Williams, the late eminent landscape painter, in his tour in Italy and Greece, makes the following remarks on the productions of the academies of Italy—in which the author of these pages entirely

Lanzi, though disposed to think favourably of academies, betrays in many passages, doubts and misgivings as to the system and its results. Among the many causes of the decline of the Roman school, he assigns the bad taste of the Roman nobility, and their favouritism in electing professors of their academy. In alluding to the academy of Parma, founded by Philip of Bourbon, in 1757, after describing its rules and the manner of selecting the prize pictures, which were preserved in a gallery for public inspection, so far as he had an opportunity when in Italy, about the same period, of viewing such exhibitions.

ACADEMY OF PARMA.—“In the room, containing the prize pictures by modern artists, we see little to admire except the mere drawings of the figures, in a sort of cold semi-accurate style. In colouring, they are gaudy without splendour or richness; and the whole collection seems painted by the same hand. In short, they have no originality. The ancient pictures seem to be their guides; but they never seize the spirit of them, nor look into the source from which all their perfection is derived. Nature is held as nothing, or unworthy of being consulted; and, consequently, a mawkish insipidity prevails in all, and we leave the collection with the conviction that the artists cannot improve.”

ACADEMY OF BOLOGNA.—“The academy is open, and many of the works of the modern artists and amateurs are in the exhibition. The display is poor, and the pictures so like those in Parma, that it might be supposed they were by the same hands. The only thing that looks like nature, is a copy in chalk of Wilkie's Jew's Harper. . . . The landscapes are bad, vapid in colouring, seemingly made up of scraps from Claude and Gaspard Poussin; exhibiting no originality, not one glance at nature.”

ACADEMY OF FLORENCE.—“On looking over the various modern works of the academy, I found the same want of nature in all which I observed in the academies of Parma and Bologna; they have too much of the showy, pretty imitation of the antique; and there is, in all, a tiresome uniformity. This must proceed from some defect in the mode of study.”

ROME—ACADEMY OF ST LUKE.—“To the works of the students of the academies, the same observations may be applied which I have made on those of Parma, Bologna, and Florence; and though in the academy of St Luke they have the privilege of the skull of Raffael, which is exhibited here—and of which I send you a sketch—their works, dry and lifeless as the skull itself, show not one particle of the

tion, he concludes with the following reflections. "Or in questa raccolta meglio che in ogni libro si può leggere lo stato delle scuole; quali massime si vadano propagando; qual genere d'imitazione, e quanto libera ora regni; onde sorga speranza di ricuperare l' arte antica del colorito; qual pro sia venuta alla pittura dalle copie de' migliori quadri pubblicate con le incisioni, e da precetti de' maestri divulgati con le stampe. So che in questo genere variamente si pensa; nè il mio giudizio, ove io lo interponessi, darebbe peso a veruna delle contrarie opinioni. Dico solo che veggendo deferire alla ragione quanto prima si deferiva alla pratica, m' inclina l'animo alla speranza piuttosto che alla diffidenza." On the subject of choosing a style, he says,—“La natura nella elezion dello stile debbe essere guida non pedissequa; lo stile è come l'amico; ciascuno dee sceglierlo secondo il cuore.” After admitting, that the too frequent practice of forcing pupils to adopt a particular style has led many to regard the system as pernicious, he concludes with the qualified and rather equivocal opinion that, *provided such institutions are conducted on the same principles as the academy of the Caracci, he has always regarded them as highly useful.** But if the school of the Caracci, even as described genius which resided within that palace of the mind.” In the diary of an Ennuyée (by Mrs Jamieson, 1826) there is the following passage on the academy of Florence—“To-day we visited the school of the fine arts. It contains a very fine collection of casts after the antique, and some of the works of modern artists and students are exhibited. Were I to judge from what I have seen here and elsewhere, I should say that a glaring, hard, tea-tray style prevails in painting, and a still worse taste, if possible, in sculpture. No soul, no grandeur, no simplicity—a meagre insipidity in the conception, a nicety of finish in detail—affectedness instead of grace, distortion instead of power, and prettiness instead of beauty. Yet the artists who executed these works, and those who buy them, have free access to the marvels of the gallery and treasures of the Pitti Palace. Are they sans eyes, sans taste, sans every thing but money and self-conceit !”

* “A me la istituzione loro è paruta sempre utilissima; ove elle siano dirette a norma della Caraccesca; il cui metodo descriveva nella scuola loro.”

by Lanzi himself, had no analogy whatever in its fundamental features with modern academies, inasmuch as it was altogether a private institution, unendowed and unsupported by the state,—then such opinion, qualified as it is, can have no weight. But, Cicognara, a still higher authority, gives the following decided opinion as to the injurious effects of these institutions :—“Ma in ognuno di questi casi si crede facilmente che i mezzi destinati a sviluppar maggiormente i talenti degli artisti servono anzi a imbrogliare servilmente e circoscrivere il loro genio. Ne viene da questo un gusto parziale e quasi indegno d'una scuola, una maniera accademica e convenzionale, una spezie di linguaggio proprio d'un paese e d'una età, che imprime una trista e monotona fisionomia in tutte le opere, ancorche il direttore essere possa un uomo dotato di qualche merito ; che se poi chi la presiede ha un gusto falso, un stile arido o manierato, succede che gli allievi, soggiogati dall' imitazione o brama di ricever la lode da un cattivo maestro perdono' intèramente di vista la bella natura e i tesori dell' antichità. Dal seno della Accademia non usci mai un opera di genio ; e dovunque diramaronsi insegnaenti servili, i giovani ritenuti dalla tema di non adeguare la mente dei loro colleghi e delle loro istituzioni, divennero sempre timidi e compassati ; mentre al contrario un giovane libero dal giogo di troppi insegnamenti, e pieno delle idee che gli presenta il gran quadro della natura tanto vario quanto sono diversi gli occhi che lo contemplanò riuscirà con meraviglia ad imprimer nell' opere sue quel carattere di originalità che non può mai sperarsi nelle produzioni accademiche.” “We have now, (says Fuseli) been in possession of an academy for more than half a century ; all the intrinsic means of forming a style are at our command—professional instruction has never ceased to direct the student—premiums are distributed to raise talent and stimulate emulation—and stipends are granted to relieve the wants of genius and finish education. And what is the result ? If we apply to our exhibitions, what does it present in the aggregate, but a gorgeous display of varied

powers, condemned, if not to the lusts, at least to the dictates of fashion and caprice." "All academies," remarks the "Quarterly Review," "whether public or private, supported by patronage or individual contributions, *were and are symptoms of art in distress, monuments of public dereliction and decay of taste.*"*

Let us now turn to the Royal Academy of Trafalgar Square as the example in which we are most interested. It is composed of the usual functions—an assembly of honour consisting of forty academicians and six associates—schools of art—and an annual exhibition. The history of the academy is but a record of warfare, bickerings, and paltry animosities. Hogarth lived before it was founded, an object of unmingled envy and terror. "Gainsborough disliked Reynolds, and Reynolds had no good-will to Gainsborough; Wilson showed little good-feeling; and Barry forgave no one who painted better than himself."† No institution ever grew up under more corrupt jobbing, more unseemly squabbling, or exposed to greater temptations to abuse. Yet it is to be regretted that, in all the inquiries and charges in reference to the academy, angry and vindictive feelings should have taken the place of calm and impartial inquiry. Mr Edwards thinks that the charges have been too indiscriminate and sweeping, and that the academy has been exclusively regarded in its concrete form, and with all the casual and accidental imperfections which have attached to it in the progress of time; while no regard has been paid to the various and distinct objects of the institution, whether as a school, an exhibition or an assembly of honour. It may, however, be doubted if he be entitled to avail himself of this distinction, at least to the extent he does. An advocate for academies—his object is to show that, with one exception, the abuses and imperfections are casual and incidental, and not inherent in the nature of the institution. The exception alluded to is

* *Quarterly Review*, No. CXLVIII.

† *Cunningham's Lives*, 1 vol.

the exhibition, which he thinks ought to be a separate and an independent establishment. "To unite the absolute control of the schools, with the absolute control and management of the exhibition, is to offer a premium for servile imitation, and to prevent as far as possible all progressive improvement." In this sentiment, he is fully borne out by the parliamentary evidence, and the opinion of every person at all acquainted with the working of the present system. Indeed, this opinion is beginning to be very generally entertained by the public. As regards the schools of art, Mr Edwards maintains that no reasons have yet been assigned why the functions of management as respects them, should be separated from the assembly of honour. But a strong reason for this separation is the paramount influence of the academy over the pupils, which tends to conventional mannerism in style, colouring, and composition, to the exclusion of originality. Yet, from the following passage, his opinion, both as to this point and as to academies in general, must be taken in a conditional and qualified sense. "It cannot be denied that *academic schools have, throughout Europe, too much superseded those older and better schools, wherein master and pupil were connected by almost family ties*, and out of which arose some of the greatest artists that have adorned the modern world. To what extent we may ever be able, under the altered circumstances of present life, *to revert to that old and healthy system*, must be matter of uncertainty; but not so the fact, that academic schools of some kind (and under the best attainable management) must continue to afford the chief means of instruction to a very large number of artists."* The above passage would imply that Mr Edwards prefers "the older and better schools," and only tolerates the academic system of instruction as a matter of necessity, not of choice.

The following are, according to Mr Edwards, the principal abuses of the Royal Academy; a fixed limitation of the number of members; election of the official members to

* Edwards on the *Fine Arts*, p. 163.

their respective offices for life ; a spirit of exclusiveness which has so often led to a tacit, if not avowed, assumption of all-comprehensiveness ; as regards foreign academies, a far too close connection with the political powers of the State—an abuse which he admits does not apply to the English academy. Sir Martin Archer Shee defends the limitation of number of the members, on the ground that there neither are, nor are likely to be, at any one time, more than forty capable of transmitting their names to posterity. But this, Mr Edwards thinks, is rather a reason for having no fixed number at all ; because the academy roll has at least as much bearing upon the present, as upon the future ; because, in either case, its fit members must of necessity depend upon the fluctuating number of eminent artists ; and hence the limitation is unjust, and ought to cease. He thinks, too, from the experience of other institutions, that much good would result, were the chief offices and professorships in the academy made elective for shorter periods than life. The other abuses which Mr Edwards would reform, are :—the regulation of the academy that prevents a member from belonging to any other society of artists in London ; the class of associates who have no vote in the assemblies, nor are admitted to any offices in the society ; the eligibility of a limited number of engravers to be associates, while they are precluded from ever rising to the rank of academicians ; the dependence of the academy, in a pecuniary point of view, on the profits of the exhibition.

With regard to the class of associates, Mr Edwards remarks, “ I cannot find that any adequate reason has been assigned for its existence. Nor does it seem very easy to imagine any ; but the evils which have already attended it are far more obvious. Without adopting the whole of Mr Foggo’s opinion on this subject, as given in his evidence, there is but too much reason to fear that there are some influences connected with this probationary class that tend to debase the young artist to a state of feigned humility inimical to

the aspirings of high art. The hope of station and dread of power, may too often cause the aspirants in the profession to forget and neglect every other motive; whilst the others' permanent possession of that power, may too often make even men of genius forget themselves. Mr Clint, who speaks from experience, and whose opinion deserves much respect, characterises the present connexion between the two classes of academicians and associates as having a powerful tendency to demoralise each other."

That Mr Edwards's opinion is well-founded, can hardly admit of a doubt. But of all the abuses, that which admits a limited number of engravers to be associates, yet excludes them for ever from the honour of academician, or from any vote in the society, is the most unjust, arbitrary, and flagrant; while that honour is conferred on portrait, landscape, animal, and flower painters, (why not house and sign painters?)—on architects, sculptors, die engravers, watch chasers, and enamel painters! Is it to be inferred from this exclusion that the Academy regards engravers as mere mechanical and copying artificers not entitled to the name of artists? Is it possible that they can shut their eyes to the high merit and fame of Sir Robert Strange, Sharpe, and Woollet; or to their distinguished successors, Messrs Doo, Pye, Burnet, Fox, Goodall, Finden, Robinson, Watt, Rainbrach, and many others, whose works are known and appreciated over all Europe? Can they suppose that an art to which the British school of painting has been so much indebted for its distinction, requires no genius and taste—no artistic study and acquirements,—an art which by lines and hatching not only imitates and distinguishes the varied effects of the carnations, colours, texture of draperies, and chiaroscuro, but unites and harmonises the whole composition?

A petition was presented to the House of Commons in 1836, by the most eminent engravers, "Showing, that notwithstanding the high estimation in which the art of engraving, as practised in England, was held by the sur-

rounding nations, yet neither the art itself, nor its most distinguished professors, have ever derived from the institutions of the country, that consideration, encouragement, or respect, which it is presumed so useful a branch of art may fairly lay claim to." This petition was referred to the Committee on Arts and Manufactures, and evidence adduced. Yet, though the statements elicited were as clear as the arguments were irresistible, no result followed; the exclusion remains. The Royal Scottish Academy having formed itself on the model of the English Royal Academy, has, it is to be regretted, imitated but too closely its defects and abuses—including the anomalous class of associates with similar restrictions,—and the exclusion of the limited number of engravers, admitted associates, from ever rising to the rank of academicians. In both countries the most eminent engravers, imitating the example of their distinguished predecessors, Strange, Woollet, and Sharpe, *have disdained all connexion with their respective academies on such terms.** There are still two other abuses which have long been complained of,—the capricious and arbitrary manner in which the hanging committee perform their office, and the privilege conferred on the academicians of retouching and varnishing their pictures after being hung up. Mr Edwards seems to confound the State Academies of Art with the Academies of Science. But the one differs from the other as much as science does from art.† Moreover, Academies of Science are much less exclusive in their constitution, nor are they remarkable, like the others, for their abuses. He says Academies of Art were of the greatest use in former times, and that great masters were trained in them. Who were those great masters? In what country or times?

The foregoing remarks are not applicable to other national institutions—such as the British Museum of Antique Mar-

* Strange's *Inquiry*. There is no professor's chair of Engraving in the Academy, nor are there public lectures or instruction in the art.

† Note, p. 181. Edwards on the *Fine Arts*.

bles, the National Gallery, the Royal Institution in Pall Mall, the Government Schools of Design, &c., which, if properly conducted, must be highly conducive to the advancement of art. As regards academies, the chief advantage they possess is their annual exhibitions of living artists, limited and partial as they are. In Protestant countries this becomes an important and indispensable object; both painting and sculpture, with very few exceptions, being excluded from our churches and public buildings. The idolatry of Paganism in ancient times, and the decorative splendour of the Papal worship in modern Europe, superseded the necessity of regular and public exhibitions. Every temple, every public building, every church and palace, was more or less adorned with statuary, painting, and mosaic, open to all the world.

From the eminence and originality of many of the works of the British school, it might be supposed that the Royal Academy is an exception; but it must be recollected that Sir Joshua Reynolds, Richard Wilson, Hogarth, and Gainsborough, the great ornaments and founders of that school, preceded the establishment of the Academy, and that West, Barry, Fuseli, Sir D. Wilkie, and many others, owed little or nothing to its instruction, and contributed much to its fame. The same remark will apply to Sir William Allan, Watson Gordon, Noel Paton, and other artists, whose works now grace its exhibitions. Great artists, like Sir Joshua Reynolds, have founded academies—they have never been reared in them. “*Les Académies ne font pas les grands maîtres.*”* But in a free and enlightened country like Great Britain, it is but reasonable to suppose that the effect of such institutions, with all their abuses, will be materially neutralised, and infinitely less felt than in other more despotic countries, where the sovereign and his establishments reign paramount, overbearing all rivalry and competition. Besides, it must be kept in view that the English Royal Academy is not strictly a government

* *Economie Politique.* J. B. Say.

institution, inasmuch as with the exception of its charter and privileges, and the sufferance to occupy part of the National Gallery, it receives no endowment whatever from the State. The Royal Scottish Academy is still less a government institution, having received nothing from the State but its charter, while the Royal Irish Academy receives an annual grant of £500.*

Looking to the English Academy in its concrete form, with all its functions, imperfections, and omissions,—considering it in all its bearings,—particularly keeping in view the essential parts in which it differs from such institutions on the Continent—it would be rash to deny that it has been beneficial in reviving and sustaining Art in Great Britain in times of depression and discouragement. But that it is well adapted, as a School of Art, under the more favourable circumstances of an improved national *taste* and an enlightened government patronage, to advance the elevated departments of Art, there seems much reason to doubt. Mr Edwards is of opinion that the reforms he suggests would confer vigour and usefulness on the Academy; that many of those evils are inherent in academies, and to reform them would be to emasculate, if not to annihilate them. But from what quarter is the reform and remodelling to emanate? From Parliament? Certainly not, when it receives no endowment from the State. Perhaps the Royal Academy is to reform itself? This would be expecting too much from human nature. The probability is that such sweeping reforms will never be effected, and that any which are, will be partial, and make but little difference in the general working of the Academy. “It would be iniquitous,” says the Art-Union Journal, “to conceal our conviction that the want of fosterage of historical painting, on the part of the Royal Academy, is the root of the

* It must not be supposed from the remarks the author has made on academies, that he is inimical to the Scottish Academy. On the contrary, he feels deeply interested in its success and prosperity, and is only solicitous to point out the abuses of such bodies.

evil. If an artist does produce an historical painting—what will be its fate? He can have no doubt about its ultimate destiny from the day he lines the canvass up to the hour at which his labour is closed: it will be either rejected at Trafalgar Square, or be hung as near the roof as possible. Until this system undergoes a change, and the Royal Academy obtains a room to exhibit the works, not only of the members, but of contributors, the summing up of the year's progress will always be *nil* to the item of historical art. We feel perfectly sure that if the Royal Academy will bestir in the matter, the whole of the National Gallery may be at their disposal in April, May, and June next. But we apprehend, so long as there is space sufficient to show to full advantage, *the annual productions of members and associates*, no stir in the matter will be made.”*

* *Art-Union Journal*, No. 61, p. 7.

CONCLUSION.

The object of elevated art is to ennoble human nature—to raise it in the scale of creation—to impart solid instruction along with the most refined pleasure—to illustrate the truths and sublime emotions of religion—to perpetuate the inspirations of patriotism, liberty, and national glory. Such was Grecian and Roman,—such was Italian art. It exercises a powerful influence over the private feelings, public fortunes, and national achievements of a people. It conduces to their greatness, wealth, prosperity, and renown. Nay, after the loss of their liberties and the decline of their power, it is the means of sustaining their fortunes, and shedding a never-fading lustre over their fall. To regard Art as a mere decoration and instrument of pleasure, is to assume a very low estimate of its power and rank. If it does not instruct and refine—if it does not touch the passions and improve the heart—it ceases to possess the true characteristic of art;—it becomes not merely harmless—its tendency is to enervate and corrupt. How extraordinary that a great and powerful empire like Great Britain, possessing as she does every facility and requisite for its cultivation and development, should have been so long insensible of its value—a country which has produced a Bacon, a Newton, a Milton, a Shakspeare, and a Scott—a country which has excelled in every other walk of human genius and enterprise! She wants but this one jewel to complete her crown,—to fill up the measure of her glory.

A taste for art is neither innate nor intuitive; it must be acquired by cultivation and study. It is, however, a great mistake to suppose that elevated and classic art can only be appreciated and enjoyed by the higher and educated classes. Ancient Greece and Rome, modern Italy, Germany, and France, prove the reverse. But where the government and church, as in Great Britain, have, until very recently,

afforded no encouragement whatever—where the higher orders, the wealthy, the learned, the professional, and scientific, are, with a few exceptions, utterly ignorant of its principles, and insensible to its beauty and importance, what hope could there have been of its advancement? Rich as the United Kingdom is in private galleries of pictures and statues, they are so dispersed over the mansions of the nobility and aristocracy, that it is a matter of difficulty to gain access for inspection—copying being seldom or never permitted. To think of producing elevated art by founding academies, institutions, schools of design, and lectureships, without public encouragement and the raising of national monuments decorated with sculpture and painting, were as preposterous as to found schools and academies for rearing Epic or Tragic poets, with a determination never to read or countenance their works.

But on the whole, and making allowance for the disadvantages under which British art has so long laboured, it is gratifying to think that the prospective royal and government patronage now in operation, and the marked improvement already resulting from it—combined with the growing taste for art among the higher and middle ranks of society—promise at no distant period to be the harbingers of a new and brighter era. For this the nation is more especially indebted to the enlightened taste of her Majesty and Prince Albert. Nor will the future historian fail to record the establishment of the Royal Commission, and the encouragement of British art, as not the least among the peaceful triumphs of the reign of Queen Victoria.

THE END.



ERRATA.

VOL. I.

- Page 51 line 13 from top, *for Alatrum read Alatrium.*
— 53 line 18 from top, *for Tyrynthus read Tirynthus.*
— 197 line 16 from bottom, *for belezza read bellezza.*
— 199 line 14 from bottom, *for of Old Somerset House read*
in Old Somerset House.
— 223 line 3 of note, *for Phare read Terah.*
— 237 line 7 from bottom, *after scultori add che.*
— 297 line 10 from top, *for collossal read colossal.*
— 320 note, *for Edward Bord read Edward Boid.*
— 344 line 2 from top, *for space read spaces.*
— 345 line 2 from top, *for enlarging read inlaying; and at*
line 11 from top, for testoons read festoons.

VOL. II.

- Page 48 line 10 from top, *after applied add to.*
— 134 line 3 and 10 from top, *for Loggia read Loggie.*
— 180 line 4 from bottom, *after represent add him.*
— 192 line 6 from top, *for Nausicaa read Nausica.*
— 208 line 1 from top, *after artists instead of a full stop read a*
semicolon.



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