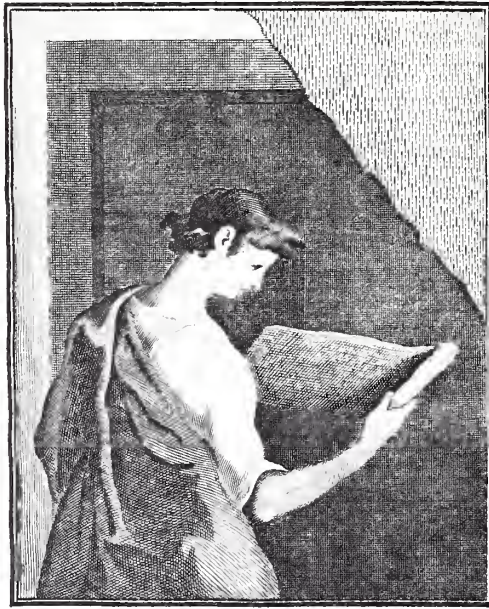


8b
ND
497
. L6
A4
1908



THE J. PAUL GETTY MUSEUM LIBRARY



Digitized by the Internet Archive
in 2016

<https://archive.org/details/leighton00unse>

MASTERS IN ART

Leighton

ENGLISH SCHOOL





MASTERS IN ART PLATE II
PHOTOGRAPH BY THE FINE ARTS SOCIETY
[131]

LEIGHTON
CYMON AND IPHIGENIA
COLLECTION OF SIR W. E. CUTHBERT QUILTER





MASTERS IN ART PLATE IV
PHOTOGRAPH BY THE FINE ART SOCIETY
[1885]

LEIGHTON
THE MUSIC LESSON
COLLECTION OF E. M. DENNY, ESQ.





MASTERS IN ART PLATE VI
PHOTOGRAPH BY BERLIN PHOTOGRAPHIC CO.
[119]

LEIGHTON
CAPTIVE ANDROMACHE
GALLERY, MANCHESTER





LEIGHTON
GREEK GIRLS PLAYING AT BALL
COLLECTION OF J. M. FRASER, ESQ.

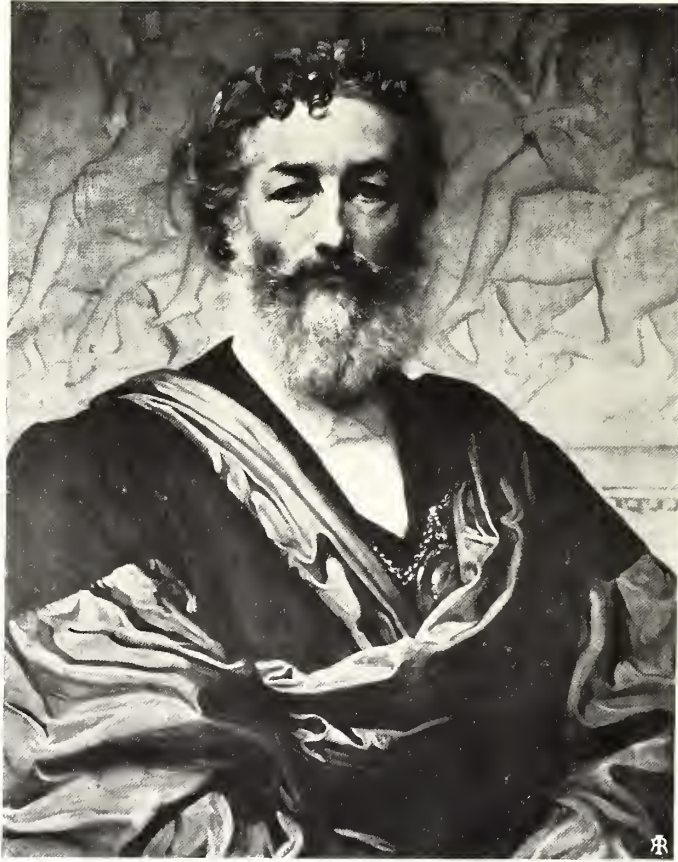
MASTERS IN ART PLATE VIII
PHOTOGRAPH BY BARN. N. PHOTOGRAPHIC CO.
[143]





MASTERS IN ART PLATE X
PHOTOGRAPH BY THE FINE ARTS SOCIETY
[147]

LEIGHTON
THE DAPHNEPHORIA
COLLECTION OF GEORGE MCCULLOCH, ESQ.



PORTRAIT OF LORD LEIGHTON

UFFIZI GALLERY, FLORENCE

Lord Leighton painted this portrait in 1881, on the invitation of the directors of the Uffizi, who wished it for the room devoted to portraits of artists painted by themselves. It is considered by some critics to be Leighton's best work in portraiture. M. de la Sizeranne writes of this picture: "In the Uffizi, at Florence, in the room filled with artists' portraits painted by themselves, may be seen the fair, handsome, curly head of the President of the Royal Academy, rising out of a rich red mantle with a gold chain, and with a bas-relief from the Parthenon for a background. The portrait is a symbol. At the back of all English academic painting, as at the back of its president's portrait, may be vaguely seen the horsemen of Phidias passing by."

Frederic, Lord Leighton

BORN 1830: DIED 1896
ENGLISH SCHOOL

FREDERIC LEIGHTON came of a family of intellect and culture, which was, however, not especially artistic. His grandfather, Sir James Leighton, was physician to the Court at St. Petersburg and received the honor of knighthood. His father, Dr. Frederic Leighton, also followed the profession of medicine, and in his early married life, in the hope of inheriting Sir James's position, settled in the Russian capital, where his two eldest children were born. A partial deafness contracted through taking cold necessitated his giving up active practice, and from this time he devoted himself to the study of natural and mental philosophy, and was noted for his keen intellectual ability and general culture. His wife's ill-health made it imperative that they should leave St. Petersburg, so they returned to England and settled for a time in Scarborough, Yorkshire, where Frederic, the third child, was born, on December 3, 1830. There were two other children in the family, but only Frederic and two sisters, Alexandra and Augusta, who became respectively Mrs. Sutherland-Orr and Mrs. Matthews, survived childhood. Frederic, who never married, was a most devoted son and brother.

When the lad was only ten years old the family traveled to Germany, Switzerland, and Italy. In fact, on account of his mother's health the family life seems to have been a wandering one for a number of years, Bath, England, being finally determined upon as a place of residence. These travels were a great opportunity to the young Frederic, who took lessons in drawing at Rome of Signor Meli, and filled a number of sketch-books with drawings said to have been very precocious. In 1844 the boy declared his passion for art, and his father showed his work to Hiram Powers, who lived in Italy, asking, "Shall I make him an artist?" to which the American sculptor replied, "Sir, you have no choice in the matter; he is one already."

The boy learned anatomy most thoroughly from his father, and was placed in the Florence Academy under Bezzuoli and Servolini, rather mannered painters and not the best teachers, and whose influence it took some years to shake off. In Frankfort, where the family lived for some years, Frederic finished his general education, and at seventeen went for a year to the Städtisches Institut. He studied for a short time in Brussels and also in Paris

without much result, then went back to pursue his art education under Johann Eduard Steinle, his much honored and revered master. Steinle was one of the so-called school of 'The Nazarenes,' from their inclination to paint religious subjects, and who owed their inspiration to Overbeck and Pfähler. To quote from a letter that Leighton wrote to Mrs. Mark Pattison, who, in 1879, the year after his election to the presidency of the Royal Academy, was collecting material for his biography: "My desire to be an artist dates as far back as my memory, and was wholly spontaneous, or rather unprompted. My parents surrounded me with every facility to learn drawing, but, as I have told you, *strongly* discountenanced the idea of my being an artist unless I could be eminent in art." And speaking again in the same letter of his art training: "For *bad* by Florentine Academy; for good, far beyond all others, by Steinle, a noble-minded, single-hearted artist, *s'il en faut*. Technically I learnt (later) much from Robert Fleury, but being very receptive and prone to admire, I have learnt, and still do, from innumerable artists, big and small. Steinle's is, however, the indelible seal. The thoroughness of all the great old masters is so pervading a quality that I look upon them all as forming an aristocracy."

He stayed with Steinle until 1853, when the master, appreciating the pupil's love and sympathy for Italy, advised his going to Rome and gave him a letter of introduction to the German artist, Cornelius. These years in Rome were the happiest, perhaps, of the artist's life. There was a distinguished English colony living in the 'Eternal City' at this time, to which the young Leighton was a welcome addition. His greatest friendship, and one that was destined to be life-long, was with a woman thirty years older than himself, Mrs. Adelaide Sartoris (née Kemble), a singer of note and a woman of fine character and presence. Other friends were Henry Greville, Mr. and Mrs. Browning, George Mason, the painter, Gibson, the sculptor, Lord Lyons, and Thackeray, who on his return to England prophesied to Millais, "Millais! my boy, I have met in Rome a versatile young dog called Leighton, who will one of these days run you hard for the presidentship!"

During these winters in Rome, and his travels during the summer, he sketched and worked at his first great picture, 'Cimabue's Madonna carried in Procession through the Streets of Florence,' which was finally exhibited at the Royal Academy in the spring of 1855, and which called forth much favorable criticism from the public, the press, and Ruskin. It was bought by the Queen for eight hundred pounds, much to his father's satisfaction. The young artist's fame was thus established. It is characteristic of his generous nature and his desire throughout life to help young artists, that with this first money earned he bought pictures of three then little known painters, one of whom was George Mason, of later renown in England.

Leighton's father now insisted on his return to England, and during the next five years he had a studio for a time in London, for a time in Paris, making frequent visits to Italy; but it was not until 1860, when the artist was thirty years of age, that he definitely settled in London, taking a studio at 2 Orme Square, Bayswater. Here he remained until his removal, in 1866, to

the beautiful house which was built for him after designs by his friend the architect George Aitchison, in Holland Park Road. The famous Arab Hall faced with tiles from Damascus especially selected by his friends was not added until about eleven years later. It has been said that the house was as much a work of art as any of his pictures, but eclectic in its collection of beautiful things, like its cultured master. After his death the house was acquired by the government as a national monument to his memory.

As we have seen, Leighton's entire education was acquired on the continent, and he was also a great traveler, having both the means and the inclination to be one. He made almost yearly visits in the autumn to Italy, which he called his "second home." In 1857 he visited Algiers; in 1866, Spain; the following year, Austria, Constantinople, Athens, and the Levant; and the year following that he went up the Nile with De Lesseps. In 1873 he visited Damascus; in 1877 he revisited Spain. All landscapes, though of widely different character, appealed to him; in his later years he was accustomed to spend August and September either in the rugged mountains of Scotland or on the coast of Ireland. His foreign education and his love of travel and appreciation of beauty in all forms account for his extreme eclecticism. In his early years he was wont to choose Italian subjects, as witness his 'Cimabue's Procession' and the still earlier subject painted in Paris of 'Cimabue finding Giotto in the Fields of Florence,' as well as 'The Death of Brunelleschi,' 'The Plague at Florence,' 'Paolo and Francesca,' and 'Michael Angelo nursing his Dying Servant.' After his visits to Greece he chose subjects for the most part from Grecian mythology or literature.

Leighton was a constant exhibitor at the Royal Academy. Each year he sent one or more canvases. Among so many it is difficult to choose the most important. Among some of his early pictures may be mentioned 'Golden Hours,' 'Lieder ohne Worte,' 'David,' 'Helen of Troy,' 'Syracusan Bride leading Wild Beasts in Procession to the Temple of Diana,' 'Venus disrobing for the Bath,' 'Ariadne abandoned by Theseus.' In 1864 he was made an Associate of the Royal Academy, and a full Academician five years later. For a diploma picture he painted 'St. Jerome.' In the foreground kneels the aged saint in anguished prayer before a crucifix; in the background the back of a seated lion silhouetted against a lurid sky has a somewhat bizarre and fantastic effect. He also sent in for exhibition in 1869 three pictures, entitled 'Dædalus and Icarus,' 'Electra at the Tomb of Agamemnon,' and 'Helios and Rhodes,' the last remarkable for its passionate color.

Besides the work on these easel-pictures, in 1861, on the death of Elizabeth Barrett Browning, he designed her monument for the English cemetery in Florence, having during her lifetime once made an illustration for her poem 'The Great God Pan.' In 1862 he illustrated George Eliot's 'Romola' as it appeared in 'The Cornhill Magazine.' He also illustrated Dalziel's 'Bible' and Mrs. Sartoris's novel 'A Week in a French Country House.' In 1860 he painted in fresco 'The Wise and Foolish Virgins' for the village church at Lyndhurst, and later received the commission for two lunettes for the Victoria and Albert Museum at South Kensington, as well as for some

figures for a frieze. The first lunette, 'The Arts of War,' was begun in 1870 and finished ten years later; the second, 'The Arts of Peace,' begun in 1881, was completed in six years' time. In the first he drew his inspiration from the Middle Ages, the Age of Chivalry; in the latter, from the classic life of Greece.

Mrs. Barrington, one of his recent biographers, says that during the ten years after he was made an Academician he painted thirty-six important pictures, twenty-six slighter works, and produced his first statue, and that after his election as President of the Royal Academy in 1878, on the death of Sir Francis Grant, he exhibited at the Royal Academy eighty canvases, two statues, and two designs, one for the Jubilee Medal of 1887 and the other for the proposed decoration of the dome of St. Paul's, 'And the Sea gave up the Dead which were in it' (plate IX).

In considering the relative importance of these works we might mention first two canvases painted in 1871, 'Herakles wrestling with Death for the Body of Alcestis' (plate I), and 'Greek Girls picking up Pebbles by the Seashore.' 'Summer Moon,' a decorative composition most sumptuous in color, was Watts's favorite of all Leighton's pictures, doubtless because, as Mrs. Barrington thinks, it was "looser and more vibrating" in treatment and has more atmosphere than is customary in his work. In 1876 he painted the 'Daphnephoria' (plate X), a large canvas considered by some to be his finest work, and a portrait of Sir Richard Burton (plate V); in 1879, 'Elijah in the Wilderness,' into which the artist affirmed that he put more of himself than into any other picture. In 1877 his most important work was a bronze figure of an 'Athlete struggling with a Python,' so graceful in its attitude and so perfect in its anatomy that many were led to believe that Leighton's province lay in sculpture rather than in painting. A replica of this statue in marble was made for the Glyptothek of Copenhagen, the original being now in the Tate Gallery, as well as another bronze sculptured later from the same model, called at first 'The Athlete resting,' but which is generally known under the title of 'The Sluggard.' Leighton also modeled figures in clay to use as studies of foreshortening for his work in oils.

The artist in his youth wrote to his master, Steingle: "You will be surprised, but in spite of my fanatic preference for color, I promise myself to be a draftsman before I become a colorist." Leighton was an accurate and diligent workman. He made a number of cartoons and sketches for each picture, studies of the model nude, of the model draped, and of the drapery alone. Each picture went through seven or eight stages before its completion. Indeed, it has been said by those critics who do not admire his style that the moment he took up the pencil inspiration vanished. Even George Frederick Watts, his devoted friend for over forty years, felt that Leighton often labored too assiduously over his pictures, thereby destroying their spontaneity.

Other canvases of Leighton's later years were 'Elisha raising the Son of the Shulamite,' 'Phryne at Eleusis,' 'Wedded'—standing before which Robert Browning exclaimed, "I see more poetry in that man's painting than in any other." 'Cymon and Iphigenia' (plate II) he chose to represent himself

at the Exposition in Berlin in 1885. He had modeled the same subject in clay, which Watts extravagantly praised when he declared "Phidias could not have done better." The artist presented his friend with the group, but it was unhappily destroyed in the attempt to cast it in bronze.

In 1888 Leighton painted the third of his large canvases with many figures, 'Captive Andromache' (plate VI), followed in later years by 'Perseus and Andromeda,' 'Return of Persephone,' in all of which is seen his preference for the classic subject. The picture called 'Clytie,' an unusually passionate one for Leighton, remained unfinished at his death, as well as 'Phœnicians bartering with Britons,' designed as a decoration for the walls of the Royal Exchange. In 1895, the last year that he exhibited, 'Lachrymæ' (plate VII) and 'Flaming June' were the canvases which he sent in.

As President of the Royal Academy Sir Frederic Leighton was most efficient and punctilious, although he never let official duties interfere with the regular morning and afternoon hours he spent at his easel. He instituted the biennial addresses to the students of the Academy and inaugurated at Burlington House the winter exhibitions of Old Masters.

Always delicate in health, the last two years of his life the artist suffered from angina pectoris. He revisited Algiers in the winter of 1895 in the hope of regaining his health. After having been knighted in 1878, created a baronet in 1886, on New Year's Day, 1896, he was granted a peerage to be called Lord Leighton of Stretton, a town in Shropshire, from which the family had formerly emigrated to Yorkshire. This was the first time that such an honor had ever been given a painter; but the artist did not live long to enjoy it, for, three weeks later, he was taken very ill, and died on the twenty-fifth of January. His will left all to his sisters, though he had previously expressed the wish that they should give ten thousand pounds to the Academy. Almost his last words after signing his will were, "Give my love to the Academy." His body remained in state at Burlington House before the grand public funeral took place at St. Paul's, on February the third. The Archbishop of York, Chaplain of the Royal Academy, officiated at the services, and Lord Leighton was laid to rest in the cathedral beside Sir Joshua Reynolds. Thomas Brock designed the monument for his tomb and also his bust, which stands in the hall of Leighton House.

In addition to the honors already mentioned that came to him, he was made an Associate of the Institute of France and Commander of the Legion of Honor, he received the "Order of Leopold," and was made a knight of the Prussian Order "Pour le mérite." He was also an honorary member of eight foreign academies and had honorary degrees conferred upon him from five universities.

The Art of Leighton

COSMO MONKHOUSE

‘BRITISH CONTEMPORARY ARTISTS’

“THE enemy, then, is this indifference in the presence of the ugly; it is only by the victory over this apathy that you can rise to better things; it is only by the rooting out and extermination of what is ugly that you can bring about conditions in which beauty shall be a power among you.” These words are taken from the Presidential Address by Lord (then Sir Frederic) Leighton at the Art Congress of Liverpool in 1888, and they embody, in a few words, the artistic creed of the speaker. From the beginning to the end of his career the aim of his art was to cultivate the spirit of pure, unalloyed beauty. He was not content to make a beautiful whole out of imperfect or unlovely elements, but, like the ancient Greeks, he determined that every item of his compositions, to the very smallest detail, should be beautiful of its kind and wrought with the utmost care. If the millennium is to be brought about by the “extermination of what is ugly,” he did his best by precept and practice to hasten its advent.

It may be stated as the distinction of Leighton among his peers that he worshipped beauty, and especially beauty of form, more exclusively than they. There is little or nothing of the mystic or the didactic in his art, which exists to create beautiful images. Often beauty is their sole motive; sometimes they clothe a beautiful idea, sometimes they present a fine dramatic scene; but in all cases the treatment is essentially æsthetic, whether the subject be the face of a woman, or some tremendous theme like ‘Herakles wrestling with Death’ or ‘Rizpah defending the Dead Bodies of her Children.’ No violence is sufficient to make his draperies fall in ungraceful folds; no passion will disturb his features to disfigurement; with the pathos of deformity his art has no concern, and it has little toleration even for strength without refinement. In these respects he followed the traditions of the finest artists of Greece; and in others also, for he went to nature for his models, and his ideal was no fantastic offspring of his own imagination, but the perfect development of a normal body. It was not confined to one type of beauty, and perhaps, therefore, I should have said his “ideals;” for there have been few other artists so devoted to beauty in the abstract, who had also so wide a feeling for its different manifestations. If we could gather together all his female heads we should find Greek and English, Turkish and Italian, French and Spanish, blonde and brunette, severe and lively, robust and delicate — a very gallery of different types, but each beautiful after its kind, with a beauty of pure form, independent of accident or expression. These heads are studies from nature, but they are ideal also, for they are all molded with an elegance, draped with a refinement, and colored with a charm which are personal to the artist. . . .

Leighton painted but few portraits, but among them are two at least which are masterpieces. One of these is Sir Richard Burton, the famous traveler and oriental scholar, and the other of himself, painted for the Gallery of the Uffizi. As a colorist Leighton was original and effective, and his palette was

select and varied. He was as fastidious in the beauty of his individual tints as in the selection of his forms. He had a lovely gamut of red, plum, crimson, olive, cinnamon, chocolate, saffron, orange, amber, pink, and other nameless broken tints, and closed it with a very fine and pure purple of which he was very fond. With this affluent and luxurious scale, which may be compared to that of a box of preserved fruits, he constructed many harmonies grave and gay, dainty and luscious, which often give much pleasure and are always highly ornamental; but the general effect is somewhat artificial, and misses the quietude, the fulness, and the depth of the greatest color-poets.

J. COMYNS CARR

‘EXAMPLES OF CONTEMPORARY ART’

THE bronze figure by Mr. Leighton of an athlete struggling with a serpent is to be regarded as perhaps the highest achievement in the Exhibition [at the Royal Academy, 1877]. The first essay in sculpture of one who is by profession a painter, this figure not only takes high rank according to the particular laws of the art in which it is expressed, but it far excels, in our judgment, any work in painting which Mr. Leighton has produced. It is conceived in a spirit more masculine; it has an energy that comes nearer to the truth of life, and a grace that is more consistent with strength. As a painter, Mr. Leighton is constantly yielding to the charms of an effeminate beauty; the tendencies of his style serve to weaken his invention; whereas the process of sculpture would seem to have inspired him with a new vigor and a more nervous force. The peculiar limitations of the art exercise a bracing effect upon his artistic constitution, and give to the result of his labors a certain austere dignity which as a painter he has never been able to command. On the other hand, the sacrifice is not so great as it would have been to a great colorist. Mr. Leighton's color was always carefully balanced, highly polished, and scrupulously smooth; but it never possessed the kind of magic and charm by which we may recognize the work of a true colorist. It was the fruit of study and good taste, but not of that direct inspiration which is able without any loss of harmony to preserve a reminiscence of the strength and purity of natural tints. He has, therefore, lost little and gained much by the exchange of canvas for bronze. The exceptional gifts of design which he possesses, the technical knowledge and skill which he can command, are of equal service to him in the new material, and they have enabled him to produce a work in which we find more to admire and less to criticize than in any of his paintings. It is true, of course, that an artist can be no more than himself, whatever may be the means he employs; and it is possible to discover in this bronze figure some traces of those essential defects of style which are inseparable from his artistic individuality. The grace of Mr. Leighton's forms is always a little conscious. They are always aware, even in their freest and most energetic movements, of the presence of their author, who is on the watch to see that they do not transgress any of the laws of art; and they are, therefore, never entirely absorbed in their own concerns.

H. QUILTER

‘PREFERENCES IN ART’

AMONGST our other great painters, there are only four who can be said to seriously attempt to paint the nude figure: these are, Sir Frederic Leighton, Mr. Edward Burne-Jones, Mr. E. J. Poynter, and, occasionally, Mr. Albert Moore and Mr. Alma-Tadema, the latter a Belgian by birth. Of these artists, Sir Frederic Leighton's method is probably the hardest to characterize in a few words, if only because it combines such various qualities. This most accomplished artist has studied in the chief schools of England, France, Germany, and Italy; and one result of the various teaching he has undergone has been to make him a sort of artistic Achitophel. He has been too much taught to have learnt anything worth the learning; like some of the unfortunate youths who take high honors at their university, he has more knowledge than he knows what to do with; and while capable of painting anything in any style, he feels little inclination to use his powers for purposes of expression. The contours of a woman's back, the softness of a woman's limbs, the sweetness of a woman's eyes, and the languor of a woman's love — these are nearly all the subjects that occupy his pencil, and, as might be expected, the continual pruning away of human imperfections and human emotions to which he has subjected his pictures has resulted in their having but little interest, and even, in the best sense of the word, but little beauty. The loveliness that “comes from no secret of proportion, but from the secret of deep human sympathy,” is alien to Sir Frederic Leighton's work, and he keeps, as far as his pictures tell us, no corner of his heart for “the few in the forefront of the great multitude whose faces we know, whose hands we touch, for whom we have to make way in kindly courtesy.” This want of sympathy shows clearly enough in the artist's treatment of the figure, which, with all its delicate correctness, has a smoothness and softness that are not of nature. Under the delicate peach-bloom of his maidens' cheeks, and the clear brown skin of his athletes, there is felt the same want of reality; his lovers whispering in the twilight, as in last year's Academy picture, call forth little emotion; they are as unhuman in their perfection as the voices of the earth and air in Shelley's ‘Prometheus.’

Hands that have done no work and hearts that have known no sorrow; soft robes that have never been soiled with rain or torn by storm; a blue sky above their heads and a fruitful earth beneath their feet, and an atmosphere of the land where it seems always afternoon — such are the actors and their surroundings of Sir Frederic Leighton's later works. Is it any wonder that they have little appeal for us who live, *girt by the beating of the steely sea*, in an age which has certainly little in common with that of Arcady?

In fact, Sir Frederic Leighton plays upon the human body with as much skill and with as much indifference as a practised musician, and one day, perhaps, he will be astonished to learn that

“There is much marvelous music in this little pipe”

that he cannot compel to utterance.

R. DE LA SIZERANNE

'ENGLISH CONTEMPORARY ART'

SIR FREDERIC LEIGHTON was not only the official representative of English painting on the Continent, he was virtually the representative of Continental painting in England. There is no greater, or less insular, master of painting than he, across the Channel. President of the Royal Academy, decorator of the National Museum at Kensington, Director of the official schools, speech-maker at the distribution of their prizes, this Englishman of good birth and great talent would appear, at first sight, to have been in his great works a second Overbeck and in his easel-pictures an earlier Bouguereau. He visited all countries and schools, learned all languages, reproduced all styles, and attempted almost every art. At an age when our future artists are filling their students' manuals with caricatures he had already studied at Rome, at Dresden, at Berlin, at Frankfort, at Florence, running through Europe and through æstheticism, before he had time and taste for discrimination and decision. Later, he visited the ruins of the Coliseum with Robert Browning, the Banks of the Nile with M. de Lesseps, old German castles with Steinle, Paris salons with Decamps and Ary Scheffer; working everywhere, imbibing sunshine at Damascus and fog at Frankfort, painting dreary seas in Ireland and rocks in the Valley of Jehoshaphat, orange-trees in Andalusia and olive-trees in Italy; filling his trunks and his imagination with all he could see of the best, the most beautiful, the purest. When he returned to London, in his prime, he displayed all his acquisitions. His sumptuous dwelling in Holland Park Road was the Temple of Eclecticism. . . . It was a Pantheon with altars to all forms of art, to all the gods of æstheticism, and you looked involuntarily for an empty altar dedicated to "the unknown God." . . .

In all his work, though you may find many various inspirations and many different subjects, you will never find a single low or sensual idea, a single appeal to appetite, a single playing with the brush. Nor will you find a figure made by rule, by chance, without a studied attitude or a careful definition of gesture. Subjects which raise the mind to the summits of life or of history, so that you cannot recall a nose or a leg without the remembrance of some lofty moral lesson, or at least of some great social need, are what Sir Frederic Leighton has painted, in a more sober style than Overbeck's, and a more manly one than Bouguereau's. Moreover, he has never extracted from the annals of nations the agitation and horror of scenes of war, as our great historical painters are so apt to do; his are scenes expressing union, concord, and the communion of minds tending to the same goal; the moments when all hearts beat in unison; the 'Madonna of Cimabue carried in triumph through the streets of Florence,' or 'The Daphnephoria' . . .

The grandeur of human communion, the nobleness of peace, are the themes which have best and oftenest inspired Sir Frederic Leighton. And he did not find this theme in France or elsewhere. It is essentially English. He did not bring it back from his many voyages, packed up with his Persian enamels. We were looking in his studio just now for an altar to the unknown God.

This is the unknown God who met the artist when he set forth in his own land, and who has supplanted all the rest.

RICHARD MUTHER

‘MODERN PAINTING’

ENGLAND is the country of the sculptures of the Parthenon, the country where Bulwer Lytton wrote his ‘Last Days of Pompeii,’ and where the most Grecian female figures in the world may be seen to move. Thus painters of antique subjects still play an important part in the pursuit of English art — probably the pursuit of art, rather than its development; for they have never enriched the treasury of modern sentiment. Trained, all of them, in Paris or Belgium, they are equipped with finer taste, and have acquired abroad a more solid ability than James Barry, Haydon, and Hinton, the half-barbaric English classicists of the beginning of the century. But at bottom — like Cabanal and Bouguereau — they represent rigid conservatism in opposition to progress, and the way in which they set about the reconstruction of an august or domestic antiquity is only distinguished by an English *nuance* of race from that of Couture and Gérôme.

Lord Leighton, the late highly cultured President of the Royal Academy, was the most dignified representative of this tendency. He was a classicist through and through, in the balance of composition, the rhythmical flow of lines, and the confession of faith that the highest aim of art is the representation of men and women of immaculate build. In the picture-galleries of Paris, Rome, Dresden, and Berlin he received his youthful impressions; his artistic discipline he received under Zanetti in Florence, under Wirtz and Gallait in Brussels, under Steinle in Frankfort, and under Ingres and Ary Scheffer in Paris. Back in England once more, he translated Couture into English as Anselm Feuerbach translated him into German with greater independence. Undoubtedly there has never been anything upon his canvas which could be supposed ungentlemanlike, and as a nation is usually apt to prize most the very thing which has been denied it, for which it has no talent, Leighton was soon an object of admiration to the refined world. As early as 1864 he became an associate, and in November, 1879, President of the Royal Academy. For sixteen years he sat like a Jupiter upon his throne in London. An accomplished man of the world and a good speaker, a scholar who spoke all languages and had seen all countries, he possessed every quality which the president of an academy needs to have; he had an exceedingly imposing presence in his red gown, and did the honors of his house with admirable tact.

But one stands before his works with a certain feeling of indifference. There are few artists with so little temperament as Lord Leighton, few in the same degree wanting in the magic of individuality. The purest academical art, as the phrase is understood of Ingres, together with academical severity of form, is united with a softness of feeling recalling Hofmann of Dresden, and the result is a placid classicality adapted *ad usum Delphini*, a classicality foregoing the applause of artists, but all the more in accordance with the taste of a refined circle of ladies. His chief works, ‘The Star of Bethlehem,’ ‘Orpheus

and Eurydice,' 'Jonathan's Token to David,' 'Electra at the Tomb of Agamemnon,' 'The Daphnephoria,' 'Venus disrobing for the Bath,' and the like, are amongst the most refined although the most frigid creations of contemporary English art.

The Works of Lord Leighton

DESCRIPTIONS OF THE PLATES

'HERAKLES WRESTLING WITH DEATH FOR THE BODY OF ALCESTIS' PLATE I

THE large canvas of Herakles, or, as the Romans denote him, Hercules, wrestling with Death for the body of the fair Alcestis, was one of Lord Leighton's most important canvases. The unusual feeling shown in this picture is said to have been occasioned by the fact that his friend Mrs. Sartoris lay very ill at about the time the picture was painted. In the center of the canvas under the lee of the trunks of two enormous cypresses, stretched on a bier, lies the beautiful body of Alcestis, clothed in flowing white robes and with a wreath of bay-leaves crowning her auburn hair, while at her feet the muscular, bronzed figure of Herakles is engaged in a fierce struggle with Death,— a repulsive figure, clad in a thin gray drapery with greenish flesh and ball-less eyes. Against the background of the deep blue Ægean Sea, beyond which rise the purple mountains of the opposite coast tinged with sunset hues, an old man is restraining a half nude figure of a woman frantic with fear at the struggle going on. At the head of the bier are huddled together a number of women clothed in various shades of deep red, purple, and gray.

Mr. A. G. Temple writes of this picture: "The exalted Greek ideal of form never before found itself so pictured on canvas. The verse of Browning inspired him (Leighton) to the 'Orpheus and Eurydice;' but seven years later the poet himself was inspired towards the production of that truly beautiful poem 'Balaustion's Adventure' by the masterly painting of 'Herakles wrestling with Death for the Body of Alcestis.' He was forty when he painted this.

' There slept a silent palace in the sun,
With plains adjacent and Thessalian peace.'

Thus the poem opens; arriving at this palace, Herakles hears of the grief for the dead Alcestis, and goes to her tomb, where he encounters Death and compels him to give back his prey. This splendid canvas, with one or two others of its kind, seems to stand apart from his other work, not only in the intensity of its feeling, but in its manner of work: there is less of the deliberate and assured touch, and more of the striving to attain; the work has a solidity, whether or no secured by this effort to attain matters not; the effect arrived at is that of substantial richness in keeping with the august dignity of the theme. If any one work more than another rooted more firmly Leighton's reputation, it was this, and by many it is thought, for its collective merits, not to have been sur-

passed by any subsequent production. There is a spontaneity in its action which cannot be readily pointed to in any other example. The very airs of Thessaly seem coming from the blue Ægean to the frightened bearers of the beautiful burden. All that Leighton had to go upon was a passage such as this from Euripides: 'Yea, I will go and lie in wait for Death, the king of souls departed, with the dusky robes, and methinks I shall find him hard by the grave drinking the sacrificial wine. And if I can seize him by this ambush, springing from my lair, and throw my arms in circle round him, none shall snatch his panting body from my grasp till he give back the woman to me.' From this evolved his idea of the scene; fear, beauty, strength, in presence of the deadly foe, there was the drama.

"In an early design for this work there were no 'women wailers in a corner crouched,' as Browning writes; but what an accession of strength to the composition, and loveliness in themselves, these finely expressed forms 'neath manifold crease of red and purple bring into the work."

The picture belongs to Sir Bernhard Samuelson, who has most generously loaned it for exhibition on many occasions, at one time it having been sent as far away as Australia. It was painted in 1871, and measures four and a half feet high by a little more than eight and a half feet long.

'CYMON AND IPHIGENIA'

PLATE II

'CYMON AND IPHIGENIA' was the most important picture that Leighton exhibited at the Royal Academy Exhibition of 1884. Mr. Rhys writes of it: "'A more original effect of light and color, used in the broad, true, and ideal treatment of lovely forms,' said a French critic, 'we do not remember to have seen at the Academy, than that produced by the "Cymon and Iphigenia."'" Engravings and other reproductions of the picture have made its design, at any rate, almost as familiar now as Boccaccio's tale itself. There are some divergences, however, in the two versions. Boccaccio's tale is a tale of spring; Sir Fræderic, the better to carry out his conception of the drowsy desuetude of sleep, and of that sense of pleasant but absolute weariness which one associates with the season of hot days and short nights, has changed the spring into that riper summer-time which is on the verge of autumn; and that hour of late sunset which is on the verge of night. Under its rich glow lies the sleeping Iphigenia, draped in folds upon folds of white, and her attendants; while Cymon, who is as unlike the boor of tradition as Spenser's Colin Clout is unlike the ordinary Cumbrian herdsman, stands hard-by, wondering, pensively wrapt in so exquisite a vision. Altogether, a great presentment of an immortal idyll; so treated, indeed, that it becomes much more than a mere reading of Boccaccio, and gives an ideal picture of Sleep itself,—that Sleep which so many artists and poets have tried at one time or another to render." While another critic, more discriminating, perhaps, calls the picture "sugary" and "mawkish in sentiment." The canvas measures five feet nine inches by ten feet nine inches.

'BATH OF PSYCHE'

PLATE III

HERE we see the figure of the fair Psyche laying off her last diaphanous white garments as she stands on the edge of the luxurious marble bath. A strong contrast to her pearly flesh-tints is given by the brilliant yellow drapery that she has already thrown down and which dips into the water. Behind her hangs a purple curtain, the plinths and capitals of the marble columns are gilded, while a brazen jar adds another strong note to the color-scheme. This picture was an enlargement of a panel once painted by Leighton for his friend Sir Lawrence Alma-Tadema, at the latter's request, for a screen he was forming with panels painted by his artist friends. When given the dimensions for the original Leighton exclaimed at the difficulty of painting a picture upon a knife-blade, and in order to get the desired proportions caused the lower part of Psyche's figure to be reflected in the water. In this enlargement he somewhat curtailed the length of the reflection. Mrs. Russell Barrington, one of Leighton's latest biographers, feels that in the modeling of this torso and in that of the head of 'Neruccia' the artist reaches the zenith of his powers as a draftsman.

The picture as we have it here was exhibited first in 1890, and measures six feet three inches by two feet.

'THE MUSIC LESSON'

PLATE IV

"NOT indeed the most elevated in thought," writes Cosmo Monkhouse, "but perhaps the most perfect of his pictures is 'The Music Lesson,' in which a lovely little girl is seated on her lovely young mother's lap, learning to play the lute. It is a dream of the purest and tenderest affection, a collection of dainty and exquisite things, arranged with inimitable grace, and executed with a skill which leaves little to desire."

And Mr. Ernest Rhys writes of the same picture: "To realize the full charm of this picture one must see the original, for much depends upon the beauty of its coloring. Imagine a classical marble hall, marble floor, marble walls, in black and white, and red — deep red — marble pillars; and sitting there, sumptuously attired, but bare-footed, two fair-haired girls, who serve for pupil and music-mistress. The elder is showing the younger how to finger a lyre, of exquisite design and finish, and the expression on their faces is charmingly true, while the colors that they contribute to the composition — the pale blue of the child's dress, the pale flesh-tints, the pale yellow hair, and the white and gold of the elder girl's loose robe, and the rich auburn of her hair — are most harmonious. A bit of scarlet pomegranate blossom, lying on the marble ground, gives the last high note of color to the picture."

The canvas dates from 1877, and its dimensions are nearly three feet square.

'PORTRAIT OF SIR RICHARD BURTON'

PLATE V

IN addition to the large picture of 'The Daphnephoria,' the portrait of Sir Richard Burton, then British consul at Trieste, was also exhibited at the Royal Academy Exhibition of 1876. This life-size bust in profile of the fa-

mous Orientalist vies with Leighton's own portrait in being the best piece of work in that line that the artist ever painted. The subject must have inspired Leighton more than usual, for it is painted with much more vigor and spontaneity than is customary with him, and the technique shows greater breadth in handling and less minute finish.

"There was nothing of the ideal about Richard Burton," writes Mr. Edgecumbe Staley. "He was a forceful personality, with no beauty of feature. Leighton has attempted no pose, but an easy, natural, wide-awake expression glances upwards in profile. The skin is tanned; the hair — rather unkempt — is brown. The black coat and dark brown red-spotted tie further project the head and features by sharp contrast. The grays and browns are played upon by a sunny light, and the effect is rich and animated."

In accordance with the expressed desire of Sir Richard Burton, who died in 1890, this portrait was given to the National Portrait Gallery by his sisters in 1896, when the collection had found a permanent home. It measures twenty-three and a half by nineteen and a half inches.

'CAPTIVE ANDROMACHE'

PLATE VI

MR. TEMPLE writes of this picture: "'Captive Andromache' was a composition of formidable difficulties, and may be counted among his greatest achievements. After the death of Hector, Andromache was taken captive to Argos, where she was subjected to the scornful taunts of those among whom she went to draw water at the Hyperion well. In the picture she stands waiting, her jar at her feet, while others, almost as beautiful as she, are thronging the well. More than twenty figures are in the picture, equal care being shown in the portrayal of each, a proud display of his power of delineating form and of his sense of the dignity of color. For many years he dwelt on this work. The city of Liverpool at one time entertained its purchase, but it was ultimately secured by Manchester."

Another critic, less enthusiastic, points to the fact that there are six distinct groups in the picture; that Andromache, contrary to the best canons of art, divides the picture into two nearly equal halves; and that in places the color is discordant; that the artist has not seen this composition of figures grouped together thus in real life, but has concocted it in his studio.

And Richard Muther writes: "Perhaps the 'Captive Andromache' of 1888 is the quintessence of what he arrived at. The background is the court of an ancient palace, where female slaves are gathered together fetching water. In the center of the stage, as the leading actress, stands Andromache, who has placed her pitcher on the ground before her, and waits with dignity until the slaves have finished their work. This business of water-drawing has given Leighton an opportunity for combining an assemblage of beautiful poses. The widow of Hector expresses a queenly sorrow with decorum, while the amphora-bearers are standing or walking hither and thither in the manner demanded by the pictures upon Grecian vases, but without that sureness of line which comes of the real observation of life. In its dignity of style, in the noble composition and purity of the lines which circumscribe the forms

with so much distinction and in so impersonal a manner, the picture is an arid and measured work, cold as marble and smooth as porcelain."

The canvas measures six feet four inches by thirteen feet four inches.

'LACHRYMÆ'

PLATE VII

THIS single statuesque figure in full length, of which Leighton painted many during his lifetime, under such titles as 'Helen of Troy,' 'Electra at the Tomb of Agamemnon,' 'Nausicaa,' and many others, was, with 'Flaming June,' one of the two pictures exhibited for the last time at the Royal Academy, in 1895, the spring before the artist died. The picture seems almost prophetic of his death, as the female figure in her somber blue-black draperies leaning against a fluted column, supporting a mortuary urn wreathed with laurel, symbolizes 'Tears' and seems as if designed for a funeral monument. Mr. Edgecumbe Staley writes: "The time of day is evening, with a harsh, coppery sunset. In the background are some solemn-looking cypress-trees, from a very early study in water-color done at Florence in 1854."

This canvas was purchased for the Wolfe Collection of the Metropolitan Museum in 1896. It measures five feet two inches high by about two feet wide.

'GREEK GIRLS PLAYING AT BALL'

PLATE VIII

THIS picture is one of four pictures that the artist exhibited at the Royal Academy in 1889. Mr. Edgecumbe Staley has somewhat extravagantly praised this picture, and the critic whom he quotes and with whom he disagrees seems to have formed a more just estimate of the canvas than he. Mr. Staley writes: "Of 'Greek Girls playing at Ball' one is not sure whether to admire most the landscape and sea in front of the town or the strikingly posed and draped girls. Of course, we are in Greece and on the shores of one of her most beautiful islands — Rhodes. The sea is sapphire blue, reflecting the azure sky with its flecking cloudlets, whilst the brilliant green of laurel and myrtle offers a splendid contrast to the dazzling white marble houses and housetops. This is one of Leighton's best landscapes. The two girls — one fair, one dark — are drawn and painted with extraordinary freedom. Their movements are rapid and strained, in vigor quite Michael Angelesque. Indeed, some critics said, 'The postures are impossible and hideous. . . . No draperies under any circumstances of wind or rough play could assume such folds.' This is a typical example of the shallow dogmatism that brings art criticism into deserved contempt with painters.

"Leighton has again, as in 'Dædalus and Icarus,' taken us up on to the housetop, which is white and bare, save only for some tossed-about drapery and, of course, a pomegranate or two.

"The contours of the girls are clearly indicated under their thin and clinging garments — they are very beautiful in proportion and development, whilst the flesh-tints are rich and clear. There is something of Correggio about them. Their flowing draperies have caught the hurrying wind. In order to secure the true effect of light and shade in the drapery, Leighton

arranged cotton-wool on the floor of his studio in the particular form he desired, and then he cast the drapery over the heap and let it settle as it would, and painted what he saw."

The dimensions of this canvas are three feet nine inches by six feet four inches.

'AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT'

PLATE IX

THE cartoon for this circular panel was executed many years before the finished picture. It was the only one completed of eight which were proposed as a decoration in mosaic for the dome of St. Paul's Cathedral. The design was made into a finished picture when Sir Henry Tate asked the artist for a picture to represent himself in the National Gallery of British Art, familiarly known as the Tate Gallery. Leighton was already represented in the Chantry Bequest, which formed the basis of the collection, by the 'Bath of Psyche' and the bronze figure entitled 'An Athlete struggling with a Python.' He therefore chose a subject of an entirely different character in response to Sir Henry Tate's request.

Mr. Edward T. Cook, in his 'Handbook to the Tate Gallery,' writes that: "Lord Leighton regarded the present picture as the best thing in its kind that he had ever done, and as that by which he wished to be represented to and judged by posterity." Mr. Cook, furthermore, calls this picture "an attempt to realize upon canvas a portion of the tremendous picture of the Last Judgment drawn in 'The Revelation' (Ch. xx):

"And I saw a great white throne, and Him that sat on it, from Whose face the earth and the heavens fled away; and there was found no place for them. And I saw the dead, small and great, stand before God; and the books were opened; and another book was opened, which is the book of life; and the dead were judged out of those things which were written in the books, according to their works. *And the sea gave up the dead which were in it; and death and hell delivered up the dead which were in them; and they were judged every man according to their works.*"

"The man in the center of the composition, the only living being of the group, supports with his right arm his wife, while his left clasps his child, a boy who clings with filial affection to his side. The three are being slowly drawn upwards by some unseen, mysterious, all-compelling force from the depths of an inky and turbulent sea. The man's eye is fixed upon the heavens, which are strangely troubled and filled with an unnatural light. Occupied with thoughts of his earthly career, in fear tempered with hope, he gazes with awe upon the great white throne. His wife still sleeps the sleep of death; but a certain warmth of color in the limb of the half-naked boy indicates his approaching return to existence. At the foot of this central group is a half-risen corpse, whose arms are folded across the breast, and who is still clad in the garments in which he was committed to the deep. In the background, kings and men of all estate — 'the dead, small and great' — are rising to stand before God."

This canvas was finished in 1892, and measures seven feet nine inches in diameter.

'THE DAPHNEPHORIA'

PLATE X

THE DAPHNEPHORIA' was Leighton's second attempt at depicting a procession, though the figures, unlike those in 'Cimabue's Madonna carried in Procession through the Streets of Florence,' are here keeping time to a choral song as they march. The latter picture was the *début* of his youth; the original of our plate was painted in 1876, twenty-one years later, when the artist was in the full height of his powers. The picture represents a religious procession which took place at Thebes every ninth year to celebrate the victory of the Thebans over the Æolians at Arne. It is headed by a standard-bearer draped in reddish purple, carrying a heavy standard hung with balls and crowns symbolic of the sun, moon, and stars. He is followed by a youthful priest, the "Daphnephoros," clad in a flowing robe of white and gold and bearing the laurel-branch, whence came the name of the procession. Next came three lads in red, blue, and green draperies, bearing pieces of armor — the one in the center a gilded cuirass with puffings of pale pink silk. These last seem to be halting, whilst the leader of the chorus, a splendidly modeled figure of a young man with gold-embroidered white draperies, holds a golden lyre in his left hand and beats time with his right for the band of chanting young Theban maidens who advance carrying laurel-branches. The first row is composed of five little girls clad in pale shades of purple, blue and pink, followed by two rows of older girls, and these in turn by boys with cymbals. The procession is not without spectators; in the foreground on the left are two young girls in pale and dark blue drawing water, while seated on the wall against a distant landscape are a mother and daughter.

Mrs. Russell Barrington writes of it: "From some points of view 'The Daphnephoros' is Leighton's greatest achievement. The difficulties he surmounted successfully in the work were of a character with which few English artists could cope at all. The size of the canvas alone would certainly have insisted on ten years' devotion to it from most modern artist-workmen. The extreme breadth of the arrangement of the masses, united with great beauty of line and form in the detail; the sense of the moving of a procession swinging along to the rhythmic phrase of chanted music; the brilliant light of Greece, striking on the fine surface of the marble platform along which the procession is moving and on the town below, which it has left behind, contrasting with the deep shadowed cypress grove rising as background to the figures; — all this is more than masterly: it is convincing. It is probably quite unlike what took place at Thebes every ninth year; — but Art is not Archæology. The written account of what took place fired Leighton's imagination to create a scene in which he treated the Greek function as the text; the wonderful light and the fineness of Greek atmosphere as the tone; the processional majesty and grace of movement as the action. The element of beauty which the record suggested to him was the truth of the scene to Leighton, and he has recorded the essence of it in an extraordinarily original work."

This canvas was painted originally for Mr. Stewart Hodgson, who paid fifteen hundred pounds (£7,500) for it in 1876. It was resold in 1892 to Mr.

George McCulloch for three thousand seven hundred and fifty guineas (about \$18,750). It measures seven feet five inches high by seventeen feet long.

LIST OF THE PRINCIPAL WORKS BY LORD LEIGHTON

THE important works exhibited by Leighton in public galleries number about two hundred and seventy. Many small landscape sketches, painted during his travels, and studies for finished pictures were never exhibited during his lifetime. These either remain in Leighton House on exhibition to-day, or were sold at auction after his death. Many of his large pictures have passed into private collections and become widely scattered, and in many instances the whereabouts are unknown at the present time. Therefore it seems best first to give a list of those works which are in public collections and secondly a list of the most important works in private collections, without giving the names of the owners.

A LIST OF THE WORKS OF LORD LEIGHTON IN PUBLIC COLLECTIONS

ENGLAND. BIRMINGHAM, MUNICIPAL ART GALLERY: A Condottière — HAMPSHIRE, LYNDBURST CHURCH: (Fresco) The Wise and Foolish Virgins — LEEDS, GALLERY: Return of Persephone — LEICESTER, GALLERY: Prometheus on Pegasus with the Gorgon's Head — LIVERPOOL, WALKER ART GALLERY: Elijah in the Wilderness — LONDON, BURLINGTON HOUSE, DIPLOMA GALLERY: St. Jerome — LONDON, LEIGHTON HOUSE: Clytemnestra watching for the Return of Agamemnon; Innumerable sketches and studies for finished pictures — LONDON, NATIONAL PORTRAIT GALLERY: Portrait of Sir Richard Burton (Plate v) — LONDON, ROYAL EXCHANGE: (Fresco) Phœnicians bartering with Britons — LONDON, TATE GALLERY: The Bath of Psyche (Plate III); And the Sea gave up the Dead which were in it (Plate IX); (Bronze statue) Athlete struggling with a Python; (Bronze statue) The Sluggard — LONDON, VICTORIA AND ALBERT MUSEUM: (Two lunettes in fresco) Industrial Arts as applied to War, Industrial Arts as applied to Peace — MANCHESTER GALLERY: The Last Watch of Hero, with a Predella, Leander; Captive Andromache (Plate VI) — GERMANY. FRANKFORT, STEINLE INSTITUTE: Othello and Desdemona — ITALY. FLORENCE, UFFIZI: Portrait of Himself — UNITED STATES. NEW YORK, METROPOLITAN MUSEUM: Lachrymæ (Plate VII); Lucia; An Odalisque.

A LIST OF THE MORE IMPORTANT WORKS OF LORD LEIGHTON IN PRIVATE COLLECTIONS ARRANGED CHRONOLOGICALLY

PORTRAIT of Himself; Cimabue finding Giotto in the Fields of Florence; Duel between Romeo and Tybalt; Death of Brunelleschi; The Pest in Florence; A Persian Pedlar; Portrait of Miss Laing; Cimabue's Madonna carried in Procession through the Streets of Florence; Reconciliation of the Montagues and Capulets; Triumph of Music; Salome, Daughter of Herodias; The Mermaid; County Paris claims his Bride; Pan; Nymph with Cupid; Sunny Hours: La Nanna; Samson and Delilah; Capri, Sunrise; Portrait of Mrs. Sutherland-Orr; Portrait of J. H. Walker; Paolo e Francesca; A Dream; Lieder ohne Worte; Capri-Paganos; The Star of Bethlehem; The Sisters; The Duet; Michael Angelo nursing his Dying Servant; Sea-echoes; Eucharis; Dante in Exile; Orpheus and Eurydice; Golden Hours; Portrait of Miss L. I'Anson; David; Helen of Troy; Portrait of Mrs. J. Guthrie; Portrait of the Countess of Carlisle; Syracusan Bride leading Wild Beasts in Procession to the Temple of Diana; Greek Girls dancing; Venus disrobing for the Bath; Portrait of Mrs. J. H. Walker; Ariadne abandoned by Theseus; Portrait of J. Martineau; Portrait of Mrs. S. P. Cockerell; Daedalus and Icarus; Electra at the Tomb of Agamemnon; Heiios and Rhodes; A Nile Woman; Herakles wrestling with Death for the Body of Alcestis (Plate I); Cleoboulos instructing his Daughter Cleoboulina; Greek Girls picking up Pebbles by the Seashore; Summer Moon; Portrait of Rt. Hon. E. Ryan; Moretta; Egyptian Slinger; Little Fatima; Antique Juggling Girl;

Interior Grand Mosque, Damascus; Portrait of Mrs. H. E. Gordon; The Daphnephoria (Plate x); The Music Lesson (Plate iv); Portrait of Miss Mabel Mills; Portrait of H. E. Gordon; Nausicaa; Winding the Skein; Portrait of Miss Ruth Stewart-Hodgson; Neruccia; Portrait of Signor Giovanni Costa; Portrait of the Countess Brownlow; The Light of the Harem; The Sister's Kiss; The Nymph of the Dargle; Elisha raising the Son of the Shulamite; An Idyll; Whispers; Bianca; Viola; Portrait of Mrs. Stephen Ralli; Portrait of Mrs. A. Sartoris; Day-Dreams; Phryne at Eleusis; Wedded; (Frieze) The Dance; Memories; Portrait of Miss N. Joachim; Cymon and Iphigenia (Plate II); Letty; (Frieze) Music; Serenely wandering in Trance of Sober Thought; Phœbe; Portrait of Mrs. A. Hitchins; Portrait of Lady Sibyl Primrose; Design for ceiling for music-room; Portrait of Amy, Lady Coleridge; Portraits of the Misses Stewart-Hodgson; Sibyl; Invocation; Greek Girls playing at Ball (Plate VIII); Portrait of Mrs. F. A. Lucas; Solitude; Tragic Poetess; Perseus and Andromeda; Portrait of A. B. Freeman-Mitford; The Garden of the Hesperides; A Bacchante; At the Fountain; Phryne at the Bath; Hit; Farewell; Atalanta; Corinna of Tanagra; Rizpah; The Frigidarium; The Spirit of the Summit; Fatidica; The Bracelet; Summer Slumber; Flaming June; Miss Dorothy Dene; Candida; A Fair Persian; A Vestal; Clytie.

Leighton Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH LEIGHTON

ATKINSON, J. B. and others. *English Painters of the Present Day*. London, 1871
— ATKINSON, J. B. *The Modern German School*. London, 1902 — BARRINGTON, MRS. R. *The Life, Letters, and Work of Frederic Leighton*. New York, 1906 — BARRINGTON, MRS. R. *Catalogue of Leighton House*. London. [Printed privately.] BAYLISS, SIR W. *Five Great Painters of the Victorian Era*. London, 1902 — BLANC, C. *Les Artistes de mon temps*. Paris, 1876 — BRYAN, M. *Dictionary of Painters and Engravers*. London, 1905 — *Catalogue, Winter Exhibition, Burlington House. Works of Lord Leighton*. London, 1897 — CHESNEAU, E. *The English School of Painting*. Translated by L. N. Etherington. London, 1885 — COCKERELL, S. P. *Drawings and Studies of Lord Leighton*. London, 1898 — COOK, E. T. *A Handbook to the Tate Gallery*. London, 1898 — COSTA, G. *Notes on Lord Leighton*. [Printed privately.] CREST, L. *The National Portrait Gallery*. New York — DALZIEL BROS. *Bible Gallery*. Illustrated by F. Leighton and others. London, 1880 — DALZIEL BROS. *A Record of Fifty Years' Work in Conjunction with Many of the Most Distinguished Artists of the Period 1840-90*. London, 1901 — DILKE, LADY E. F. (formerly Mrs. Mark Pattison.) *Sir Frederic Leighton* [in *Illustrated Biographies of Modern Artists*, Published under the direction of F. G. Dumas]. Paris, 1882 — *Encyclopædia Britannica*. Edinburgh, 1878 — FRITH, W. P. *My Autobiography and Reminiscences*. London, 1887 — HAMERTON, P. G. *Art Essays*. New York, 1880 — HARTLEY, C. G. *Pictures in the Tate Gallery*. New York, 1905 — HODGSON, J. E. *Fifty Years of British Art*. London, 1887 — LANG, A. *Sir Frederic Leighton*. London, 1884 — Leighton, F. *Presidential Address*. Liverpool Art Congress. London, 1888 — LEIGHTON, F. *Address on Spanish Art*. London, 1889 — LEIGHTON, F. *Addresses to the Students of the Royal Academy*. London, 1896 — MACCOLL, D. S. *Nineteenth-Century Art*. Glasgow, 1902 — MILLAIS, J. G. *Life and Letters of Sir J. E. Millais*. London, 1899 — MONKHOUSE, C. *British Contemporary Artists*. New York, 1899 — MUTHER, R. *The History of Modern Painting*. London, 1896 — POYNTER, SIR E. J. *Ten Lectures on Art*. London, 1879 — POYNTER, SIR E. J. *Decorative Art Lectures*. London, 1882 — POYNTER, SIR E. J. *Lectures on Art*. London, 1897 — PRINSEP, C. V. *Lectures to Students of the Royal Academy*. London, 1902 — QUILTER, H. *Preferences in Art*. London, 1892 — RICHMOND, SIR W. B. *Leighton, a*

Lecture. London, 1898 — ROSSETTI, D. G. Letters to W. Allingham. London, 1897 — RHYS, E. Sir Frederic Leighton, with prefatory essay by F. G. Stephens. London, 1895 — RHYS, E. Frederic, Lord Leighton. London, 1900 — RUSKIN, J. Notes on Pictures. London, 1855 — RUSKIN, J. The Art of England. Orpington, 1884 — SARTORIS, MRS. A. A Week in a French Country House, with two illustrations by F. Leighton. London, 1902 — SCHADOW, J. G. The Sculptor's and Art Student's Guide. Translated by J. J. Wright. London, 1880 — SIZERANNE, R. de la. English Contemporary Art. Translated by H. M. Poynter. New York, 1898 — STALEY, E. Lord Leighton of Stretton [in Bell Series of Art Monographs]. London, 1906 — SWINBURNE, A. C. Essays and Studies. London, 1875 — TEMPLE, A. G. Modern English Art. London, 1895 — TEMPLE, A. G. The Art of Painting in the Queen's Reign. London, 1897 — VAN DYKE, J. C. A History of Painting. New York, 1899 — WALDSTEIN, C. Art in the Nineteenth Century. Cambridge, 1903 — WILLIAMSON, G. C. Frederic, Lord Leighton. London, 1902 — WYZEWA, T. de. Les Peintres de Jadis et d'Aujourd'hui. Paris, 1903.

MAGAZINE ARTICLES

AS with Whistler, much criticism has appeared in magazine articles upon Lord Leighton, especially in 1896, the year of his death. We give only the most important articles. A complete list can be made by consulting the Indices to Periodical Literature in any library.

ACADEMY, 1896: F. Wedmore; Sketch of Lord Frederic Leighton — AMERICAN ARCHITECT, 1897: S. Beale; Works of Lord Leighton at the Royal Academy Winter Exhibition — ARCHITECTURAL RECORD, 1896: R. Sturgis; Review of Rhys' Sir Frederic Leighton — ART JOURNAL, 1880: J. B. Atkinson; Picture, The Arts of War — ATHENÆUM, 1896: Anonymous; Studies of Lord Leighton. 1896: Anonymous; A Sketch of Lord Leighton. 1898: Anonymous; Drawings and Studies of Lord Leighton in Pencil, Chalk, and Other Material — BELGRAVIA, 1896: M. Dean; A Sketch of Lord Leighton — BIBLICAL WORLD, 1898: J. P. Lennox; Parable of the Wise and Foolish Virgins, a Painting — CHAMBERS JOURNAL, 1903: W. W. Fenn; Recollections of Sir Frederic Leighton — CORNHILL, 1897: G. Costa; Notes on Lord Leighton — COSMOPOLITAN, 1896: G. Campbell; Frederic, Lord Leighton — ECLECTIC MAGAZINE, 1897: Mrs. R. Barrington; Sketches by Lord Leighton — EDUCATION, 1900: F. B. Sawvel; Dante's Dream and Captive Andromache — ENGLISH ILLUSTRATED, 1896: W. Meynell; Minor Memories of Lord Frederic Leighton — FORTNIGHTLY, 1897: H. H. Statham; Lord Leighton and Watts: Two Ideals in Art — GOOD WORDS, 1899: W. Bayliss; Lord Leighton the Painter of the Gods — HARPER'S BAZAAR, 1896: A. Hoeber; Lord Leighton, Painter of Fair Women — LIPPINCOTT'S, 1893: V. Butler; Lord Leighton — LITTELL'S LIVING AGE, 1896: S. P. Cockerell; Drawings of Lord Leighton — MAGAZINE OF ART, 1878 and 1879: H. S. Wilson; Sir Frederic Leighton. 1891: W. Meynell; Many Moods of Lord Leighton. 1891: W. Meynell; House of Lord Leighton in Holland Park Road 1896: M. H. Spielmann; Sketch of Lord Leighton. 1896: J. Ward; Lord Leighton and His South Kensington Frescoes. 1897: A. L. Baldry; Sketches by Lord Leighton. 1899: L. F. Day; Review of Rhys' Frederic, Lord Leighton. 1899: Mrs. R. Barrington; Lord Leighton's House and What It Contains — MONTHLY ILLUSTRATOR, 1896: G. Cranmer; The Passing of a Master — NATION, 1897: E. R. Pennell; Lord Leighton and Watts — NATIONAL REVIEW, 1897: Mrs. R. Barrington; Sketches by Lord Leighton — NINETEENTH CENTURY, 1896: W. B. Richmond; Lord Leighton and His Art. 1896: S. P. Cockerell; Drawings by Lord Leighton — PORTFOLIO, 1870: J. B. Atkinson; Sir Frederic Leighton. 1875: P. G. Hamerton; Technical Note on Sir Frederic Leighton — SATURDAY REVIEW, 1897: D. S. M.; Lord Leighton and Academicism — SCRIBNER, 1896: C. Monkhouse; Lord Leighton — SEWANEE, 1899: G. White; Art of Lord Leighton — STUDIO, 1888: Anonymous; Sir Frederic Leighton. 1893: Anonymous; Lord Leighton as a Modeller in Clay. 1897: Anonymous; Drawings and Studies of Lord Leighton. 1899: Anonymous; Studies by Lord Leighton.

A PAINTING worth a frame is certainly deserving of good light

Let us send you information about our individual picture reflectors, made to give in the private house the same perfect lighting your paintings would receive in the best appointed art gallery. The use of our reflector on one painting has invariably led to orders for lighting other paintings.

I. P. FRINK

551 Pearl Street

NEW YORK



BRAUN'S CARBON PRINTS

FINEST AND MOST DURABLE
IMPORTED WORKS OF ART

ONE HUNDRED THOUSAND direct reproductions from the original paintings and drawings by old and modern masters in the galleries of Amsterdam, Antwerp, Berlin, Dresden, Florence, Haarlem, Hague, London, Madrid, Milan, Paris, St. Petersburg, Rome, Venice, Vienna, Windsor, and others.

Special Terms to Schools.

BRAUN, CLEMENT & CO.

256 Fifth Ave., bet. 28th and 29th Sts.

NEW YORK CITY

FAELTEN PIANOFORTE SCHOOL

C A R L F A E L T E N , D I R E C T O R

Courses for Pianists and Music Teachers. Special
Department for Children

TWELFTH SCHOOL YEAR BEGINS
MONDAY, SEPTEMBER 21, 1908

SEND FOR CALENDAR

30 HUNTINGTON AVENUE, BOSTON

Advance in the Subscription Price of **Masters in Art**

OWING to the steady increase in the cost of printing, which is now fully 30 per cent higher than when the present price was established, and in view of a still further increase with the coming adoption of the eight-hour day in printing-shops, we find it absolutely necessary to advance the subscription price from \$1.50 to \$2.00, and make the price of all single numbers 20 cents each.

THE NEW PRICE WILL GO INTO EFFECT

September the first, 1908

Until that date subscriptions, to begin with any month of 1908, will be accepted at the present price of \$1.50. Those whose subscriptions expire after September may take advantage of the present price by sending their renewals during August, and of course those whose subscriptions expired with December, 1907, or with any past month of 1908, may renew before September 1 at \$1.50 and have their subscriptions dated from expiration.

BATES & GUILD COMPANY, Publishers
42 Chauncy Street, Boston, Mass.

GETTY CENTER LIBRARY

NO 497 L62 W42

c 1

Leighton

MAIN

BK5



3 3125 00360 3657

