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"Be not careless in deeds, nor confused in words, nor rambling in thought,"

MARCUS AURELIUS

"No man ever wetted clay, and then left it, as if there would be bricks by chance and fortune."

- PLUTARCH

*"It is the glory and good of Art
That Art remains the one way possible
Of speaking truth."*

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INTRODUCTION TO THE HISTORY OF PAINTING

THE art of painting is of modern development. Although practised by the ancients, they did not carry it to a high degree of perfection. The Greek genius, sane, mellow, and debonair, untroubled by the vision of the Crucifix, found its natural expression in sculpture.

When men began to worship a suffering god, the serenity of ancient life passed away. The Greek joy in nature, in the beauty of the human form, perished amid the discords of a struggling, aspiring world. Pagan art, the expression of the bright imagination, the warm fancy which peopled Olympus with beings of immortal youth and beauty, was abhorred or forgotten by the generations of the Middle Age. The glory of nature did not penetrate the mystic twilights of the Gothic cathedral. The soul of the worshiper, homesick for the infinite, regarded the body as a prison-house. Yet the profoundly religious spirit of the medieval world — its consciousness of the immortal destinies of man — was to have a far-reaching influence upon the unborn modern art of painting. The debt of painting on its spiritual side to Catholicism, to the medieval Christian spirit, is beyond measure. To understand the early art of Italy, of Spain, of Germany, and of Flanders, it is necessary to remember the twelve hundred years of Catholic Christianity which preceded its birth. The "endless series, Virgin, Babe, and Saint" was the product of a world united under one spiritual head, joining in one ritual, confessing one faith and one baptism.

This religious influence would not of itself have been sufficient, however, to vitalize the art of painting. The necessary fructifying element was supplied by the re-awakened interest in the natural world, and by the study of Greek art and literature. Men emerged from the shadows of the cathedral into full sunlight. They looked upon the earth and saw that it was good. The resurrected beauty of the Pagan world, which to Savonarola brought with it the stench of the grave, was to the men of the early Renaissance a wholesome guide back to nature, to the forgotten loveliness of the physical creation. Like children awakened from a long sleep, the early Italian painters looked upon the world with morning eyes of wonder and of joy. They sought to copy nature and to express themselves. Released from the bondage of medieval superstition and of medieval ignorance, they dared to enjoy earthly life, to assert each the freedom of his own will and of his own thought and feeling. The Renaissance spirit was an expression of individuality, of the lively curiosity of the individual in everything which concerned human life and experience.

There is a certain child-likeness in the pre-Raphaelite painters; in their fresh imagination, in their serenity, in their delight in natural things, as of children released from the trammels of school. From the strange union of the medieval and the pagan worlds were born complex personalities "many-sided,

centralized, complete." The painters were not only painters, but scientists, philosophers, and poets. The vast strength of Michelangelo turned to sweetness in his sonnets. Leonardo left his canvases to plan great engineering works. Botticelli expressed his strange philosophies in paintings shadowed with "the pale cast of thought." Giotto built a tower of wonderful beauty, yet obtained his immortality as a painter. It was an age of kaleidoscopic genius, of "strange thoughts, fantastic reveries, and exquisite passions."

The Italian Renaissance, which was preëminently one of painting, is divided into the early and the high Renaissance. To the early period belong such painters as Giotto, Fra Angelico, and Botticelli. To the high Renaissance belong the Titans like Michelangelo and Raphael. In their relation to these two periods the Italian painters will be considered.

The great awakening of the spiritual and intellectual forces of society in the fourteenth and fifteenth centuries could not be limited to a single nation. Spain, Germany, Flanders, and Holland shared the art Renaissance of Italy. In England and in France the development of painting did not reach maturity until the seventeenth and eighteenth centuries.

GIOTTO (1266 ? - 1337)

CIMABUE has been called the father of modern painting, but that honor really belongs to his pupil, Giotto. Cimabue never freed himself from the trammels of Byzantine tradition, his Madonnas remaining always stiff and archaic. The legend which tells of the boy Giotto drawing a sheep with a sharp stone upon another stone, is symbolic of the artistic principles of the man. He went straight to nature for example and inspiration. Underneath his crude drawing and coloring is the spirit of fidelity to the natural world.

"Cimabue thought to lord it over painting's field,
But now the cry is Giotto, and his name's eclipsed."

Between the Byzantine painters of whom Cimabue is representative, and the great painters of the Renaissance there is no link, but Giotto is the spiritual father of Raphael and Michelangelo.

His work may be studied in the Upper and Lower churches, Assisi, in the Arena Chapel, Padua, and in the Bardi and Peruzzi chapels in Santa Croce, Florence. To Giotto's frescoes in Santa Croce, his simple, sincere record of the life of sweet St. Francis, Ruskin devotes a portion of his "Mornings in Florence." In Santa Maria Novella, the Dominican church of Florence, half hidden by the twilight of an old cloister, is another fresco of Giotto's "The Birth of the Virgin." It represents St. Anne lying upon her bed, watching a nurse who is washing the infant. At the door of the room is seen a neighbor coming to inquire for the mother and child. The whole picture is like a passage of simple poetry out of the hearts of the people. To see it is to understand why Giotto is the father of modern painting.

FRA ANGELICO (1387-1455)

AMONG the painters of the early Renaissance, Fra Angelico stands apart, separated from his brethren by his indifference to the study of nature, and perhaps by his intense spirit of devotion, which would look only to heaven for guidance in his art. The voices of the Renaissance never pierced his monastery, where he passed all his days, praying, dreaming, and adorning the cells of his fellow monks with his unearthly visions. The beauty of holiness has never been so perfectly expressed as in the paintings of Fra Angelico. Pure, delicate, ethereal, as if bathed in the air of paradise, they embody those aspirations of the soul which, rejecting earth, take flight toward the heavenly shores. Fra Angelico's saints never have been on earth, never have known its pain. They live and breathe in the atmosphere of the divine world.

Upon the walls of the cells of San Marco in Florence, his paintings may still be seen. He had little knowledge of drawing, of light, of shade, of perspective, of color. Something of the indefiniteness and pallor of the medieval conception of the spiritual world clings about all his work — the refinement not of death, but of life beyond death.

In the Uffizi gallery is the "Coronation of the Virgin" by Fra Angelico, with its border of familiar angels playing upon their musical instruments. In the Academy of the same city, are pictures from his hand representing the life of Christ. The entire body of his work, with one or two exceptions, is contained in the city where he spent his devout and tranquil life.



SQUARCIONE (1394-1474)

EACH of the schools of Italy had a characteristic bent. The Umbrian was distinguished for its devotional feeling; the Venetian for its love of color; the Florentine for its nature study; that of Padua for its sculptural quality, due to its study of classic marbles.

The first influential master of the Paduan school was Francesco Squarcione, a classical student and a connoisseur of ancient sculpture. His knowledge of anatomy being based on the study of Greek statues, his painting is essentially statuesque in character. He imparted this quality to his pupil, Andrea Mantegna (1431-1506), whose work, while strong in drawing and in color, has nevertheless something of the rigidity of sculpture. His paintings display, however, a close study of nature, a mature knowledge of drawing, and much delicacy in the handling of light and shade.

MASACCIO (1401?-1428?)

IN THE Brancacci Chapel of the church of the Carmine, Florence, may still be seen some frescoes by Masaccio, containing groups of figures remarkable for their lifelikeness of expression, for their fidelity to nature. Masaccio was the first great nature student of the Renaissance, possessing a mastery of form, of light and shade, and perspective, remarkable for his time.



FRA FILIPPO LIPPI (1406-1469)

FRA FILIPPO LIPPI, a painter-monk whom Browning has made the subject of a characteristic poem, continued the realistic and naturalistic tendencies of Masaccio. He was among the first to introduce real personages into his sacred paintings, to draw his Madonna or his saint from some Italian peasant woman. He was not possessed of spirituality, nor of devoutness of feeling, and this secular element detracts from his religious paintings.

GHIRLANDAJO (1449-1494)

GHIRLANDAJO began his career as a goldsmith. The evidences of this art are found in the ornamental details of his paintings, combined with great dignity, even grandeur of expression. His execution was free, his drawing good, his handling of draperies graceful. His "Birth of the Virgin," in Santa Maria Novella, drew forth the scorn of Ruskin, who contrasts it unfavorably with Giotto's simple treatment of the same subject. Nevertheless, it is a painting of much strength and beauty. Another good example of Ghirlandajo's art is "The Visitation," in the Louvre.

SANDRO BOTTICELLI (1446-1510)

By ANNA McCLURE SHOLL

AMONG the painters of the Renaissance, Botticelli shares with Leonardo the quality of charm, of a fascination heightened by mystery. This quality, found alike in his mythological and in his religious paintings, combines them in a strange union such as linked the classic with the medieval world. Of all the artists of the fifteenth century, Botticelli embodies most completely and significantly the complex forces of the early Renaissance—its bizarre philosophies, its curious religious cults. His sensitive spirit responded equally to the beauty of the pagan world and to the unearthly beauty of the Catholic tradition, yet was undisturbed by enthusiasm or personal bias. He paints both mytho-

logical and religious scenes with a kind of philosophic indifference, as if it little mattered to whom men gave their allegiance. His Venus has the sadness of a Madonna; his Madonnas are dejected as if with the self-consciousness of the modern world.

In Botticelli the fresh joyousness of the early Renaissance had already turned to wistfulness. A student of Dante, a follower of Savonarola, their stern judgments never hardened his own sympathies. "His interest is neither in the untempered goodness of Angelico's saints, nor the untempered evil of Orcagna's Inferno; but with men and women in their mixed and uncertain condition, always attractive, clothed sometimes by passion with a character of loveliness and energy, but saddened perpetually by the shadow upon them of the great things from which they shrink."

Botticelli was born in Florence in 1447. He was apprenticed to a goldsmith, from whom he took his name, and afterward entered the studio of Fra Filippo Lippi. When twenty-two years old he had become known as the best painter in Florence. In 1480 he was summoned to Rome to assist in the decoration of the Sistine Chapel. The three frescoes in that chapel, "Moses in the Land of Midian," "The Temptation of Christ," and "The Destruction of Korah," are from his hand. Before his visit to Rome, he had made designs for the illustrated edition of Dante, published at Florence, in 1482, by Baldini. A certain obscurity surrounds the later life of Botticelli. Vasari speaks of him as poor and sunk in a religious melancholy, and dragging out a dejected old age. He died, it is believed, in 1510.

His paintings are chiefly religious and mythological in subject. His Madonnas are unique in Italian art for their strange, apathetic attitudes, their melancholy loveliness, their essentially modern spirit. Chief among them is "The Coronation of the Virgin" in the Uffizi Gallery, Florence, where the Madonna, holding the child in her lap, bends over dejectedly to inscribe the Magnificat in an open book, while angels of a grand type of boyish beauty place a crown upon her drooping head. "Perhaps you have sometimes wondered," writes Walter Pater in his essay on Botticelli, "why those peevish-looking Madonnas, conformed to no acknowledged or obvious type of beauty, attract you more and more, and often come back to you when the Sistine Madonna and the Virgins of Fra Angelico are forgotten. At first, contrasting them with those, you may have thought that there was something in them mean, or even abject, for the abstract lines of the face have little noble-



ness, and the color is wan. For with Botticelli, she, too, though she holds in her hands the 'Desire of all nations,' is one of those who are neither for Jehovah or for his enemies; and her choice is on her face. The white light on it is cast up hard and cheerless from below, as when snow lies upon the ground, and the children look up with surprise at the strange whiteness of the ceiling. Her trouble is in the very caress of the mysterious child, whose gaze is always far from her, and who has already that sweet look of devotion which men have never been able altogether to love, and which still makes the born saint an object almost of suspicion to his earthly brethren. Once, indeed, he guides her hand to transcribe in a book the words of her exaltation, the *Ave*, and the *Magnificat*, and the *Gaude Maria*, and the young angels, glad to rouse her for a moment from her dejection, are eager to hold the ink-horn and to support the book; but the pen almost drops from her hand, the high, cold words have no meaning for her, and her true children are those others, among whom in her rude home, the intolerable honor came to her."



The enthroned Madonna in the Berlin Gallery is surrounded by angels lovely as flowers. An atmosphere as of some rare twilight fills the painting in the Louvre, of the Virgin, the Child, and St. John. A rose-hedge shuts them in from the world; beyond is a clear evening sky. Of his mythological paintings, "The Birth of Venus" is perhaps the most famous. There is nothing about it of the voluptuous atmosphere which should surround the Goddess of Pleasure.

"The light is indeed cold—mere sunless dawn; but a later painter would have cloyed you with sunshine; and you can see the better for that quietness in the morning air, each long promontory, as it slopes down to the water's edge. Men go forth to their labors until the evening, but she is awake before them, and you might think that the sorrow in her face was at the thought of the whole long day of love yet to come. An emblematical figure of the wind blows hard across the gray water, moving forward the dainty-lipped shell on which she sails. . . . What is unmistakable is the sadness with which he has conceived the Goddess of Pleasure, as the depositary of a great power over the lives of men. . . . He paints the Goddess of Pleasure in other episodes besides that of her birth from the sea, but never without some shadow of death in the gray flesh and wan flowers. He paints Madonnas, but they shrink from the presence of the divine Child, and plead in unmistakable undertones for a warmer, lower humanity."

Botticelli's allegorical picture of "Spring" is without this note of sadness. Venus and the Graces stand in a luxurious grove into which

spring is entering, a quaint *svelte* figure in a diaphanous gown starred all over with flowers. This picture, painted originally for the Medicean Villa at Castello, is now in the Academy, Florence. "Pallas and a Centaur," in the Pitti Palace, Florence, representing Minerva holding captive a centaur, typifies the dominion of mind over matter, of the higher nature over the lower. It is a painting of great beauty of coloring and truth of feeling. Botticelli was also a portrait painter. His portrait of Piero de Medici the younger, now in the Uffizi, is expressive and strong.

He was a master of drawing. While expert in the handling of colors, and having a poetical appreciation of their symbolism, he always subordinated color to line. His curves are full of harmony and grace; his paintings are masterpieces of lineal decoration.

SIGNORELLI (1441?-1523)

AS PERUGINO was the forerunner of Raphael, so Signorelli was the forerunner of Michelangelo. Though Umbrian born, he was not of the Umbrian school. His pictures are full of action; dramatic rather than contemplative. An excellent draughtsman, he employed his talent to produce athletic figures in action, sometimes in forced and violent action. His paintings are not pleasing, the color being crude, the light and shade defective, and the general effect disturbing.

PERUGINO (1446-1524)

PERUGINO, the master of Raphael, is a true representative of the Umbrian school in his calm devoutness of feeling, and in his tenderness and purity of expression. The quiet atmosphere of his works is never disturbed, even when he paints a crucifixion. His famous crucifixion in the refectory of Santa Maria Maddalena, Florence, is a purely devotional treatment of the subject. Against a sky of calmest blue, Christ hangs upon his cross; on each side stand two saints, with sadness but with no agony of grief upon their faces. Sin and its pain have found no entrance here. It is the sacrifice of a saviour for his saints alone.



In the Tribune of the Uffizi is one of Perugino's loveliest Madonnas, enthroned between Saints Sebastian and John Baptist. The utter peace of this picture is indescribable, yet the faces of the holy persons are melancholy as if with some far-off memory of earthly pain. Another Madonna of great beauty is that in the National Gallery. The Virgin

kneels to adore the Child, the figures being overarched by one of Perugino's cloudless blue skies, like a symbol of infinite calm. This master was not without his affectations in the posing of his figures and in their expression of "almost perverse other-worldliness"; but these mannerisms never impair the charm of his work.

IL FRANCIA (1450-1520)

IL FRANCIA, though a painter of Bologna, was directly under the influence of Perugino. One of his best paintings is the "Dead Christ on the Knees of His Mother" in the National Gallery. The coloring is rich, the drawing excellent; while the face of the Christ is lofty in its spiritual beauty—its calm, reflecting the negativity of godhood.

INTRODUCTION TO THE VENETIAN SCHOOL OF PAINTING

THROUGHOUT the entire art-movement of renascent Italy, the Venetian school of painting remained distinct, separate, individual. The schools of Florence, of Rome, of Padua, of Umbria, merged into each other, or touched each other at certain points, but that of Venice remained uninfluenced by the classical spirit of Rome, the realistic and intellectual spirit of Florence. In his "History of Painting," Van Dyke writes of the Venetians:—

"What they sought, primarily, was the light and shade on a nude shoulder, the delicate contours of a form, the flow and fall of silk or brocade, the richness of a robe, the scheme of color or of light, the character of a face, the majesty of a figure. They were seeking effects of line, light, color—mere sensuous and pictorial effects, in which religion and classicism played secondary parts. They believed in art for art's sake; that painting was a creation, not an illustration; that it should exist by its pictorial beauties, not by its subject or story. No matter what their subjects, they invariably painted them so as to show the beauties they prized the highest. The Venetian conception was less austere, grand, intellectual, than pictorial, sensuous, concerning the beautiful as it appealed to the eye. And this was not a slight or unworthy conception. True it dealt with the fullness of material life, but regarded as it was by the Venetians—a thing full-rounded, complete, harmonious, splendid—it became a great ideal of existence.

"In technical expression, color was the note of all the school, with hardly an exception. This in itself would seem to imply a lightness of spirit, for color is somehow associated in the popular mind with decorative gayety; but nothing could be further removed from the Venetian school than triviality. Color was taken up with the greatest seriousness, and handled in such masses, and with such dignified power, that while it pleased it also awed the spectator. Without having quite the severity of line, some of the Venetian chromatic schemes rise in the sublimity almost to the Sistine modelings of Michelangelo."

Of the character of Venetian life and of its effect on Venetian art he writes:—

"The conditions of art production in Venice during the early Renaissance were quite different from those in Florence or in Umbria. By the disposition of her

people Venice was not a learned or devout city. Religion, though the chief subject, was not the chief spirit of Venetian art. Christianity was accepted by the Venetians, but with no fevered enthusiasm. . . . Again, the Venetians were not humanists or students of the revived classic. They housed manuscripts, harbored exiled humanists, received the influx of Greek scholars after the fall of Constantinople, and later the celebrated Aldine Press was established in Venice; but for all that, classic learning was not the fancy of the Venetians. They made no quarrel over the relative merits of Plato and Aristotle, dug up no classic marble, had no revival of learning in a Florentine sense. They were merchant princes, winning wealth by commerce and expending it lavishly in beautifying their island home. Not to attain great learning, but to revel in great splendor, seems to have been their aim. Life in the sovereign city of the sea was a worthy existence in itself. . . . The worldly spirit of the Venetian people brought about a worldly and luxurious art. Nothing in the disposition or education of the Venetians called for the severe or the intellectual. The demand was for rich decoration that would please the senses without stimulating the intellect or firing the imagination to any great extent. Line and form were not so well suited to them as color—the most sensuous of all mediums. Color prevailed through Venetian art from the very beginning, and was its distinctive characteristic.

“Where this love of color came from is a matter of speculation. Some say out of Venetian skies and waters, and doubtless these had something to do with the Venetian color-sense; but Venice in her color was also an example of the effect of commerce on art. She was a trader with the East from her infancy—not Constantinople and the Byzantine East alone, but back of these the old Mohammedan East, which for a thousand years has cast its art in colors rather than in forms. It was eastern ornament in mosaics, stuffs, porcelains, variegated marbles, brought by ship to Venice and located in San Marco, in Murano, and in Torcello, that first gave the color-impulse to the Venetians. If Florence was the heir of Rome and its austere classicism, Venice was the heir of Constantinople and its color-charm. The two great color spots in Italy at this day are Venice and Ravenna, commercial footholds of the Byzantines in medieval and Renaissance days. It may be concluded without error that Venice derived her color-sense and much of her luxurious and material view of life from the East.”

Painting in Venice had its origin in the fabrication of Byzantine mosaics and altar pieces; but the Byzantine tradition had passed away by the middle of the fifteenth century. From the island of Murano, near Venice, the earliest Venetian painters, Gentile da Fabriano, Antonio, and Bartolommeo Vivarini, sent forth their altar pieces. With Luigi, the last of the Vivarini family, and Carlo Crivelli, they form what is known as the Muranese school, which was really a part of the Venetian. These early painters had little knowledge of drawing, or of the human form, but the Venetian mastery of color was already present in their works.

CARPACCIO (—?-1522?)

THE enthusiasm of Mr. Ruskin for Carpaccio has brought the works of that master into greater prominence. While not a painter of the first rank, he is yet remarkable for his treatment of landscape, of architecture, of light and shade, and perspective, coupled with entire sincerity and honesty of feeling and purpose.

His fame rests chiefly on two series of pictures, the one representing the legend of St. Ursula, in the Venice Academy, the other embodying the legend of St. George, in the church of San Giorgio degli Schiavoni. Of the St. Ursula series, "The Dream of St. Ursula" is particularly notable for its exquisite design and purity of feeling. In a quaint, mediæval bedchamber, the maiden saint lies asleep, beholding in her dreams the angelic figure entering the room. Of this painting Zanetti says,—

"I, myself, could hardly turn away my eyes from that charming figure of the saint where, asleep on her maiden couch, all grace, purity, and innocence, she seems by the expression of her beautiful face to be visited by dreams from Paradise."

Ruskin devotes a considerable portion of his "St. Mark's Rest" to a discussion of the St. George series in the church of San Giorgio degli Schiavoni, Venice; but his excessive praise of these pictures is not accorded to by the majority of critics.

GIOVANNI BELLINI (1428-1516)

THE history of Venetian art really begins with Giovanni Bellini, the son of the painter, Jacopo Bellini, and the younger brother of Gentile.

The Bellini family, having lived for a time in Padua, came under the influence of the classicist, Mantegna. From the beginning, the art of the father and of his two sons was free from the trammels of Byzantine tradition; while the art of Giovanni Bellini at its zenith ranks with the best produced by the early Renaissance.

In his "Stones of Venice" Ruskin writes thus:—

"Giovanni Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of coloring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do, instinctively and unaffectedly, what the Caracci only pretended to do. Titian colors better but has not his piety; Leonardo draws better, but has not his color; Angelico is more heavenly, but has not his manliness, far less his powers of art."



ANGEL
GIOVANNI BELLINI

These powers were slow in maturing. Bellini did not attain to his greatest strength until he was an old man. He was sixty years of age when he painted the beautiful altar-piece in the Frari, Venice. His masterpiece, the altar painting in the church of San Zaccaria, was produced when he was nearly eighty years old. A glow of golden light suffuses this picture, in which one of Bellini's noble Madonnas appears enthroned

among four saints, against a background of rich Renaissance architecture. The coloring is well-nigh perfect in its softness and harmony.

Another noble painting, the fruit of Bellini's extreme old age, is the "St. Jerome, St. Christopher, and St. Augustine," in the church of San Giovanni Crisostono, Venice. The dignity and beauty of the figures of the saints, the depth and richness of the coloring, the pure religious sentiment of the whole painting, make it one of the greatest in the history of art. Bellini painted many altar-pieces, chiefly of the enthroned Madonna. His Madonnas are notable for their dignity and stateliness of bearing. They are conscious always of their great honor. This heavenly pride dominates all other sentiments, even the maternal. They never caress the divine Child, but hold Him forth for the worship and wonder of the world. Giovanni Bellini, among his other works, painted a portrait of the Doge Leonardo Loredano, which by its strength and vitality places him among the greatest portrait painters of Italy.

FRA BARTOLOMMEO (1475-1517)

FRA BARTOLOMMEO was a follower of Savonarola, and lived in the same monastery with him, San Marco, in Florence. A man of deep religious feeling, he strove to bring the spiritual character of his art into prominence, but was not always successful. The beauty of a nude St. Sebastian painted by him, was so essentially pagan in its effect upon the worshipers that the authorities of the monastery were obliged to remove it.

He was proficient in drawing, in the handling of color and drapery, and is known as one of the strongest painters of the transition from the early to the high Renaissance.

ALBERTINELLI (1474-1515)

ALBERTINELLI was a fellow-worker with Fra Bartolommeo. Their style is so similar that their paintings are sometimes confused. A beautiful work of Albertinelli's is "The Visitation," in the Uffizi, a composition of great dignity and simplicity.

THE PAINTERS OF THE HIGH RENAISSANCE

ANDREA DEL SARTO (1486-1531)

THE works of Andrea del Sarto display a perfection which has lost its soul. They are perfect in drawing, well-nigh perfect in coloring, yet they lack idealism and spirituality. Called by his townsfolk "the faultless painter," del Sarto was destitute of the faults of great genius. Yet his mediocrity was golden.

He was born in Florence and lived all his life there. The deadening of his spirit, so apparent in his beautiful but sensuous Madonnas, was owing to the influence of his wife, Lucrezia, a thoroughly debased woman, but possessed of beauty and fascination. To her, her husband's art was only one pawn more with which to play the amusing game of life; his soul and his honor she bought and sold at will. Browning has made the painter's shame and his wife's evil tyranny the subject of a poem.

His wife was the model for all his Madonnas,—beautiful, warm, laughing Italian women, seated, as a rule, upon the ground, playing with the divine Child. Del Sarto rarely painted the Virgin standing. The charming "Madonna of St. Francis," in the Uffizi, stands upon a pedestal half-supported by two laughing cherubs and holding in her arms a roguish boy. At her right is St. Francis. The colors of this picture are indescribably



ST. JOHN
ANDREA DEL SARTO

rich and beautiful.

What soul Andrea del Sarto possessed he has put into the searching, wistful eyes of the young "St. John," in the Pitti Palacc. The coloring of this picture has been almost ruined by restoration, but the spirituality of expression remains. "The Madonna of the Sack," on the walls of the cloister of Santa Annunziata, Florence, is notable for beauty of composition. Del Sarto was a fresco painter of the first rank. His series of the life of St. John, in the Scalzo, Florence, are wonderful in drawing and composition, perhaps marked by finer feeling than the paintings which immortalize his worthless wife.



HOLY FAMILY
ANDREA DEL SARTO

MICHELANGELO (PAINTING) (1474-1564)

By ANNA McCLURE SHOLL

LIKE Dante and Shakespeare, Michelangelo stands alone, towering above his contemporaries and separated from them by his colossal genius. His art, by reason of its strength, is titanic and primeval in character, linked to the elementary forces of the world. Yet it is profoundly indi-

vidual. The impersonal spirit of Hellenic art was entirely foreign to Michelangelo. His creations are subjective, passionate, and ideal. He blended the moral fervor of a Hebrew prophet with the idealism of Plato, the visionary inspiration of Dante. From these three sources,—the prophets of the Old Testament, the Greek philosopher, and the Italian poet,—he drew his spiritual nourishment.

In his early life he had come under the influence of Savonarola, the stern morality of the Dominican monk being in accord with his own austere temper. In character he was the opposite of the sunny and social Raphael. It would seem as if "he willfully lived in sadness," spending his long life apart from men, having only tempestuous relations with them, self-centered, absorbed in his stupendous creations, yet at times wistful, mistrustful of himself and of his work. That he was capable of deep attachments might be assumed from his temperament. There is abundant evidence that the passion of genius within him was transformed at times into a passion of love or friendship.

"You must know," he writes of himself, "that I am, of all men who were ever born, the most inclined to love persons." These loves of Michelangelo for Vittoria Colonna, for Tommaso Cavalieri, immortalized in his sonnets, are as truly expressive of the soul of the man as is the vault of the Sistine Chapel. His friendship with the learned and devout Vittoria Colonna, Marchioness of Pescara, begun when they were both past middle age, forms a tranquil space in the troubled course of his life. "In a dialogue written by the painter, Francesco d'Ollanda," writes Pater in his essay on the "The Poetry of Michelangelo," "we catch a glimpse of them together in an empty church at Rome, one Sunday afternoon, discussing indeed the characteristics of the various schools of art, but still more the writings of St. Paul, already following the ways and tasting the sunless pleasures of weary people, whose hold on outward things is slackening." The inner life of Michelangelo, always predominating over the outward life, must be traced in his sonnets, and in the intense expressiveness of his vast creations. Of these there are two great divisions; in sculpture, the sacristy of San Lorenzo; in painting, the vault of the Sistine Chapel.

Born in 1475, apprenticed to Ghirlandajo at an early age, Michelangelo came under the patronage of Lorenzo de Medici when scarcely out of boyhood, and was received into his household, not as a pensioner but as an equal. His genius had no period of adolescent development. From the first it was full grown, titanic, complete. His earlier works, produced in Florence, were chiefly of sculpture, but it was in Florence, between 1501 and 1505 that he made his famous cartoon of the "Bathing Soldiers" for the hall of the Consiglio Grande. He came thus into competition with Leonardo, to whom another wall in the same hall had been assigned for decoration. Both cartoons, "schools for the whole world," were lost to posterity.

In 1508 Pope Julius II. set Michelangelo the gigantic task of decorating the ceiling of the Sistine Chapel, despite the protestations of the artist that he was "no painter, only a sculptor." The Sistine Chapel in the Vatican was built in the year 1473, for Pope Sixtus IV. It is oblong



HOLY FAMILY
MICHELANGELO

in shape, lighted by twelve round-arched windows, six on either side. On the wall opposite the entrance is Michelangelo's "Last Judgment." The side walls are decorated in fresco with scenes from the life of Moses and Christ, by Perugino, Botticelli, Pinturricchio, Signorelli, Ghirlandajo, and Cosimo Rosselli. The ceiling of this chapel, forming a flattened arch some ten thousand feet in area, is entirely covered with the frescoes by Michelangelo. The central portion, an oblong surface, is divided into nine sections, four larger and five smaller. The subjects depicted upon these sections are "The Separation of Light and Darkness," "The Creation of the Sun and Moon," "The Creation of Vegetable Life," "The Creation of Man," "The Creation of Woman," "The Temptation and Expulsion," "The Sacrifice of Noah," "The Deluge," "The Drunken-

ness of Noah." Outside this central panel are seated alternate colossal figures of the prophets and sibyls, foretellers of the birth of Christ. At one end of the panel is the figure of Zachariah, at the other the figure of Jonah.

In the triangular spaces at the four corners of the ceiling are depicted "The Brazen Serpent," "The Punishment of Haman," "David and Goliath," and "Judith and Holofernes." In the twelve lunettes above the windows, and in the twelve triangular vaulted spaces above the lunettes, are groups of figures known as the ancestors of the Virgin. On projections of a simulated cornice which surrounds the great central panel are seated in pairs twenty nude figures, each pair holding ribbons which support medallions.

The execution of this stupendous work occupied the greater part of four years. It is said that Michelangelo shut himself up in the chapel to perform his task with his own hand; that he slept and ate but little; that his sole recreation was the reading of the works of Dante and Plato. Great spirits must indeed have brooded over him while he performed his task. He unfolded the whole human drama in scenes of matchless strength and grace. His prophets are invested with divine authority and power; his sibyls, their faces charged with mystery, embody whatever moral greatness was evolved by the pagan world. His nude figures have all the tender grace of adolescence.

“The work represents all the powers of Michelangelo at their best,” writes Sidney Colvin. “His sublimity, often in excess of the occasion, is here no more than equal to it; moreover it is combined with the noblest elements of grace, and even of tenderness. Whatever the soul of this great Florentine, the spiritual heir of Dante, with the Christianity of the Middle Age not shaken in his mind, but expanded and transcendentalized by the knowledge and love of Plato — whatever the soul of such a man, full of suppressed tenderness and righteous indignation, and of anxious questioning of coming fate, could conceive, that, Michelangelo has expressed or shadowed forth in this great and significant scheme of paintings.”

The moral unity of the Sistine frescoes was completed by the great fresco of “The Last Judgment,” painted on one of the end walls of the chapel, and first exhibited to the Roman people on Christmas Day, 1541. It measures fifty-four feet in height and forty-three in breadth. Christ, an awful figure of power without mercy, is seen seated in Judgment. About Him are grouped the Saints; beneath Him is a chaos of rising, falling, soaring, writhing figures, with exaggerated muscles and in distorted postures. The painting reflects the gloom and the sternness which had taken possession of the nobler souls of Italy, at the sight of their country’s corruption and degradation.

Michelangelo died in 1564, old and weary of a world whose greatness and glory he had survived. The following sonnet, written not long before his death, expresses this world-weariness:—

“Now hath my life across a stormy sea
 Like a frail bark, reached that wide port where all
 Are bidden ere the final reckoning fall
 Of good and evil for eternity.
 Now know I well how that fond phantasy
 Which made my soul the worshipper and thrall
 Of earthly art, is vain; how criminal
 Is that which all men seek unwillingly.
 Those amorous thoughts which were so lightly dressed,
 What are they when the double death is nigh?
 The one I know for sure, the other dread.
 Painting nor sculpture now can lull to rest
 My soul that turns to His great love on high
 Whose arms to clasp us on the cross were spread.”

RAPHAEL (1483-1520)

By ANNA McCLURE SHOLL

THE distinguishing characteristic of the Italian Renaissance was its fusion of Greek and Christian ideals. To the spiritual reveries of the medieval world was added a passion for antiquity which placed Apollo with St. Sebastian, and Minerva with St. Catherine. This blending of

two worlds of such different character, introduced a bizarre or discordant element into the works of many painters of the Renaissance. In the



ST. CATHARINE
RAPHAEL

paintings of Raphael alone, the Hellenic spirit and the Christian spirit met in perfect harmony, becoming literally one. His suave and gracious genius not only appropriated these two great forces of his age, but it absorbed from the genius of others all the elements necessary to its perfecting.

Of the four supreme masters of Italian painting, Michelangelo, Leonardo, Raphael, and Titian, Raphael was the least individual, and borrowed the most from his contemporaries. His works are impersonal just because the characteristics of many personalities are blended in them—the strength of Michelangelo, the charm of Leonardo, the pensive devoutness of Perugino. Raphael passed from influence to influence, from master to master, never absorbed but always absorbing; transforming, fusing all qualities into a triumphant, impersonal, well-nigh perfect art. From “The Madonna of the Grand Duke” to “The Transfiguration” is a series of masterpieces, bound each to each in natural unity, and bathed in the clear light of an entirely tranquil genius.

Peace—the peace of the intellect, the peace of the soul—broods over the work of Raphael from the beginning to the end. The clear, bright pagan spirit is softened a little by the veil of tenderness which Raphael throws over his paintings, a tenderness human in its manifestation, yet of a divine source. The deep human feeling of Raphael kept him always from the representation of what was strange, or terrible, or agonizing. “In their own directions, both Leonardo and Michelangelo penetrated farther into the heart of things than did Raphael. But the special significance and wonder of the work of Raphael is the width of the field he illuminated. Leonardo dwelt in dim regions penetrable only to the most poetical of imaginations; Michelangelo soared into the farthest regions of the spirit, leaving behind all accidents of time and place. Raphael on the contrary walks in the world, and, like the sun, shines everywhere, all humanity feeling his influence. If his spirit was not so penetrating as that of the other two, his sympathies were wider. To him the earth was a place filled with beautiful things, which had only to be brought together, and to be touched by the talisman of his art, to fall into harmony with each other and with the rest of humanity. It seems as if Raphael was necessary for the spreading of the freedom first discovered by Leonardo and Michelangelo. Without his all-embracing humanity, the light would have taken longer to penetrate.”

Raphael's life divides itself into three periods of development, of which his paintings are the outward and visible sign. That short life of thirty-seven years (1483-1520), crowded with an incredible number of works, touched at its beginning medieval art, but ended in the fullest glory of the Renaissance.

The first period of Raphael's development is the Umbrian. Until his twenty-second year he resided in the Umbrian district, in Urbino, his birth-city; later in Perugia, where he studied under Perugino. The devout and placid spirit of this master, his serenity as of early dawn, found perfect expression in the earlier works of his great pupil. The "Ansidei Madonna," in the National Gallery, represents the art of Perugino transformed and heightened by the genius of Raphael. Beyond the throne on which the Virgin is seated, an arch opens upon a sky such as Perugino loved to paint, deep blue, cloudless, emblematic of the calm which rests upon the faces of his virgins and his saints. The Madonna herself is of the Perugino type, but in the figures of the two attendant saints, Nicholas and John the Baptist, Raphael has soared far beyond his master. In the "Madonna del Gran Duca," a painting as perfect in its way as the "Sistine Madonna," the influence of Perugino is still seen, but stripped of everything accidental and artificial, leaving only pure loveliness of design, and intense religious feeling. "The Marriage of the Virgin," painted in 1504, the date of Raphael's first visit to Florence, belongs also to the Umbrian period.

Before this year the young artist, already grown far beyond his first master, had paid a visit to Siena, and had come under the influence there, of Pinturricchio. His peculiar genius for appropriating and transforming to his own uses the greatest qualities of other painters had already manifested itself in his work under Perugino. During his residence in Florence, he was to gain inspiration and direction from Ghirlandajo, from Fra Bartolommeo, from Leonardo, from Michelangelo. Through his exquisite docility and his catholicity he found a road to early fame. While in Florence, he created some of the loveliest of his Madonnas, paintings in which the tender and gracious qualities of his genius found perfect expression. To this period belong the "Teranuova," the "Cowper," the "Tempi," the "Orleans" Madonnas, the idyllic "Madonna del Cardellino," and the matchless "La Belle Jardinière." In the two last named paintings, the grouping of the three figures—the Virgin, the Child, and St. John—is consummate in grace and skill. The Virgin of "La Belle Jardinière" is seated in a flower-strewn meadow, lovely as a glade of paradise. The divine Child leans against her knee, while John the Baptist kneels in adoration. The idyllic quality of the relation of Mary and her Son is here most beautifully expressed.

The fame of Raphael having spread throughout Italy, Pope Julius II.

summoned him to Rome to decorate certain rooms in the Vatican. In Rome he remained until his death, in 1520. His life there among princes



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RAPHAEL

By Himself

and cardinals and fellow-artists, was distinguished for magnificence of circumstance, for sumptuousness of setting. An aureole of love and admiration surrounded him. From the earliest years of his career, his apprenticeship in dreamy Perugia, he had belonged to the aristocracy of the Beloved; so that men gladly gave him of their best, of their love, and of their genius; his strength, turning constantly to sweetness, compelled this tribute from his fellow-artists. It is recorded that Michelangelo alone held aloof from him.

The Roman period marks the highest development of Raphael's powers. His intellect, not profound, but tempered and balanced, essentially humane, reached its fullest activity in the decoration of the Stanze of the Vatican. The emotional qualities of his genius found supreme expression in the "Madonna di San Sisto." In this and in the other paintings of the same period, and in the frescoes, the classical influence

is at its height. Rome was then the very center and heart of the humanistic culture. The study of Greek manuscripts and of Roman antiquities was pursued with ardor by all classes of men, from popes and cardinals to wandering scholars. Raphael's assimilative genius absorbed what was most vital in pagan culture. His work was strengthened and tempered without losing its delicate aroma of Christian sentiment. The decoration of certain rooms of the Vatican, conducted under the patronage of Popes Julius II. and Leo X., occupied the greater part of Raphael's Roman period. These rooms, the Stanze, as they are called, are three in number, the Stanza della Segnatura, the Stanza d'Eliodoro, and the Stanza dell'Incendio. The first, the most perfect of the three in its treatment, contains the famous "School of Athens," "Apollo on Parnassus," and "The Disputa." In "The School of Athens" Raphael has presented with surpassing skill a congress of the world's philosophers, assembled in a hall of noble proportions. The beauty of intellectual power illumines this fresco; but as a composition it is surpassed by "The Miracle of Bolsena," in the Stanza d'Eliodoro. "No fine parts can be picked out in this fresco for it is all equal in quality, whether it be the grandeur of the flow of the Pope's robes, the fire and determination of his head, the perfect subordination and characterization of the attendant cardinals, or the masculine vigor of the kneeling chair-bearers." "The Miracle of Bolsena" places Raphael among the greatest fresco painters of the world.

The Madonnas of Raphael's Roman period are characterized by an added element of dignity and power, which transforms them into goddesses—sometimes into Greek goddesses. There is only motherhood, however, in the beautiful "Virgin of the Chair," the one Madonna of Raphael in which the maternal sentiment excludes all others. To this period belongs also the beautiful "Madonna di Casa d'Alba." The Virgin, clad in Roman costume, is seated upon the ground in the midst of a hilly landscape. Upon her knees is the Child, clasping the cross



THE MADONNA OF THE CHAIR
RAPHAEL

which the kneeling John presents to him. The eyes of the Virgin, fixed upon the cross, are full of wistful wonder. The Madonnas, "Baldachino," "Colonna," "Cowper," "Foligno," "Of the Fish," "Of the Diadem," "Of Francis I.," belong to this period.

In the year before his death, Raphael painted the greatest of all

his Madonnas, the "Sistine," one of the supreme pictures of the world. In this painting the curtains drawn back reveal a vision. The Madonna, with the divine Child enthroned in her arms, emerges from some inner glory of angelic faces. Her eyes look far into eternity, as if to follow the immortal destinies of the redeemed. The eyes of the Child are those of the Judge and Saviour of the world. On one side of the Virgin kneels St. Barbara, on the other St. Sixtus; between them and the central figures is the gulf that separates humanity from divinity.

Throughout his career Raphael occupied himself at times with portrait-painting. His portraits of Popes Julius II. and Leo X. are strong in their fidelity to the essential character of these men, that of Leo X. being almost repellent in its realism. Among all the portraits painted by Raphael, the one of Baldassare Castiglione is preëminent for its quiet charm, its silvery tone, its essentially modern atmosphere.

Raphael's thorough assimilation of pagan culture is shown in the story of Cupid and Psyche, which he painted upon the walls of the Farnesina Villa, in Rome, a series of pictures, flower-like in beauty and grace. Works almost contemporary with these were the designs for the Vatican tapestries. These cartoons of biblical subjects, after a varied history, have been placed in the South Kensington Museum, London.

The so-called Raphael's Bible, a series of frescoes in the Vatican, representing scenes from the Old and New Testaments, is now supposed to be the work of Raphael's pupils. Certain authentic paintings of Raphael place him foremost, however, in the long line of biblical illustrators. He was the first to popularize, as it were, the Bible stories, releasing them from the weight of medieval tradition and bringing them close to the people.

Raphael's last work was "The Transfiguration." It hung unfinished above his bier, when all Rome followed him to the grave, marveling and mourning, and begrudging the gods their theft of so much glory.

Of late years, certain critics, Mr. Ruskin being preëminent among them, have sought to disparage the art of Raphael, on the ground that it is academic and rhetorical, untrue to the soul of things, and therefore of less value than the art of the pre-Raphaelite painters whose reach exceeded their grasp. Under the leadership of this criticism, a school of painting in England called itself pre-Raphaelite; and attempted to revive the art of Botticelli and Fra Angelico. But whatever the case against Raphael, his charm remains — the charm of an art which takes heed only of a perfected and beatified humanity.

LEONARDO DA VINCI (1452-1519)

By ANNA McCLURE SHOLL

IN LEONARDO DA VINCI was embodied the many-sided genius of the Renaissance; its thirst for secular knowledge; its curiosity concerning



MADONNA DI SAN SISTO
RAPHAEL

nature; its love of sensuous beauty; its appreciation of the maladies of the soul. This man of myriad gifts was at once a supreme artist and a scientist; capable of constructing a canal that was a marvel of engineering skill, and of immortalizing on canvas the subtle mystery of a woman's smile. He was a Faust among the painters of the Italian Renaissance. Like Faust, he sought to master the secrets of the universe. His longing for hidden beauty and knowledge forced him upon a mental pilgrimage whose goal he never reached. His essentially modern spirit of intellectual restlessness prevented him from completing many works. His kaleidoscopic genius dispersed itself in dreams, and in experiments as strange as dreams. Two or three paintings of supremè power and beauty; a moldering fresco from which the face of Christ emerges, an immortal type; a few drawings showing a complete mastery of form — these works are all that remain of a master to whom his contemporaries attributed supernatural powers.

Leonardo of Vinci is the English rendering of his name. He was born at the little town of Vinci, in the Val d'Arno below Florence, in the year 1452, being a natural son of Ser Piero Antonio, a notary who afterward held important offices in Florence. In the town of Giotto, therefore, the child was reared, under the protection of his father. If Vasari is to be trusted, his personal fascination was commensurate with his genius. He moved through the streets of Florence a gallant and gracious figure, the star of his great destiny already distinct above his brow.

Many legends cluster about his youth. He first emerges from this rich twilight of tradition as a student in the workshop of Andrea Verrocchio, who, like other artists of the Renaissance, combined many crafts; being a carver, designer, and worker in metals, as well as a painter. It was in the field of painting, however, that the boy Leonardo surpassed his master. Verrocchio had been commissioned by the monks of Vallombrosa to paint the baptism of Christ. Leonardo was allowed to finish one of the attendant angels, a figure into which he wrought such loveliness that his master turned from it with the mingled amazement, troubled joy, and sadness, of one who has discovered in a pupil a greater than himself.

In a house in the Piazza San Firenze, Leonardo lived until his twenty-fifth year, a student, it would appear, of many arts and sciences. His passion for mathematics and music equaled his passion for drawing. He was a bold speculator, "voyaging upon strange seas of thought alone." The records of this period of his life make mention of commissions of painting assigned to him; of a pension accorded to him by Lorenzo de Medici; of the enrollment of his name in the guild of Florentine painters; but of this period no works remain. It was a harvest-time of impressions — impressions of the wonder of the human form, the mystery of nature, the power of woman's beauty.



THE LAST SUPPER
LEONARDO DA VINCI

“ While he was a boy,” says Vasari, “ Leonardo modeled in terra-cotta certain heads of women smiling. When an old man, he left “ Mona Lisa ” on the easel, not quite finished,— the portrait of a subtle, shadowy, uncertain smile. This smile, this enigmatic revelation of a movement in the soul, this seductive ripple on the surface of the human personality, was to Leonardo a symbol of the secret of the world, an image of the universal mystery.”



MONA LISA
LEONARDO DA VINCI

Between 1481 and 1487 contemporary records are silent concerning Leonardo. When he next appears, he is living in Milan in the service of the Duke Lodovico Sforza. His reputation as a painter and as an architect is already great. The sixteen years of his residence in Milan are crowded with brilliant efforts and achievements in the domains of architecture, of sculpture, and of painting. The first important work which he executed for the duke was an equestrian statue of the duke's father, the famous Francesco Sforza, the modeling of which employed Leonardo for four years. His thirst for perfection prevented the accomplishment of his designs. He made endless studies of the anatomy of

the horse, and innumerable drawings of the statue. Finally, on the occasion of the marriage of the duke's niece, Bianca, a clay model of the statue was placed on the piazza under a triumphal arch. But it never was cast in bronze. Foreign invaders entered Milan, the duke fell from power, and Leonardo's masterpiece was lost to the world.

The architectural and engineering works undertaken by Leonardo during this period left him little time to devote to painting. Toward the close of his residence in Milan, however, he produced the great picture upon which his popular fame rests. “ The Last Supper ” is known to thousands who never heard, perhaps, of the “ Mona Lisa,” or of “ The Virgin of the Rocks.” It was painted for the monks of Santa Maria delle Grazie, in Milan, upon the wall of their refectory. Unfortunately, Leonardo, ever trying new experiments, executed the work in oil. The dampness of the situation, combined with the unsuitableness of the medium, wrought the destruction of this masterpiece within a century after it was painted. In 1566 Vasari speaks of it as a ruin. The indifference of succeeding generations and the vandalism of would-be restorers added ruin to ruin. Only through engravings can some conception be formed of the original power and splendor of this work.

Until the time of Leonardo, “ The Last Supper ” had been painted in a mystical spirit, the haloed Twelve seated in wistful silence about their

God, who is ready to depart upon his lonely way. Leonardo makes the scene at once human and dramatic. He has chosen the moment when Christ announces that one of his followers will betray Him. The disciples have arisen in their astonishment, and are bending toward Him with looks of love and pain. In the face of Christ himself, Leonardo fixes forever the type of divinity. This conception cost him many months of wistful labor. "I cannot hope to see the face of Christ except in paradise," he said. A drawing of a beardless Christ, preserved in the Brera at Milan, is even more instinct with divine loveliness than the Christ of Santa Maria delle Grazie.

To the Milanese period belongs also "The Virgin of the Rocks." The original is now in the Louvre, Paris; and a copy, slightly different in detail, is in the National Gallery, London. This picture exhibits all the characteristics of Leonardo's genius, his marvelous appreciation of the subtle gradations of light and shade, his love of strange beauty, his power of painting twilights which hold great richness in their depths. A mellow green light, as of submarine caves, suffuses the picture. Behind the group of sacred persons is seen one of Leonardo's fantastic landscapes — "places far withdrawn," strange rocks, and dim vistas of barren lands. These landscapes are characteristic of the master. In "The Virgin of the Veil," the pallid hills stretch far away into eternity. The Madonna is alone with her mysterious Child, in a wilderness where none can reach her.

After leaving Milan, the remaining nineteen years of Leonardo's life were years of wandering. Their chief incident was the commission to decorate the Council Hall in the Palazzo Vecchio, at Florence, a commission shared by Leonardo with Michelangelo. The subject assigned to Leonardo was the battle between the Florentines and the Milanese at Anghiari, in 1440. Stirred by a sense of rivalry, by the opportunity afforded for the display of his genius, Leonardo produced a magnificent design. But again his love of experiment defeated his purpose; employing a kind of stucco once used by the Romans, he found that the substance was too soft, and would not retain the colors. In despair he gave up the work, having painted only the central group. The cartoon was hung in the Pope's Hall, but it was afterward lost or destroyed. According to Benvenuto Cellini, who saw it in 1559, it was worthy of being "a school for the world."

Leonardo spent some time in Rome under the patronage of Pope Leo, but dissipated his genius in endless and fruitless experiments, such as designing a flying-machine, and distilling herbs to make a new kind of varnish. His restless and inquisitive mind led him into a kind of spiritual vagabondage; but at times he would cease his chase of will-o'-the-wisps to follow the great light of art.

In one such period, he painted his supreme work, the portrait of "Mona Lisa," now in the Louvre. "For Francesco del Giocondo," wrote Vasari, "Leonardo undertook to paint the portrait of Mona Lisa, his wife; but, after loitering over it for four years, he finally left it unfinished. Mona Lisa was exceedingly beautiful, and while Leonardo was painting her portrait, he took the precaution of keeping some one constantly near her to sing or play instruments." Such is the slight record concerning this painting of a woman whose face embodies all that is known of the power of fascination. "It is a beauty," as Pater says, "into which the soul and all its maladies have passed." The Lady Lisa might be the symbol of that modern humanity, born from the union of Faust and Helen, whose pain is the fruit of bliss, whose mysteries are the fruit of knowledge.

"The presence that thus rose so strangely beside the waters," writes Pater in his essay on Leonardo da Vinci, "is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all 'the ends of the world are come,' and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty into which the soul with all of its maladies has passed? All the thoughts and experience of the world have etched and molded therein that which they have power to refine and make expressive, the outward form; the animalism of Greece, the lust of Rome, the reverie of the Middle Ages, with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire she has been dead many times and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary."

The last years of Leonardo's life were spent in France, under the protection of Francis I., who accorded every honor to the great master. Of this final period, closed by his death in 1519, only one work remains, the St. Anne with the Virgin upon her knees, now in the Louvre. The faces of the holy women have the same enigmatical smile of the "Mona Lisa"; the smile which to Leonardo was expressive of the mystery of the world.

The essentially modern character of his genius places Leonardo in close relation to the world of the present. In his speculations and experiments, he anticipated many of the later discoveries of science. In his painting, he revealed that troubled consciousness of the soul, of the depths

of human personality, which is peculiar to modern life. Other painters are remembered for definite gifts; for beauty of color, or strength of drawing. The charm of Leonardo's work is more intangible—possesses indeed the character of spiritual mystery. The man whom his contemporaries called a wizard, still holds this sway over posterity, still draws from the student and lover of his works the gratitude of the enchanted.

BERNARDINO LUINI (1475?–1533?)

BERNARDINO LUINI was a pupil of Leonardo and inherited from him his peculiar grace and charm. But in Luini's types of women, the somewhat malicious loveliness of the "Mona Lisa" is chastened. His Madonnas might be called inexperienced Mona Lisas. The elusive smile is there, but robbed of its malice. Tenderness has overcome subtlety, though the subtlety is not wholly absent.

A beautiful painting of Luini's is "The Lady with the Columbine," in the Hermitage, St. Petersburg. It represents a woman seated, holding in one hand a columbine. The face is full of a mature but innocent loveliness.

IL SODOMA (1477?–1549)

IL SODOMA was also a pupil of Leonardo. His peculiar strength lay in his treatment of the human figure. His greatest painting is his "St. Sebastian" in the Uffizi, representing a youth with Greek loveliness of form, but with a face wholly Christian in its mystical ecstasy.

CORREGGIO (1494?–1534)

CORREGGIO, through his frank delight in sensuous effects, is more nearly allied to the Venetian than to any other school of Italy. Like Raphael or Leonardo, he is not to be classed with other painters, but stands alone in the magic circle of his own art.

In Van Dyke's "History of Painting" he is described as the "Faun of the Renaissance," the painter with whom the beauty of the human, as distinguished from the religious and classic, showed at the very strongest. Free animal spirits, laughing madonnas, raving nymphs, excited children of the wood, and angels of the sky pass and repass through his pictures in an atmosphere of pure sensuousness. . . . Women and children



THE MADONNA OF THE LILY
BERNARDINO LUINI

were beautiful to him in the same way that flowers, and trees, and skies, and sunsets were beautiful. They were revelations of grace, charm,



HOLY NIGHT
CORREGGIO

tenderness, light, shade, color. Simply to exist and be glad in the sunlight was sweetness to Correggio. He would have no sibylesque mystery, no prophetic austerity, no solemnity, no great intellectuality. He was no leader of a tragic chorus. The dramatic, the forceful, the powerful, were foreign to his mood. He was a singer of lyrics and pastorals, a lover of the material beauty about him; and it is because he passed by the pietistic, the classic, the literary, and showed the beauty of physical life as an art motive, that he is called the "Faun of the Renaissance."

Correggio was born near Parma, presumably in 1494, and lived all his life there, dying in 1534. The traces of the influences of other masters in his work are faint and fleeting. He early developed his own peculiar style, and advanced in it to a golden maturity. His drawing is graceful, his colors are rich and soft, his paintings bathed in a luminous, tender, golden atmosphere. He was a master of *chiaroscuro*, as his "Holy Night" shows. In this painting of the "Nativity" all the light comes from the face of the newborn Savior where he lies in the manger. It is reflected in the face of his mother leaning over him, and in the faces of the shepherds who shade their eyes from the effulgence. Beyond the circle of shepherds is the gloom of night.

One of the most celebrated religious pictures by Correggio is "The Mystical Marriage of St. Catharine" in the Louvre. The seated Madonna holds the divine Child who places a ring upon the finger of St. Catharine, while St. Sebastian looks on. The Madonna

and the saints are beautiful earthly types, untouched by ray of celestial



MADONNA OF ST. SEBASTIAN
CORREGGIO

and the saints are beautiful earthly types, untouched by ray of celestial

light, but flooded with the warmth and brightness of some Arcadian summer.

"The Madonna of St. Sebastian" is confused in composition, and somewhat theatrical in treatment, but possesses Correggio's golden charm. His classical subjects are in the spirit of the full-blown Renaissance. The severity and austere grace of the noblest Hellenic art are lacking in them. But they have a loveliness of their own. The "Venus, Mercury, and Cupid" in the National Gallery glows with soft, warm color. The same rich sensuousness distinguishes the "Jupiter and Antiope" in the Louvre. Like other masters of the Renaissance, Correggio was a fresco painter. His frescoes adorn the walls of the churches and convents of Parma.

GIORGIONE (1477-1511)

GIORGIONE, a master of rare distinction of style, exercised a deep and lasting influence upon his contemporaries. Essentially modern in his feeling, he was among the first of the Italian painters to immortalize certain gracious moments in the every-day lives of men; the moment of intense enjoyment from a strain of music, or the placid pleasure of sitting in the sunlight and open air.

He was born in Castelfranco, in 1477, but came at an early age to Venice, and spent the remainder of his short life there. Of his authentic works few remain; even these few being subject from time to time to the disputes of the critics.

"The Concert" in the Pitti Gallery, Florence, is one of the most characteristic of his works. It represents a young monk seated at a harpsichord, his hands resting upon the keys; behind him stand another monk and a youthful cavalier in cap and plume. The painting records one of these fleeting, ineffable moments, when a strain of music has evoked a longing of the soul. The face of the monk at the harpsichord, half-turned in wistful questioning, is lighted with some strange daydream of bliss and pain.

This infinite melancholy of the dreaming spirit is seen again in the face of the warrior knight, General Gattalameta, as portrayed by Giorgione. Among his other authentic works "The Madonna of Castelfranco," an altar-piece in that city, is notable for its dignity and strength. In the Louvre is "The Fête Rustique," a pastoral landscape where shepherds and beautiful women listen to music in the languid heat of noon. A dreamy, lyrical atmosphere fills this painting.

"No other artist knows like him how to captivate our minds and charm our imagination for hours with such small means. In his landscape backgrounds, in the charm of his lines, and in his coloring, few have equaled Giorgione, and none, except, perhaps, Titian, have surpassed him."

TITIAN (1477-1576)

By ANNA McCLURE SHOLL

IN HIS "School of Giorgione," Walter Pater speaks of the Venetian school of painting as being untrammelled by naturalism, religious mysticism, and philosophical theories. The great artists of Venice sought to depict neither the complex emotions of the human spirit as did Leonardo, nor the overpowering forces of the unseen world as did Michelangelo. They were concerned primarily with the "show of things," with color and form in their decorative value.

Their handling of color reached its supremacy in Titian. Isolated to a degree by his genius, he was yet organically related to his predecessors, the two Bellinis and Giorgione. What was vital in their work became eternal in his. Titian is joined to Giorgione, especially, through his idealization of color, his essentially modern appreciation of the beauties of landscape. The limpid atmosphere of Giorgione's paintings becomes golden in the paintings of Titian, as if struck through with sudden sunlight. Something of this rich golden quality infuses all of Titian's work, glows from the delicate flesh of his "Flora," is hidden in the folds of draperies, or in the soft masses of women's hair.

The lifetime of Titian, extending almost to a full century, covered the richest period of the Italian Renaissance. When he was born, in 1477, the Madonnas of Giovanni Bellini had scarcely emerged from the Byzantine stiffness of form and crudeness of color. When he died, in 1576, Raphael, Leonardo, Michelangelo, and Correggio had passed away; Veronese and Tintoretto, the last great painters of the Venetian school, had attained their zenith. Italian art was iridescent with decay.

Unlike the lives of many painters, Titian's life does not divide itself into well-defined periods of artistic development. Early in his career he showed his mastery of color, his peculiar golden quality of tone. As he progressed, his art mellowed rather than changed. It is distinguished throughout by a certain princely magnificence which satisfies the soul through the senses. He reaches the emotions by the medium of color. This is, perhaps, the supreme characteristic of his art.

Titian was not a Venetian by birth, but came originally from Pieve, in Cadore, a mountainous district of the Venetian Alps. It is significant of his early influences, that his landscapes usually contain hills. He was the first painter to feel and to express the peculiar dignity and etherealization imparted to a landscape by the presence of mountains. In the "Sacred and Profane Love," the sensuous beauty of the foreground is relieved by a glimpse between the trees of far-off, austere hills.

Titian received his first training from Sebastiano Zuccato, a mosaicist of Venice, becoming subsequently a pupil first of Gentile, then of Gio-

vanni Bellini. He made the acquaintance also of Palma Vecchio, and of Giorgione. These four were to a greater or less degree his "pastors and masters." To Giorgione his debt was greatest. A haze of tradition obscures the earliest stages of his career. He first emerges a distinct figure in his letter, still extant, to the Doge and Council of Venice, offering his services for the decoration of the Hall of the Great Council in the Ducal Palace. The commission for painting a great battle scene was bestowed upon him, but its execution was delayed for many years by Titian's multitudinous labors for the great potentates of Italy. Before 1516 he had entered into the full heritage of his genius. This year was memorable for his sojourn with Alfonso, Duke of Ferrara, who was among the first of the long line of Titian's princely patrons.

It was in this year also that Titian received his commission from the Church of the Frari to paint "The Assumption of the Virgin." This picture now in the Academy of Venice, is considered by some critics his masterpiece, and an embodiment of the greatest qualities of Venetian art. A glow of color, heightened and etherealized as if by the atmosphere of paradise, radiates from this matchless painting. Its dramatic force is consummate. The Virgin, surrounded by a garland of baby-angels, is borne up to God, as if on the wings of a mighty rushing wind. Her face is ecstatic with immortal longings. Above her broods divinity. Beneath her the disciples, still in the earthly bondage, are holding out their arms to her. To the Ferrara period belongs also a painting of a far different type, the portrait of Laura Dianti, wife of the Duke Alfonso. It represents a typical Titian woman, deep-bosomed, and of rich, glowing physical beauty, arranging her golden hair by the aid of two mirrors which her husband holds.

In 1530 Titian came under the patronage of the Emperor Charles V. For more than twenty years he was intimately associated with him, spending long periods at his court, and executing many commissions for him. Titian's frequent absences from Venice in the service of the Emperor, and of the Italian princes, led to the neglect of his commission to decorate the Hall of the Great Council. He finished the work, a representation of the Battle of Cadore, only when under severe threats by the Venetian Senate. The painting was destroyed by fire in 1577.

In 1545, Titian visited Rome under the patronage of the Pope, Paul III. While there he met Michelangelo, who said of him, "That man would have had no equal, if art had done for him as much as nature." Michelangelo, a master of drawing, was impatient of the laxities of the Venetian school in this respect. In the winter of 1548, Titian crossed the Alps to take up his residence with Charles V., at Augsburg. While there he painted the splendid portrait of the Emperor on horseback, now



THE ASSUMPTION OF THE VIRGIN

TITIAN

(3440)

in the Prado, Madrid. He also painted the portrait of Philip II. of Spain, who afterward became the husband of Mary Tudor.

The last period of Titian's life, princely to the end, was spent in Venice. Another royal patron, Henry III. of France, visited him there in 1574. and found him still at his canvases, though he was ninety-seven years of age. Titian received the king with that magnificence which was characteristic of the painter, and of Venice itself at the flood-tide of its glory. Two years later the great master succumbed to the plague, and was buried with every honor in the Church of the Frari.

In considering the works of Titian, the student is impressed by their vast number. About seven hundred and fifty authentic paintings remain, while two hundred more are attributed to him by some critics. His masterpieces may be divided into three groups: religious paintings, portraits, and those wonderful paintings of women, the majority of which are mythological in subject. Among the religious paintings, the beautiful "Madonna of the Pesaro Family," in the Church of Frari, Venice, ranks next, perhaps, to "The Assumption." Something of imperial splendor surrounds this enthroned Virgin bending graciously to receive Benedetto Pesaro, Bishop of Paphos, to celebrate whose victory over the Turks the picture was painted. Martial and spiritual pomp are here blended in one magnificent whole. "The Madonna with the Cherries," an early work of Titian, is remarkable for simplicity and tenderness, and for depth of religious feeling. The same elements prevail in "The Madonna with Four Saints," now in the Royal Gallery, Dresden. The sincerity of Titian's religious paintings has received too little emphasis. Though a supreme colorist, he never sacrificed feeling to technique. The painter of "The Entombment," and of "Christ and the Tribute Money" made form and color serve the highest spiritual aims.

In his portraits, Titian is unsurpassed for dignity, power, and faithfulness to personality. The famous "Man with the Glove," in the Louvre, the portrait of an unknown person, is princely with strength and character. His portrait of Charles V. on horseback, is a perfect expression of imperial leadership.

Titian's women are like beautiful fruits of the earth, warmed and colored by the sun. In their rich sensuousness they are allied to the summer, to the pomps of life. Their charm is wholly of nature. The "Flora" of the Uffizi, with her masses of golden hair, her firm, fragrant flesh, seems born of the soil, of sunshine, and warm, fructifying rains. This natural beauty obtains its apotheosis in the undraped figure of "Sacred and Profane Love," a painting which is perhaps the most perfect expression of Titian's genius, and of certain forces of the Italian Renaissance. He shared the love of his age for mythological subjects, for the legends of old Greece. The "Venus" of the Tribuna makes the

centuries of Christianity null and void. But the perilous beauty of his Europas and Danaës never endangered the sane and wholesome spirit of Titian's art. Nature, the greatest protector of genius, infuses both his religious and his mythological paintings with her own healthful powers.

The influence of Titian, like that of all great masters, is permanent and cosmopolitan. In his relation to his own time, he was "the greatest painter of the sixteenth century, just because, being the greatest colorist of the highest order, and in legitimate mastery of the brush second to none, he makes the worthiest use of his unrivaled accomplishment."

PAUL VERONESE (1528-1588)

OF THE four great Venetians, Giorgione, Titian, Veronese, and Tintoretto, Veronese ranks first in the quality of gorgeousness. Giorgione surpassed him in lyrical feeling, Titian in intellectual depth and sincerity; but as a master of gorgeous pictorial effects, Veronese is unequalled. The pomps and glories of Venice found their complete and final expression in his paintings. The Venetian Renaissance culminates in him, but, as Ruskin says, his supremely powerful art is corrupted by the taint of death. After him, death triumphed over the art of Venice.

In that city the greatest of his paintings are preserved. Among those in the Doge's Palace are "The Rape of Europa," "one of the very few pictures which both possess and deserve a high reputation"; and the great ceiling picture of "Venice Enthroned." Taine describes it thus:—

"Amidst grand architectural forms of balconies and spiral columns sits Venice, the blonde, on a throne, radiant with beauty, with that fresh and rosy carnation peculiar to the daughters of humid climates, her silken skirt spread out beneath a silken mantle. Around her a circle of young women bend over with a voluptuous and yet haughty smile. . . . Thrown into relief against pale violet draperies and mantles of azure and gold, their living flesh, their backs and shoulders, are impregnated with light or swim in the penumbra. . . . Venice in their midst, ostentatious and yet gentle, seems like a queen whose mere rank gives the right to be happy, and whose only desire is to render those who see her happy also."

Veronese painted many large canvases representing Scriptural subjects, but always transformed them into Venetian scenes of great splendor and beauty.

PALMA VECCHIO (1480? - 1525)

AMONG the minor Venetian painters, Palma Vecchio is notable for a certain dignity and quiet beauty in the portrayal of his figures. The heads of his female saints are especially fine. His most famous painting is the "St. Barbara," in the church of Santa Maria Formosa, Venice. It represents a standing figure, of a noble type of feminine beauty and

dignity. George Eliot says of this painting "An almost unique presentation of a hero-woman, standing in calm preparation for martyrdom, without the slightest air of piety, yet with the expression of a mind filled with serious conviction."

LORENZO LOTTO (1480-1556)

THIS painter was under the influence of Titian and Giorgione, but there is the charm of individuality in his work. His best-known painting is "The Three Ages," in the Pitti, a group of three masculine figures with heads strongly characterized.

MORETTO (1498-1555)

MORETTO, who painted many portraits as well as sacred subjects, is noted for his "silvery" manner. He was very skilful in the disposition of light and shade, and in his imitation of textile materials such as satin and velvet.

In the church of Santa Maria della Pieta, Venice, is a remarkable religious painting from his brush, "Christ in the House of Simon the Pharisee," showing the influence of Titian.

MORONI (1549-1578)

MORONI was a pupil of Moretto. His portraits are very modern in spirit and treatment. They are chiefly of Italian cavaliers, in the black velvet and silk costumes which became fashionable in Italy after the introduction of the Spanish rule. Some fine examples of Moroni are to be seen in the National Gallery.

TINTORETTO (1518-1592)

TINTORETTO, who has been called the last great master of the Venetian School, aimed to combine in his work the drawing of Michelangelo and the coloring of Titian, and while not wholly successful in his aim, he did evolve a grand and characteristic style. His paintings are rich in dramatic feeling, in grandeur of conception, and in poetic treatment.

The walls of Venice are his monument. The number of his paintings and frescoes in that city is enormous, the most noted being those in the Scuola di San Rocco, in the Academy, and in the Doge's Palace.

The Scuola di San Rocco has been called a monument to the genius of Tintoretto. The Scuola was not a place of education, as the name implies, but was one of a number of charitable institutions (Scuola) for the relief of the poor and sick, and for the redemption of prisoners from the Turks. That of San Rocco was founded in 1415, under the patronage of St. Roch, the dispeller of the plague. Between the year 1560 and the year 1592, the date of Tintoretto's death, the entire decoration of the Scuola, with the exception of one or two paintings, was in his hands.

"As regards the pictures which it contains," writes Ruskin, "it is one of the three most precious buildings in Italy; buildings, I mean, consistently decorated with a series of paintings at the time of their erection, and still exhibiting that series in its original form."

The paintings represent for the most part scenes in the life of Christ and His mother, and scenes from the Old Testament, the whole painted with great skill and power.

In the Academy is the painting which is considered the masterpiece of Tintoretto, "The Miracle of the Slave," representing St. Mark appearing suddenly from heaven to free a Christian slave condemned to the torture for worshiping at the shrine of the Saint.

"It is impossible to give an idea of its richness and glow of color. If seen through the inverted end of an opera glass, the picture blazes like an array of precious stones."

Tintoretto's paintings in the Doge's Palace include "Bacchus and Ariadne," which Ruskin calls one of the noblest of paintings, and "Paradise" which is the largest oil painting in the world, measuring thirty feet by seventy-four feet, and containing over five hundred figures. Symonds called it "A tempest of souls whirled like Lucretian atoms or gold-dust in sunbeams."

PAINTERS OF THE DECADENCE

AT THE close of the sixteenth century, Italian art had become feeble and mannered. The great masters were dead, and there was none to succeed them. The age of imitation had set in. The imitators were divided into three classes, the Mannerists, the Eclectics, and the so-called Naturalists. "It seems perfectly apparent in their works" writes Van Dyke, "that they had nothing of their own to say, and that they were trying to say over again, what Michelangelo, Correggio, and Titian had said before them much better."

Of the Mannerists, painters who imitated chiefly Raphael, Michelangelo, and Correggio, Vasari (1511-74), is most notable, not because he

painted well but because he wrote the "Lives of the Painters," from which much of the knowledge of the times is drawn.

The Eclectics whose modest aim was to combine the excellencies of all the great masters, were led by the brothers Carracci. They succeeded in producing conscientious, uninspired work. Among the other Eclectics were Domenichino (1581-1641), remarkable for a certain dignity of style; Guido Reni (1575-1642), famous for his "Aurora"; Guercino (1591-1666), whose "Guardian Angel" Browning made the subject of a poem; and Sassoferrato (1605-85) and Carlo Dolce (1616-86), whose works ooze sentimentality.

The Naturalists sought to imitate nature, but they never acquired simplicity of treatment. Their work was for the most part exaggerated and artificial. The most noted members of the school were Salvator Rosa (1615-73), and Ribera, a Spanish artist.



BEATRICE CENCI
GUIDO RENI

SPANISH PAINTING

THE history of painting in Spain naturally divides itself into three periods. We find nothing in Spain but miniaturists, *i. e.*, painters of illuminated manuscript, imitators of the Italian and Flemish masters and naturalists, such as Theotocopuli and El Greco, until Velasquez, who seems to have produced his first compositions in the second decade of the seventeenth century. Murillo was born in 1618, and was, after Velasquez, the founder of the Andalusian and Spanish school of artists. Throughout the seventeenth century this school flourished with unimpaired vigor, but in the eighteenth century a rapid decadence set in, and Spanish art reached its lowest ebb under Raphael Mengs, whom Charles III. appointed superintendent of Fine Arts at Madrid. The result of this royal attempt at revivifying Spanish art was merely a crop of mediocrities, such as the two Bayeux. In 1775 appeared Goya, who, although he had studied in Italy, professed to be a disciple of Velasquez, and a determined adherent to the Spanish school of *genre*. Since the day of Goya, the Spanish artists, including Madrazo, have drawn all their inspiration from Paris, and have shown themselves little more than mere mimics of Delaroche, Gérôme, and Meissonier. This is the present condition of art in Spain, as may be seen from a visit to the gallery of Modern Painting at Madrid. Mariano Fortuny, whose works are well known in New York, and Zamacois, are clever draughtsmen and skilful colorists, but

they are scarcely to be called Spanish painters, so entirely do they show themselves slaves to France in their peculiar dexterity of handling and ostentatious virtuosity.

It may, however, be useful in elaborating this sketch, to mention the painters, one by one, who have made Spanish art famous. But we must premise the remark that Spain was very much handicapped in her early history by the presence of the Moors in the fairest of her provinces. Art in Europe during the sixteen earliest centuries of its existence was the handmaid of religion, *i. e.*, of Christianity. While the Mohammedan code forbade the representation of the human form in the decoration of a place of worship, Christianity, from the days of Justinian, encouraged the wall-painting and mosaic work which depict the great scenes and personages of Bible story. But Spain was too busy, from the eighth century onward, with fighting the Mussulmans to pay much attention to those arts which require for their successful cultivation that wealth which comes only with peace. What art Spain possessed during the stormy period of her history was imported from Flanders, France, and Italy. This can be plainly seen from the illuminations preserved at the Escorial, and in the Academy of History at Madrid. The work is foreign, Byzantine in its most primitive form, but in its highest development it recalls the work produced by the miniaturists of Clermont and Rome. There is shown at Seville, however, a painting of the "Virgin and Child," which may be of Spanish production, and evidently dates from the fourteenth century, but the Greek or Byzantine character of the picture points to a foreign inspiration.

BARTOLOMEO VERMEJO (1490-)

IN THE Cathedral of Barcelona is an early Spanish picture bearing the above name and date. It represents such a *pictà* as that of Michelangelo — the Virgin Mother supporting the dead Christ on her knees; by her side is St. Jerome, wearing the hat and *capa* of a Cardinal. Vermejo was evidently a pupil of the Flemish or Dutch masters, and his hardness of treatment, angularity of drapery, and general coldness of coloring recall Holbein or Dürer. Very much in the same style is the picture in the town hall at Barcelona which represents the magistrates of the town, in the middle of the fifteenth century, kneeling before the Virgin; they are accompanied by their patron saints, and the whole conception and treatment of the work reminds one of those "windows of presentation," as they are called, so common in private chapels in French cathedrals. The date of the work is 1445.

ANTONIO DEL RINCON (1446?-1500?)

ALTHOUGH the Catholic sovereigns, Ferdinand and Isabella, made many efforts to foster art, and a painter was a member of the royal suite

at the siege of Granada, the only name of even slight importance as an artist, during their reign, is that of Antonio del Rincon, who left several royal portraits and seventeen panels of an altar-piece, representing scenes from the life of the Virgin. He appears to have been a mere imitator of Italian masters, especially of the school of Florence, where he learned his art.

PEDRO BERRUGUETE (1450-)

BERRUGUETE is a Spaniard of the Venetian School, if we may be permitted to use the expression. In the Prado Gallery at Madrid there are eight or nine of his pictures, in which are illustrated the lives of St. Thomas Aquinas and St. Peter. They are quite mechanical in execution, and the treatment is so conventional that nothing appears to distinguish them from hundreds of similar votive canvases produced north of the Pyrenees or south of the Alps. His "Auto de Fe," in the Prado Gallery, is a hideous realistic scene full of pious horror.

ALONZO BERRUGUETE (1480?-1561?)

THE son of Pedro Berruguete was a better artist than his sire. Returning in 1520 to Burgos from the studio of Michelangelo, this great artist, who, like his master, was sculptor and architect as well as painter, deepened in Spain the influence of Florentine draughtsmen and colorists, but made no attempt to develop the native genius of Iberian art. Perhaps his versatility hindered his attainment of great eminence as a painter, for strange to say the "Auto de Fe" of the father is more widely known than any canvas of the much more accomplished son.

The successors of Ferdinand and Isabella were munificent in their patronage of artists, and the Prado Gallery at Madrid bears witness to the taste and generosity of Charles V., Philip II., and Philip III. Rubens and Titian are magnificently represented there, witness "The Jardin d'Amours" of the former, and the portrait of Charles V. and the "Venus" of the latter. Philip II. lavished the funds of his treasury upon the painters of the Escorial frescoes, poor as these in many cases were. But it took a long time for a native school of painting to rise among the Spaniards, who had been soldiers and adventurers, from the days of Hannibal to those of Pizarro, rather than cultivators of the fine arts.

VELASQUEZ (1599-1660)

THE first, and in many respects the greatest, painter of the native Spanish school, Diego de Silva y Velasquez, was born in the fairest province of Spain, and in its fairest city. Seville is the Florence, as Andalusia is the Tuscany, of Spain. In a genial climate, among the most beautiful scenery, and the most gay and cheerful population of the

peninsula, the young artist found ample inspiration for original work, and took as his models his own countrymen, and as his subjects the incidents of their lives. In his "Los Borrachos" (The Drinkers), in the Prado, he is seen at his best as a portrayer of the Andalusian peasantry, half Moor, half Gypsy. For it is only in the Prado at Madrid that the full power and versatility of this painter can be understood; there are fifty of his pictures, including his "Crucifixion," in this gallery.



THE DWARF
VELASQUEZ

Velasquez appears as the genuine Spaniard, sympathizing with the simple pleasures and occupations of the poor, lavishing the skill of his marvelous brush on such monstrosities as the dwarfs and buffoons of the court, and then painting a portrait, such as that of Martinez Montañes, which absolutely transfixes the attention by its living expression, and nobility of gesture. The hands of Velasquez's portraits are as striking as the horses, whose arched necks are copied from the heavy-shouldered half-breed, Arabians which still step through the streets

of Seville. In his high historic mood he is at his best in his "Capture of Breda," which is worth a journey to Madrid to see — the Spanish charger from which the general has just dismounted, the Spanish infantry, the grace of Spanish chivalry, not yet trampled out by Philip II., are all reflected in the natural, direct, and vivid ease of the master's best style. As a religious painter, Velasquez thought for himself, and his "Crucifixion," in which the long hair of Christ is made to veil his face, is one of the most affecting pictures in the world, devout without superstition, and realistic without the slightest element of the revolting.

In Velasquez a new style of *genre*, of history, of portrait, was developed, and Velasquez continues to be, like Constable in England, and Meissonier in France, one of the most potent guides and inspirers of European art in general. There are epochal painters and epochal pictures; the occurrence of such phenomena alters the history of art. Things cannot be after them as they were before them; a revelation has been made, Jonathan has tasted the honey and his eyes are opened. "The Tapestry Weavers" of Velasquez is such a work. We see in it the ideal of the *genre* picture, and the supreme perfection of workmanship in the treatment of a subject the very choice of which opened a new world in art. The color scheme is amazing, the grouping natural, and the values so arranged as to throw into wonderful relief the figures in the foreground. The elements of the picture are simple — a group of weavers, serious, dignified, busy, and a hanging tapestry — but light, space, texture are so vivid and real in every detail, as to give

the spectator the impression that he is looking into a room where weavers are at work on a mimic pattern, while they, themselves, are living beings. The picture has suggested thousands of imitations, and its motif is reproduced in the Algerian scenes and Spanish interiors of succeeding artists, but Velasquez's masterpiece remains unapproached and unapproachable, and vindicates his claim to be called the father of modern painting in Europe.

ALONZO CANO (1601-1667)

ANOTHER Andalusian painter, who evidently worked under the inspiration of Velasquez, is Alonzo Cano, whose "Dead Christ," in the Prado Gallery, is a work which shows how Spanish painters were beginning to see with their own eyes, and to rely upon their own invention. The drawing and coloring are infinitely superior to anything produced by Cano's contemporaries at Granada. But more characteristic of a follower of Velasquez is the portrait of "The Laughing Monk," in which the gayety of the Andalusian has found expression through the brush of an artist second only to Velasquez himself.

MURILLO (1618-1682)

VELASQUEZ is chiefly remarkable for his strength and vigor and certainty of touch and handling, for his grasp of the great secrets of light and shade and his wonderful power of representing texture. A broad view of life, a manly religiousness, a keen sympathy, formed his mental disposition.

Murillo had neither the vigor nor the wide range of Velasquez. He is tender almost to effeminacy, and his set type of faces and subjects sometimes degenerates into mannerism. Yet he developed religious art in Spain on distinctly Spanish lines, and his Madonnas are neither those of Botticelli, nor those of Raphael; much less do they show any Flemish affinities. They are distinctly Andalusian. The beautiful picture in the Prado, of the Holy Family, in which a dog is introduced, is full of a naïveté and playfulness unprecedented in Christian art.

The coloring of Murillo is rich and harmonious, and the sunlight of southern Spain is never absent from his canvas, in which the dark-eyed



HOLY FAMILY
MURILLO

and dusky children of the south appear as Christ, Holy Mother, Baptist, Angel, or Beggar Boy. All of these Spanish painters of the seventeenth century seemed to have appreciated the beauty of the human hand, and Murillo is also noticeable for the grace and freedom with which he paints the bare foot. "The Adoration of the Shepherds," and "The Conception" are sweet, tender, and fanciful, and yet suggest the coming of a decadence in which the virile directness and simplicity of Velasquez should be things of the past.

JOSE RIBERA (1588-1656)

RIBERA is the Fuseli of Spanish art, an imitator of Michelangelo, without the restraint or strength of the Tuscan. He was a personal friend of Velasquez, but possessed neither his generosity, insight, nor human sympathy. His picture of the flaying of St. Bartholomew is painted in his natural vein, for he loves to depict suffering—witness his Prometheus, a gory and revolting canvas. But he is sometimes strong and imaginative, as in his "Jacob's Ladder," in which the wild scenery seems to be borrowed from the passes of the Sierra Nevada. Ribera is a narrow mannerist, often hasty in his drawing, and in this respect, as well as in his tendency to exaggeration, he bears some resemblance to the French Doré.

MARIANO FORTUNY (1838-1874)

WHAT shall be said of the modern school of Spanish painting? Perhaps it would be true to say that there is no Spanish modern school. Fortuny was trained at Rome, and seems to have clung to the group of French painters, who sojourned there. He studied also at Paris, and for his pictures of Algerian scenes, he derived materials from a visit to Morocco during the war between Spain and that country. In this work he seems to have followed closely the methods of Gérôme, with whose creations his "Carpet-seller in Morocco" and "Café of Swallows" might easily be confounded. "The Spanish Marriage" and "The Serpent Charmer" are strong and vivid in their color and grouping, and the bold, light effects, and daring contrasts of color are as effective as the matchless technique. Perhaps the most characteristic, as well as the most Parisian, of his works is the "Academicians Choosing a Model," now owned in the United States.

RAYMUNDO DE MADRAZO (1841-)

FOR three generations the Madrazo family have been artists, and perhaps the subject of the present sketch is the most eminent of the name. He has been known recently as a portrait painter in this country, and his

portraits seem sometimes to be mere "pot-boilers." Yet he is quite above the average as a *genre* painter.

Madrazo, like Fortuny, has become fascinated by, and absorbed in the French ideal of brilliant coloring, complicated detail, and sensational composition. The modern Spanish artists go far afield in their search for these elements of a dazzling picture. In the Stewart collection, sold in New York in 1899, was a picture by Madrazo which showed this absolute passion for color and effect. An interior is hung with tapestry, a woman in yellow wears an embroidered shawl, and plays a guitar, with her feet resting on an orange colored cushion; a white cockatoo pecks at the ribbons fluttering from the neck of her instrument. It is all color, intricate detail, and crowded decoration — and recalls Meissonier, Gérôme, Zamacois, all in one.

FRENCH PAINTING

NEXT to the Italians, the French have been the leaders of art in western Europe and this artistic activity has been manifested in many directions. In illuminated manuscripts, their place has been first in the world; in church architecture, ecclesiastical sculpture in wood and stone, and stained glass, they have ever held unquestioned priority. They are artistically sensitive, demonstrative, and fond of emotional expression, hence their early cultivation of the arts. Although painting was of later development in France than in Italy, the French now possess at Paris the most important school of painting in the world, whether we regard the originality of their painters, or the perennial vigor, freshness, and variety which characterize the manifestations of their artistic life. Undying enthusiasm, energy, and daring abound in the succeeding generations of Parisian artists, and almost every nation, except the German, derives inspiration from the studios and galleries of the French capital, which is crowded with young foreign painters, eager to learn some of the secrets of the French masters, and their consummate style.

While France was, during the fifteenth and sixteenth centuries, almost entirely under the influence of Italy, French miniaturists and glass painters very



MADONNA
DAGNAN-BOUSERET

early adopted a style peculiarly their own, and the elegance and lightness of their designs were only equaled by their skilful coloring. In the eleventh century, pictorial art of a rude kind was shown in such productions as the Bayeux tapestry; and wall painting in churches, especially in the crypt, as at Auxerre, was often executed with taste and vigor. We are told that King René of Anjou (1408-90) was the first Frenchman to learn painting in Italy and introduce portraiture into France. René was a troubadour and a cultivated and devout man. His portraits of himself and his wife, Jean de Laval, which were exhibited in Paris in 1878, are of great importance in the history of French art.

Another founder of the French school of painting is Jean Fouquet (1415-85), who lived and died at Tours, where Louis XI. held his strange court. Fouquet was the first man to bear the title of painter to the king of France, and many portraits of King Louis, half length, life size, were attributed to this artist, although his real profession was that of miniaturist. Fouquet was famous enough to be invited to Rome to paint the portrait of Pope Eugenius IV. Many miniatures by Fouquet are still extant. The four painters of the Clouet family also belong to Tours. The most eminent of these was Jehannet Clouet (1510-72), painter to Francis I. His subjects were history and portrait. He shows the influence of the Flemish school, especially of Holbein, while the details of his work are much elaborated. A portrait of Charles IX. by this painter was on sale in Paris as recently as 1892.

French painting reached its first prominent success in the work of Jean Cousin (1500-89), a painter who devoted himself to miniatures, portraits, and history, and also did some glass painting. His first lessons in painting were learned from the makers of stained glass, but he soon appeared as a rival of the Italian artists who were monopolizing the patronage of the French court. The importance of his place as a painter, may be seen from the testimony of the advocate Taveau, who wrote in 1592 a short time after the death of Cousin: "Jean Cousin, a native of a village called Soucy, in the neighborhood of Sens, a painter of a pleasing and excellent talent, has shown by the beautiful paintings which he has left to posterity, the skill of his hand, and has made known that France may boast that she yields in nothing to the refined genius that has existed in other countries. He has executed painted pictures that are very ingenious and artistic, that are admired by all experts in that art, for the perfection of their execution, in which nothing is wanting. Besides this he was skilful at sculpture in marble, as is sufficiently proved by the monument of the late Admiral Chabot, in the Orleans Chapel of the monastery of the Celestins, in Paris, which he has made and erected, and which shows his excellent craftsmanship as a worker in stone. But he was not satisfied with proving what he was by his works in painting

and sculpture; he also wished to communicate to posterity that which was excellent in his art. He left in writing a book on Perspective, printed at Paris in the year 1560, by Johan Voyet, which is a directory for painters, to enable them to represent in pictures, by geometry, all drawings of palaces, houses, and buildings, and things which can be seen on the earth, whether high or low, by foreshortening, according to the distance from which they are seen. To this book he added the figures necessary to the understanding of it, which he had drawn with his own hand, on blocks of wood. Another book, also printed, is on the foreshortening of the members of the human body in the art of painting. He died richer in renown than in the mercenary profits of success; gain, he neglected all his life, even as all men of refined minds, who profess the arts and sciences, have rarely stopped to consider it."

Many fine stained windows in the Cathedral at Sens are the work of Cousin, and in the Louvre is to be seen a "Last Judgment" of his, while his miniatures are to be found among the treasures of the Bibliothèque Nationale.

Three painters, brothers, named Le Nain, appeared at Laon in the seventeenth century; in 1648 they were recorded as original members of the Academy of Painting at Paris. They were designers and colorists of great freshness and originality, and as they all painted in the same manner, it is impossible to distinguish the pictures of one brother from those of the others. They delighted in painting dark interiors, perhaps the cell-like cave dwellings of the Laon peasantry, hewn out of the cliff-side, and the dark-featured, melancholy peasants. The style of the three Le Nains is realistic and earnest, and they may be reckoned as belonging to the same class in their style and choice of subjects, as Van Ostade in Holland and Wilkie in Britain.



Simon Vouet (1590-1649) was one of three brothers, pupils of their father, Laurent Vouet. Simon was assisted in his studio by his brothers, but he alone secured any acknowledgment or success as an artist. He is a significant figure in the history of French painting, because he introduced into France the grand Italian style, which was eventually so completely nationalized by the Poussins, Le Sueur, Lebrun, and Mignard. After a highly successful career, Vouet died at the age of fifty-nine, his last years being much embittered by the insane jealousy inspired in him by the rising reputation of Nicolas Poussin, (1593-1665).

Nicolas Poussin was a painter of history, portraits, landscapes, and mythology. He had studied at Paris under Noel Jouvenot de Rouen and

Quentin Varin; he afterward visited Rome, where he eventually died. It is indeed from the antiquities in and about Rome, and from the scenery of Italy that Poussin derived his inspiration. He is the best representative of the classical school of French art; he loves to paint idealized landscape, to collect on his canvas groups of ruddy Bacchanals, to depict Pan and the gods, in the midst of mellow-lighted and enchanting scenery. His style is always cheerful, correct, and dignified, and his pictures exquisite in academic learning and finish. Nicolas Poussin marks an important epoch in the art history of France.

Medievalism had now passed away; classical romanticism had set in. The landscape had become recognized, not as Constable recognized it, as something to be faithfully transcribed, but as a phase in external nature affording materials, which fancy might arrange in pleasing, though not always truthful, combinations. Vouet's work was carried on by Poussin, but it was advanced and improved; Flemish models were rejected, and out of the imitation of the grand Italian style there emerged a genuine French school, which found its highest example in Claude Lorraine—(1600–82), whose principal excellence is his soft and tender coloring, by which natural scenery is idealized. In his drawing there is little attention to detail, and he avoids taking as subjects the sterner and more rugged aspects of nature. Undoubtedly he inspired Turner with some of his best conceptions, and as a colorist, if he was equaled, he was never excelled by the English master.

There were many painters during the reign of Louis XIV. who received high honor and emolument from the liberal patrons of the arts. Among these Lebrun, Le Sueur, and Mignard are conspicuous. Charles Lebrun (1619–90) was, as we have seen, a pupil of Simon Vouet, and was also at Rome with Nicolas Poussin, from whom he received many proofs of friendship. Returning to Paris in 1648, he was introduced to the king by Mazarin, and made "Premier Peintre de la Cour." In 1662 he was ennobled, and appointed superintendent of the manufactory of tapestry of the Gobclins, which Louis XIV made into a royal establishment. His enthusiasm, energy, and industry were inexhaustible, and he induced the king to found a school for French students at Rome; but it would be absurd to call Lebrun a great painter. He composed well, and his works are full of fancy and imagination, but he lacked the great color qualities of the Italian school, and his prosperity seems to have spoiled him, so that he relaxed care and study in his drawing, which is often flabby and feeble.

Eustache Le Sueur (1616–55) was a greater painter than Lebrun, with whom he had been a fellow-pupil of Simon Vouet. He has been called the French Raphael, for he painted many sacred subjects in a noble style. He never left France, and never won the honors and popularity

attained by Lebrun. An unfortunate duel, in which he killed his antagonist, drove him to take refuge in the Monastery of Les Chartreux, where he painted six pictures on subjects taken from the life of St. Bruno. These pictures constitute his greatest claim to renown. In this monastery he died, in his thirty-ninth year. Although his coloring, like that of other pupils of Simon Vouet, was neither rich, harmonious, nor transparent, Le Sueur must be looked upon as one of the greatest painters France has ever produced. Pierre Mignard, the third famous painter of Louis XIV's time, was sometimes regarded as the rival of Lebrun. He resided twenty-two years in Italy, and on being recalled to France by Louis he was loaded with honors. On the death of Lebrun, he was made First Painter to the king. He painted portraits of almost all of the royal and famous people of his day. He was a better colorist than any other artist of his time, and was graceful and tasteful, but floridity and artificiality affected his style, which is sometimes strained and theatrical. But what must have been the difficulties of a painter who was called upon to execute a portrait of Louis XIV, larger than life and arrayed in a Roman dress!

French artists early took up the painting of battle pieces, which have been among the most popular productions of the brush down to the day of Meissonier. Perhaps the first of these war-painters was Jacques Courtois (1621-76). In order to become acquainted with actual scenes of warfare, Courtois is said to have gone to Italy and joined the French army, in which he served for three years. He has never been excelled as a painter of battle pieces, and such pictures as "Cavalry Fight Near a Town," "A Retreat," "The March of an Army," are full of movement, fire, and real genius.

His use of vermilion as a ground has unfortunately caused some of his works to fade and blacken. Courtois was accused of poisoning his wife, and took refuge in a Jesuit monastery at Rome, where he died. In his retirement he began to paint religious subjects, but with only poor success.

The most important contemporaries of the above-mentioned painters were Jean Jouvenet (1644-1717), and Jean Baptiste Santerro,



PIC-NIC
WATTEAU

through whom French painting made advances in grace and coloring, but scarcely in strength and originality.

This grace and delicacy reached a high pitch in the works of Antoine Watteau (1684-1721), the greatest *genre* painter that had yet appeared in France. He began in 1722 as a painter of "Fêtes Galantes," and improved his coloring by studying Rubens in the Luxembourg. He attracted attention by his "Un Depart de Troupes," and continued his military subjects with increasing success. His skill in drawing, the grace and strength of his human figures, his taste in the arrangement and color of draperies, and the various accessories of a scene, showed him to have been an artist who had started French art on a career in which it was to achieve some of its most brilliant triumphs. His touch was clear and light, and has scarcely been excelled by that of the most accomplished of French *genre* painters. No one before had painted high society as Watteau did in "The Minuet de la Cour," "A Garden Fête," and "Card Party at a Masquerade." He did for the court and the world of fashion what had never been done before, and indicated his claim to the title, which he assumed in 1717, of *Peintre des fêtes galantes*. He was in short the real founder of French *genre*, as Courtois was of the war picture, and Poussin of the landscape.

Jean Baptiste Greuze (1725-1805) seems to have been the direct successor of Watteau, though his principal subjects were children and young girls, whom he depicted with exquisite grace. François Boucher (1703-70) belongs to the same class; but he also aimed high as a historical painter. A noted pupil of Boucher was Jean Honoré Fragonard (1732-1806), who took the Grand Prix de Rome in 1752, and whose large picture, "Ceresus et Callirshoe," won him a place in the Academy in 1765, and was reproduced in Gobelin tapestry by the king's command. Fragonard, however, delighted particularly in gay and festive subjects, and soon abandoned the serious historical style. His "Fête Champêtre," "Seduction," and "Premier Baiser" are typical pictures, and distinguish him as one who specializes the *genre* topics common to Watteau and Greuze.



HEAD OF A GIRL
GREUZE

But French painting suffered a serious setback through the incoming of the sham-classic style, as represented by Jacques Louis David (1748-1825). The ancient Roman Republic had special attractions for some of the keenest and brightest minds of France as she entered, at the end of the eighteenth century, upon the conflicts of the Revolution. David's "The Oath of the

Horatii," and "Brutus" were very popular. Cold, spiritless, and stiff with sculpturesque dignity, his classic pictures are unillumined by a single spark of sympathy or imagination. He is the typical Academician, and French painting languished under the tyranny of his example. The most valuable of his works that survive are his portraits, especially those of Napoleon, who had appointed him his First Painter. David's historical pictures of events which occurred during the First Empire are also highly interesting.

Pierre Paul Prud'hon (1758-1823) was a painter who must be classed with the classic school of David, although he was far superior to that painter in color and power of expression. During the fury of the Revolution he supported his family by the sale of the many drawings and vignettes which fell so easily and in such perfection from his hand. His fine work in one of the ceilings of the Louvre, "Diana Imploring Jupiter," is highly spoken of by Delacroix, undoubtedly an excellent critic. "Prud'hon shows his real self in every part of the picture — in the noble bearing and lightness of the goddess, in the learned composition, and in the beauty of the distance, in which the gods of Olympus appear surrounded by a luminous atmosphere. All these are the work of a perfect master." Prud'hon is sometimes spoken of as "The Correggio of France." Among his most celebrated portraits is that of Talleyrand.

The architectural painter scarcely appeared in France before François Marius Granet (1775-1849) created a furor by his "Choir of the Capuchin Monastery," of which he was induced to make fifteen copies, with variations. The highest honors and decorations were heaped upon him by Louis XVIII., who made him Conservator of the paintings in the Louvre. Granet excelled in church and monastery interiors, but also was successful in history and landscape.

Jean Auguste Dominique Ingres (1780-1867) was a pupil of David, but improved upon the style of his master. His strength lay in his faultless drawing and in the smooth, washlike manner in which he spread his colors. He was one of the most remarkable painters of the modern school, and his influence, as Superintendent of the Academie des Beaux-Arts, had a wide-spread effect upon European painting.

Between the years 1714 and 1789 there lived in France a somewhat mechanical landscape painter, Claude Joseph Vernet, who produced a series of paintings, illustrating the principal seaports of France, and their forti-



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AN OLD MONARCH
ROSA BONHEUR

fications. His son became the second great war painter of France, and is remarkable as the most brilliant, if the most theatrical, illustrator of the Napoleonic campaigns, and the finisher of the work begun by David. The vanity of Bonaparte was a motive which furnished a large element in his success, and it was the work of Antoine Charles Horace Vernet (1758-1836) to feed and gratify this vanity. He drew his horses from nature, and his sketches from Napoleon's Italian campaign brought him prosperity. His largest picture is "The Battle of Marengo"; and Napoleon was so delighted with this painter's elaborate canvas, "The Morning of Austerlitz," that he gave him the Cross of the Legion of Honor.

But religious painting has never been dead in France, and among those who seemed to reflect in Paris the spirit of the English pre-Raphaelites, Hunt and Rossetti, was Ary Scheffer (1795-1858), who, beginning as a *genre* painter, afterward developed into an imaginative illustrator of Dante and Byron, and ended in the region of religious mysticism, with such remarkable pictures as "Augustine and Monica," and "Christus Consolator." Although Scheffer was of German extraction, his work was produced at Paris, and under French influences, and we can trace in many contemporaneous and succeeding French painters the line and tendency that distinguished his work. He was a draughtsman of singular power and refinement, and gave to the French school, by his example of German thoughtfulness and spirituality, the element which is conspicuous in the works of Delaroche and Bastien-Lepage.

Paul Delaroche (1797-1855) was best known as professor of painting in the Ecole des Beaux-Arts and for his pictures illustrating English history.



BULL, VAN MARCKE

He was a consummate master of his art, according to modern standards, and his achievements were only limited in grandeur and power by the range of his fancy and experience. He reached his highest point of imaginative creation in his "Calvary" (1853), and "The Floating Martyr," but "The Finding of Moses" is perhaps a production which is less open to the charge of strain and sensationalism.

Theodore Guericault (1791-1824) was a war painter who is considered to be among the first to break away from the classical and to adopt the romantic style. It seems as if the French had almost anticipated the pre-Raphaelite movement in England by their newborn romanticism, except that the English school inaugurated a change rather in manner than in subject. Millais continued to

repeat the common motive of English *genre*, and Rossetti and Hunt were painters within a range familiar to the history of British art.

Guericault was a painter who trusted his own eyes, and was born at Paris before his time. The storm of angry criticism roused by his "Radeau de la Méduse," exhibited at the *Salon* in 1819, drove him to exhibit it in London, with great success. His military pictures were equally unsuccessful in pleasing his countrymen, but since his death his works have been in the study of many artists to whom his knowledge of the human form, and his sense of the pathetic and heroic in modern life, have proved eminently inspiring.

An associate of Guericault, and like him an artist of great influence in forming the style of French painting, as it exists to-day, was Eugene Delacroix (1799-1863). In his revolt from the conventional classicism of the day, and his search after fidelity to nature and sincerity of sentiment and emotion, he exposed himself to the ridicule and persecution of the art critics. The Baron Guérin, a pupil of David, had been his master, and led the outcry against his work, and the religious mystic Scheffer, his fellow-pupil, was equally opposed to him. The dash and power of the bizarre Delacroix triumphed, however, over all opposition, and as Professor of Painting in the *Ecole des Beaux-Arts*, where he succeeded Delaroche, he obtained eventually an opportunity for propagating his views, which really proved the salvation of the painter's art in France.

The middle of the last century saw the rise of a new school in French art which has a parallel influence with that of the pre-Raphaelite Brotherhood in England. One feature of the English movement had been the minute attention to detail which characterized a pre-Raphaelite picture. In some of the early pictures of Millais, every leaf and blade of grass in the foreground seemed to have a distinct and separate treatment. The impressionists undertook to paint what they saw with somewhat similar attention to detail; and in the works of such an artist as Jules Bastien-Lepage (1848-84) we can discern traces of pre-Raphaelite feeling. One of his greatest works is his picture of Jean d'Arc in the Metropolitan Museum in New York. A careful study of this painting is the best way to understand the relations between the two movements in French and English art to which we have referred.

An equally original and daring impressionist is Alexander Gabriel Decamps (1803-60). This artist studied alone and acknowledged no master. He traveled far and wide in Spain and in the East, and most of his pictures are bold and dazzling representations of foreign, principally Oriental, scenes and people. His "Sancho Panza," his "Turkish School," his "Soldiers of the Vizier's Guard" are remarkable for coloring, drawing, and vivid effects of light and shade. Decamps has had a host of imitators. The taste for the bizarre and novel effects of Oriental life, in its buildings, costumes, and physiognomies, was extended at Paris through the influence of the Spanish painter Fortuny, whose pictures furnish powerful examples of this class of *genre*.

Jean Louis Ernest Meissonier (1813-91) was in many respects the greatest of *genre* and war painters of the century. Strong in dramatic characterization, powerful in drawing, and minute in detail, his military scenes are realistic to the highest degree, and the uniforms of his troopers correct to a button. His pictures of the Napoleonic era are especially noteworthy, the greatest of them being "Friedland of 1807," in which every detail is put in with pre-Raphaelite clearness and exactitude, and the green wheat trampled under the hoofs of the cavalry is painted almost blade by blade.

A more spiritual, and perhaps more intellectual group of painters is to be found in the Barbizon School, as represented by Theodore Rousseau



LANDSCAPE WITH NYMPHS
COROT

(1812-67); Jean François Millet (1814-75); Jean Baptiste Camille Corot (1796-1875). These men were landscape painters or idyllic painters, *i. e.*, they devoted themselves to country scenery or poetic incidents in country life. It will be remembered that the English landscape painter, Constable, received his first recognition in Paris, and the French artists soon afterward applied themselves to adopt his principles in painting the various phases of external nature. Corot is a direct product of the English landscape school, and his foliage and skies are drawn and painted exactly as Constable professed to draw and paint the banks of the Stour, or the

coppices of Suffolk. The Frenchman has perhaps put more sentiment and feeling into scenery than Constable would have found there, and the tender melancholy which suffuses much of his work is foreign to the simpler and more robust nature of the English master. But the breadth and delicacy, the unity of impression, and the harmonious coloring of his canvas, recall some of Constable's finest work. Corot has also painted many striking figure pieces, such as "Homer and the Shepherds," "Macbeth," and "The Flute Player." Rousseau was a landscape painter only, and drew most of his inspirations from scenes in the forest of Fontainebleau. After years of neglect, his determined efforts at winning his countrymen to an appreciation of landscape effects in local and familiar scenes were successful; and he obtained the recognition of a first-class medal at the *Salon*. He received other honors, but what was of most importance, his pictures were appreciated and sold. The principal qualities of his many pictures—for he was a prolific artist—are the fine forest effects, under various degrees of daylight, and at various seasons of the year. He painted direct from nature, living almost like a recluse at Barbizon, near Fontainebleau.

Here also lived a painter who was even more an idyllic than a landscape painter. This was Millet, whose pictures of peasant life have given him just celebrity, and his "Angelus" has a world-wide reputation. The popularity of the Barbizon school indicates the fact that the French have given up forever that fatal devotion to the so-called classical style from whose advocates Theodore Rousseau suffered first persecution, and then neglect, for some twelve years of his early artistic life. There is something Wordsworthian in the manner in which Millet exalts peasant life into a region of spiritual sublimity.

By the attitude its representatives took toward nature, the Barbizon school protested against several degrading tendencies in modern French art, the chief of which were affectation and superficiality. The affectation of the classic manner, as it survived from David and Ingres, did much, up to the middle of the last century, to blight and cripple genuine artistic development. The academic authorities were disinclined to recognize a young artist who had not painted a classic subject in a classic manner. The beautiful landscapes of Rousseau were rejected because they were not produced in the manner of Claude, or even Poussin; because there were no nymphs dancing round an altar in their foregrounds, and no pillared temple lighted up by the sun in their backgrounds. But by and by the landscape painters of Fontainebleau impressed critics with a new idea of the beautiful in nature. They brought out in their idyllic scenes the spiritual features of peasant life, the human dignity of labor, and the possibilities suggested by life in the field and furrow. A critic has well said, speaking of Millet's "Angelus":—

“The secret of Millet’s greatness as an artist, apart from his technical excellence, which is to be considered separately, may well lie in his perfect, if unconscious, apprehension and exemplification of the above truth; *i. e.*, the sympathetic union of man with nature; for in nearly all his pictures, and *in all his greatest*, there is to be found this union between man and nature, between the physical fact and the emotional experience, of which I have been speaking. To take an actual human being engaged in some ordinary vocation of his or her daily life, and to weld together the personality, the action, and the surrounding world, is what this artist did to perfection. Just think for a moment how significant is the achievement when, for the first time in the history of Art, a painter is able to take such a subject as sowing, or gleaning, or fetching water from the well, and render it so impressive, so generic, so monumental that we not only forget the thousands of pictures which have dealt with similar scenes, but that we feel every future rendering must, in so far as it be good, partake of imitation! This is indeed Art, the one true Alchemy possible to a man, the philosopher’s stone by which each commonest

thing may be transmuted into the golden ore of beauty and significance.

“I have said that the sentiment of this French idyllist was far more English than Gallic, but it would probably be truer to define it as being un-Parisian. For English painting, at least English idyllic painting, would scarcely have risen to the impersonal view of the peasant which Millet held; entire deference to the squire and his lady, not even yet quite eradicated from the mind of the English lower classes, is hardly consistent with this representation of the dignity of labor which Millet showed us so persistently, and in the truth of which he believed to the uttermost. If we look at ‘The Angelus,’ for instance, a little closely, we can hardly fail to be struck by the self-possession, the self-sufficiency, in the good sense of the word, of the two figures. And though we allow in England that a laborer may be picturesque, may be healthy, even may be cheerful, we hardly allow, as far as our art is concerned, that he may be unconscious that he is a laborer, and may forget, even in his prayers, the



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THE SOWER
MILLET

position in which it has pleased God, and the customs of his country, to place him.”

But the Barbizon school and its followers protested by their work against another and a more dangerous tendency of French art, and that is its superficiality. The French school of painting has always been in danger of sacrificing everything else to perfection in handling and execution, and flawlessness in technique. When we say that Meissonier could paint to perfection the button of a dragoon, we sum up almost all that can be said about his pictures. This superficiality is satisfied when a new and dazzling effect has been produced, and Oriental scenes and costumes are eagerly sought for to serve as problems of color and light, to be solved by the almost incredible skill of painters who have no other aim than to perform acrobatic feats of daring technique.

On the other hand, the impressionist affects to despise what we call form, and to paint a picture out of nothing but masses of color. Outline may be a non-existent abstraction, but it is a convenient resort in separating different areas of color and in marking their proportions. But the impressionist admits neither the grammar nor the logic of the painter's art, nor does he allow a spiritual interpretation of common objects and scenes. The Barbizon school insists on two things: First, a close adherence to nature, with a power of selecting the moods of the landscape and of the people to be painted; second, the interpretation of the spiritual feature in landscape and life, by the power of idealism. For the Barbizon school is a school of idealism, and avoids the gaudiness and the nakedness of realism, the shallowness of impressionism, and the affectation of classicism. Its effects have so far proved salutary, and a new life and impetus have been given by it to pictorial art throughout the whole civilized world.

It is somewhat surprising to see in modern French art a great and increasing number of religious pictures produced every year. The sentimentalism of many of them is more conspicuous than their depth of religious feeling, but the production of such paintings cannot fail to subserve the interests of piety and morality among the people. On the other hand, the sensuousness of a class of pictures produced by the hundred in Parisian studios is noticeable as pointing to a decadence. Naturalism, in which things most revolting are painted to the life, as if there were no fair and foul, no good and evil, in the imitative arts, is also rampant. But these are merely features in the exuberance of artistic life on the banks of the Seine. Everything is possible, for everything is attempted in the domain of French painting, but only the best is welcomed by the world, and destined to immortality; and among the best are to be found the great landscapes of Rousseau and Corot, and the exalted idyls of Millet.

The paintings of the Barbizon school have found eager buyers among the wealthy connoisseurs of this country, and the finest picture of Millet, "The Angelus," is owned in the United States. Corot is almost equally popular, and there are few American picture-buyers who do not count among their choicest treasures some landscape, great or small, from the brush of this master.

The gallery of the Luxembourg forms a permanent exhibition of those modern paintings which have been purchased by the French Government; the gallery of the Louvre is mainly devoted to the paintings of the old masters. The Louvre as a whole is a palace which was begun by Francis I., in 1541. A greater part of the interior has been occupied since 1793 by the museum, which includes not only the vast galleries of paintings, but many halls and rooms devoted to ancient Greek and Roman sculpture. Every important city in Europe has its picture gallery, and it is well to remember a few of the most famous. That of St. Petersburg, Russia, is called the Hermitage. It is a palace founded by Catharine II., but rebuilt in the nineteenth century especially for a museum. The style of the architecture is neo-Greek. The entrance porch is supported by ten colossal human figures, and the roof of the great hall rests on sixteen monolithic columns. Besides the gallery of painting, the collections include ancient sculpture, Greek jewelry, and textile fabrics. The National Gallery, London, was founded in 1824, and the present building on Trafalgar Square was opened in 1838. Besides its important collection of the old masters, it contains a very complete collection of the British School of painters, and a magnificent Turner collection.

The Dresden and Berlin galleries are also notable for their collections of the old masters; the chief treasure of the former is the Sistine Madonna of Raphael. The Uffizi and the Pitti galleries are in Florence, and contain more masterpieces than any other galleries of Europe. Both are Renaissance palaces, situated on opposite sides of the Arno and connected by a covered way over the Ponte Vecchio. The Palazzo Pitti, begun in 1435, after designs by Brunelleschi, is of massive architecture, and contains besides its picture gallery, suites of royal apartments. The Pinakothek, the Greek name for picture gallery, is the specific name for the two galleries of Munich. The gallery of Milan is called "The Brera"; that of Venice "The Academy." Rome has several famous galleries; the Vatican and the Borghese being prominent among them. The chief gallery of Madrid is called the Museo del Prado, or more frequently "The Prado." It excels in masterpieces of Murillo and Velasquez.

BRITISH PAINTING

IN THE time of Augustus, when the Greek and Roman cities of the Mediterranean had the porticos of their public buildings and the halls of their dwelling houses adorned with such exquisite paintings as are seen in the figures and landscapes at Herculaneum, Britain was looked upon as the end of the world, a place shrouded in insular barbarism. This thought may help us to understand how far behind in the race of artistic excellence the western and northwestern nations of Europe were, in comparison with such regions as Tuscany, which had known the fine arts before the founding of Rome.

The earliest traces of any cultivation of painting in the British Isles are found in connection with religious books and writings. The monks and clergy loved to decorate the initials and other portions of their sacred manuscripts with color patches, or pictures in grotesque or realistic style. They worked in a pigment called *minium* and were called miniaturists. Many of their miniatures were exceedingly rude; some are very beautiful. A very interesting specimen of the British miniaturist's art is to be found in the Alcuin Bible in the British Museum. Alcuin was a great Anglo-Saxon scholar, who, at the bidding of Charlemagne, undertook to revise the text of Jerome's version, and when he had completed the version, in the year 800, made a present of the volume to the emperor. The book is full of pictures, colored in scarlet, blue, and green, and showing much dramatic energy in the drawing. Thus, in the scene in Eden, Adam and Eve, in aprons of fig leaves, stand cowering before their Creator. A palm tree rises at their side; behind them flows a river, and the tree of knowledge stands between them and their Creator as if it had sprung up to separate them. The Supreme Being is invested with a gilt nimbus, and wears a cloak of scarlet. The serpent stands on end by the side of the palm. This, with the accompanying pictures of the volume, must be reckoned among the earliest specimens of painting to be found in Great Britain.

The illustration of sacred books was not the only use to which the ecclesiastical artist put his skill. The decoration of churches and other buildings was very skilfully and tastefully effected by means of wall painting. During the Middle Ages, the art of wall painting reached some degree of perfection in England. The English were fond of color and gilt; carved woodwork, stone moldings and figures, were alike tinted and burnished with great splendor in their churches, public halls, and private dwellings.

The most notable example of ancient English wall painting still extant is to be found in the church of the twelfth century, at Kempley in

Gloucestershire. The complete decoration of the chancel is still traceable; the figures of the twelve Apostles, of the Doom, or Last Judgment, and of the Apocalyptic Vision, are rudely outlined, and painted on a plain white ground in *tempera*, not fresco.

It is bare justice to say that in the thirteenth century, when Cimabue was decorating the shrine of S. Maria Novella, at Florence, there were religious painters in London quite as skilful and inspired as he. The paintings on the retable at Westminster Abbey, and on the walls of the chapter-house, are not excelled by contemporaneous work in any part of Europe.

In England in the sixteenth century, wall painting gave way to oak wainscoting and the invention of printing made the illumination of initials in books more and more a useless or impossible form of decoration. The church and the public hall had become adorned with stained glass windows in which the ecclesiastical artists showed themselves remarkable colorists. It was not until the sixteenth century that anything like a school of painting in portrait, landscape, and *genre* arose in Great Britain.

NICHOLAS HILLIARD (1547-1619)

HILLIARD was the first man whose name stands out in the history of English art as a portrait painter of eminence. He professed to be a disciple of Holbein. In a manuscript still extant, he says, "Holbein's manner of painting, I have ever imitated." We learn from the French author, Blaise de Vignère, that Hilliard wrote and painted with a brush made of hairs from the tail of a squirrel.

In art, Hilliard was a direct descendant of the ecclesiastical illuminators. He painted miniature portraits on card, seldom on ivory, and he had all the versatility of the Renaissance spirit, for he was appointed goldsmith, carver, and portrait painter, to Queen Elizabeth. This was no slight testimony to his skill, for Elizabeth was particular as to her portraits. The patent was extended to him by James I. and he had for twelve years the exclusive privilege of painting or engraving the royal portrait.

Hilliard imitated the coloring of Holbein and used gold foil in the decoration of his figures. Many of his miniatures, which consist of portraits of his most eminent contemporaries, still exist. He had a son, also a painter, but his principal pupil was Isaac Oliver.

ISAAC OLIVER (1556-1617)

WHILE Oliver studied under Hilliard he enlarged the field of his art, and painted history as well as portraits. His portraits are famed for the delicacy of the flesh tints, and for the general breadth of execution.

His fine miniatures of Titian's and of Correggio's "Venus" as well as his many portraits, are among the treasures of early art in England.

SAMUEL COOPER (1609-1672)

THIS eminent miniaturist was an imitator of Van Dyck, and his works have much of the freedom and strength of that master. His drawing of the human figure, however, is often inaccurate. He painted most of the great men of his day, including Oliver Cromwell, and Pepys says that he used to be paid thirty pounds for a single portrait.

Among other painters of the seventeenth century, in Great Britain, may be mentioned George Jamesone, a native of Aberdeen, a contemporary of Van Dyck, in company with whom he became the pupil of Rubens at Antwerp. He painted portraits, history, and landscapes; his portraits were remarked for their fidelity. His drawing and coloring are good, though his shadows are a little dark and patchy. His most ambitious work is an allegorical picture, "The Fortunes of Charles I." now at Cullen House, the seat of the Earl of Seafield.

Another painter of considerable merit in the seventeenth century was William Dobson, a pupil of Van Dyck. The latter introduced him to Charles I. and he was appointed court painter. As late as the last century his portrait of King Charles's dwarf, and of Queen Henrietta Maria with page and monkey, were thrown upon the market. His most remarkable historical painting is "The Beheading of St. John the Baptist," now at Hampton Court, in which he has introduced portraits of his contemporaries.

Sir Peter Lely and Sir Godfrey Kneller were the principal painters of the Restoration in England. They were both foreigners, and their effect on British art was not good. The court beauties and eminent nobles of their day still live in their canvases, which are chiefly valuable as historical records. Nell Gwynne and the Duchess of Cleveland were indeed fitter subjects for the brush of Lely than were the mythological themes which he sometimes attempted.

It was not, indeed, until the eighteenth century that the foundations of a genuine school of English painting were permanently laid. Since the day of Hogarth, Reynolds, Gainsborough, and Richard Wilson, that school has flourished with a character of its own.

WILLIAM HOGARTH (1697-1764)

AFTER the reign of the Lelys and Knellers of Charles II.'s corrupt court, it is refreshing to see a genuine Englishman step upon the stage of art, and one who was as stern a moralist as Johnson and as keen a satirist as Swift. It is quite natural that after a period in which society had reached the condition depicted in the comedies of Wycherly and Van-

brugh, some voice of indignant reproach should be raised in the domain of art. Indignation produces poetry, says Juvenal. In the case of Hogarth it produced painting.

William Hogarth, a man of the people, was so obscure in his birth that only the year and not the month of it is known. His very name, Hogarth, Hogherd, shows the humbleness of his ancestry; and in his portrait he exhibits the blunt yet kindly features of the plebeian, and the resolution of the bull-dog which stands beside its master. He owned no master in his art, but was self-taught; as an apprentice to a silversmith he learned to cut and engrave metal, and his first essays in art were made as an engraver. He had indeed a very low opinion of academic training. "Drawing in an academy," he says, "though it should be after the life, will not make a student an artist; for, as the eye is often taken from the original to draw a bit at a time, it is possible he may know no more of what he has been copying when his work is finished than he did before it was begun. There may be, and I do believe there are, some who, like the engrossers of deeds, copy every line without remembering a word, and if the deed should be the law, Latin, or old French, probably without understanding a word of the original—happy is it for them, for to retain would be indeed dreadful."

This quotation is of interest because it doubtless expresses Hogarth's opinion of those slavish imitators and mimics of Italian or Flemish artists, who do not understand or apply in original work, the manner of handling which they copy. His sturdy Anglo-Saxon common sense repudiated such methods in drawing, coloring, or handling; but it would be absurd to think that in founding a school of painting which should be essentially English, Hogarth disdained to study the masterpieces of other nationalities. There is evidence enough in his work to warrant the statement that he was a diligent student of the works of foreign painters, especially of the Dutch and Flemish. What he did for painting in England was to bring it down to common, actual life, and to invest it with a purpose, the legitimate purpose of satire, as leveled against the vice and folly, private and public, of his time.

As an artist, he early developed a powerful memory. It was said by a certain critic that Velasquez transferred his conceptions to canvas by a mere act of thought, so naturally and easily did they take form and color under his brush. It may be said that Hogarth's paintings are the picture gallery of his memory. He forgets nothing in a scene that has ever met his eye. In painting the accessories to a tragedy or comedy, he is more minute than Teniers or Wilkie. There is a tradition that he was in the habit of making sketches of a face or figure on his thumb nail; but it would be truer to say that he employed an infinitely wider page as his sketch book in any emergency, and that was his memory, upon the

tablets of which he made those minute memoranda which were to be reproduced in the endless details of his finished paintings.

Hogarth was a satirist, and his pictures, whether prints or paintings, always tell a story; and it is, perhaps, not so much the purpose of a picture to tell a story as to produce an impression. When the story of a picture is once told, the picture may be forgotten; it has given the information it was intended to convey, and we deal with it as we deal with the last paper-bound romance that we have read.

Hogarth does, indeed, shrink from no device, even the most mechanical, to make his pictures tell a story. A letter, which betrays a robbery or murder, lies on the ground beside the victim. The name of a ballad is put in to indicate the taste of another character. The most tragic scenes, where the sublime of poetic climax has been almost attained, suffer from these interpolations. Yet Hogarth painted and engraved according to the taste of the British public. He is the founder of the school which produced Wilkie and Maclise.

Nor is he deficient in some of the qualities of a great artist. He was insular and patriotic. In one of his prints he represents an ape examining with a magnifying glass the beauties of three withered stumps, labeled exotics, which he is at the same time trying to revivify by the spray poured from his watering pot. By these three dead plants, Hogarth would symbolize the three branches of the Fine Arts imported from other countries; and the caricature is justified, as well by his own Sigismunda, as by the past vogue of such men as Lely and Kneller. Hogarth has indicated his own right to be looked upon not only as a draughtsman, and a physiognomist, but also as a painter and colorist of the first order, by the series of pictures known as "The Marriage à la Mode," in which the delicacies of execution, coloring, and composition, are combined in a degree of perfection never paralleled before his time in the history of British art.

SIR JOSHUA REYNOLDS (1723-1792)

VERY different from Hogarth in his life and work is his great contemporary, Reynolds, who may justly be called the founder of the English school of portrait painting. The influence of Lely and Kneller still dominated in English art when Reynolds first opened his studio at Plymouth Dock. The insipidity and mannerism of Charles II.'s court painters had become fashionable; they were slavishly imitated, and nature was abandoned for conventionality.

The early portraits of Reynolds show traces of this Dutch or German influence, and it was not until he had visited France and Italy that his mind broadened and he began as an artist to think and act for himself. His diligence in making observations on all he saw at Rome, Venice, and

the cities of Lombardy, Piedmont, and Tuscany, proved most beneficial in forming his style. He was in his thirtieth year when he returned from his travels; and was lucky in the opportunity then presented to him of painting the Misses Gunning, the reigning beauties of England.



THE AGE OF INNOCENCE
REYNOLDS

From the moment these portraits were completed, the reputation of Reynolds was made, and a successful career was secured to him. He became a famous man, an associate of Dr. Johnson, of Garrick, Burke, and Goldsmith; he was made first president of the recently founded Royal Academy, and received the recognition of royalty in the shape of knighthood.

It is very easy to see in what the charm of Reynolds's pictures consists. He was a man of sweet and amiable disposition; he was born of gentle blood, and his even temper and conciliatory spirit is in contrast to the fiery and energetic character of his greater contemporary, Hogarth. Hence his portraits are the interpretation of beauty and youth, by a genial, frank, and sympathetic mind, directing, under Italian inspiration, the brush of a master in technique. The power and ease of handling that distinguishes the portraits of Reynolds are the result of patient study and untiring industry. But the dignity, expressiveness, charm of face, the ease and propriety of attitude, the sweetness and openness of countenance in his women and children, are in some way the reflex of his own mind. He has risen to sublimity in his greatest work, the portrait of Mrs. Siddons as "The Tragic Muse," but he is loved and remembered rather for the grace and tenderness of his "Master Bunbury," and his "Strawberry Girl," which are veritable creations, as far as such a term may be apposite in speaking of a portrait. Since his day, his style has been considered in England the standard of art in portraiture. Nor must we forget to mention the backgrounds to his figures. In these backgrounds Reynolds has managed to suggest so much landscape beauty, that one is inclined to think that had he turned his efforts in that direction, he might have proved a rival of Richard Wilson or Constable.

RICHARD WILSON (1714-1782)

RICHARD WILSON painted portraits until he was six and thirty years old; for in his day, the only function of a painter who had a living to earn was to paint portraits. They might be fancy portraits, like that which the Vicar of Wakefield and his wife ordered, or they might be authentic and literal, like those which Reynolds painted of Burke and John-

son; but portraits the public would have, and if anything else pleased them, it was caricature, the strongest and broadest. No artist thought seriously of still life or landscape, and when stage scenery was required for the theater at Drury Lane, there was not a single British artist competent to produce it, and Garrick was forced to send to Italy, where he procured the services of Zuccarelli, who painted scenery also for the Opera House.

Wilson's ultimate devotion to landscape painting was the result of a protracted course of travel, during which he made many sketches in Italy and elsewhere. While this artist might have made a good living by his portraits, if we may judge from his works in Greenwich Hospital and in the Garrick Club, he did not find his profession as lucrative as Kneller, Lely, and Reynolds, had found theirs. Wilson languished in penury and neglect for a long time, cheered only by the delight he found in the exercise of his art, and in the consciousness that he was widening the scope of painting in his native land.

As a landscape painter, Wilson is more or less of an idealist; he is a disciple of the Poussins, and rather generalizes than depicts the actualities of a scene. In this respect he is the predecessor of Turner. There is plain evidence that Wilson was complete master of technique and was capable of transferring to canvas, with the utmost breadth of treatment, the most beautiful phases of external nature. His pictures, lacking though they may be in some attention to detail, are dreams of loveliness, full of classical sentiment and poetic feeling, gleaming as they do with the silvery "light that never was on sea or land."

Wilson's place is of supreme importance in the history of British art, in that he was first to reveal to his countrymen the possibilities of achievement in a hitherto unworked field, and to show them a path by which British artists have attained an unquestioned preëminence in Europe. His pictures are mostly painted with a classical motive, as for instance his "Niobe," which is supposed to represent the scenery of Mount Siphylus. There is unmistakable grandeur in his "Campagna," his "Lake Nemi," and "On the Arno"; while an extreme example of the way in which he employed authentic features in scenery as the basis of imaginative creation is shown in his famous "Composition," a picture suggested by the scenery near Chepstow, viewed from Piercefield.

THOMAS GAINSBOROUGH (1727-1788)

THE range of Gainsborough was much wider than that of Reynolds and Wilson, and we must look upon him as the first English painter who combined in his repertoire the production of portraits, rustic scenes, and landscape. By rustic scenes is meant that class of *genre* painting in which peasant life is illustrated in its naïveté and simplic-

ity; qualities serving in a great degree to furnish what may be called the picturesque element in art. Such are the rustic scenes catalogued as "Wood Scene," "Cart and Figure," "Peasant Children," "A Cottage," "Woman and Children." In these pictures, Gainsborough set an example which was followed by numberless artists who have been the glory of their country — we may say of the European continent, for the work of Morland in England is reproduced in a profounder and more sentimental mood by the work of Millet in France. But it is as a portrait painter that Gainsborough was most valued during his lifetime; and in this department he was a formidable rival of Reynolds. It may indeed be said that he excelled Reynolds in boldness and dash, but never equaled him in delicacy. Gainsborough was a great colorist, and his "Boy in Blue" is a *tour de force* which shows his matchless skill in this particular.

Simplicity is the main characteristic in the light, almost careless, handling of this artist, who paints the booby face and slouching gait of the rustic, the ragged woodland, the clumsy horse, the cart, and the cottage door, with a broad, cheerful, careless freedom and unerring touch, which is equally capable of such splendid productions as his portrait of the beautiful Duchess of Devonshire, and his noble portrait of Colonel St. Leger. But he seems happier when he is depicting his "Shepherd's Boy in the Shower," or his "Fresh Breeze off Coast;" for Gainsborough's was an open air nature, fond of simple pleasures, of music, of country life, and, above all, inspired by a hearty love of simple

nature, in which he saw none of the wonder and mystery with which the melancholy, brooding mind of Wilson had invested it.

GEORGE ROMNEY (1734-1802)

Among the lesser artistic lights in the days of Reynolds, may be mentioned George Romney who was successful in portraiture, and yet thought himself born to be a great historical painter. He did one remarkable thing in an age when everything historical had also to be classical. He painted the death of General Wolfe, giving the personages the exact costumes in which they appeared on

the heights of Quebec. This modernity so offended the critics that they forced the Society of Arts to give Romney only twenty-five pounds, in-



PORTRAIT
ROMNEY

stead of the fifty to which by his picture he was entitled as prize winner. Romney was perhaps the first British painter to break through the fetters of classical convention, in which soon after he was followed by Benjamin West, a painter of industrious, even laborious dullness and mediocrity. We are compelled to class under the same head James Barry (1741-1806), a pupil of West. Barry was an ambitious historical painter, who covered acres of canvas with insipid pictures, which no one would buy. Fuseli, (1741-1825) formed one of this group of historical painters, whose abortive efforts were still of importance, as landmarks in the progress of British art. He devoted himself to a lifelong imitation of Michelangelo. Gifted with extraordinary imagination, he aimed at inspiring by his pictures, the passion of fear; but his lack of drawing and coloring makes such pictures as his "Nightmare," true to their title in a sense farthest from the intention of their author.

But while these artistic dreamers of whom Benjamin Haydon (1780-1840) was the last and worst, were wasting time and paint in vain striving after immortality, such modest students of Nature as John Crome (1769-1821), known as "Old Crome," George Smith (1714-76), and his brothers, of Chichester, and James Ward (1769-1859), were rendering priceless service to the cause of British art by their exquisite landscape painting. The sky and scenery of England is particularly favorable to the study and cultivation of this art. The charming variations of the insular sky, with its cloud patches shadowed on miles of green champaign, its slow rivers, its ocean cliffs, its fresh moors, all appeal to the thoughtful, loving painter, who can find also sufficient grandeur and sufficient movement in the tempest, by land or sea, to satisfy his craving for the sublime.

ONE of the especial departments in which English artists have excelled, is that of water-color painting. The use of water colors, as a means of producing an effect at once broad and delicate, has been brought to singular perfection by such painters as Paul Sandby.

PAUL SANDBY (1725-1809)

PAUL SANDBY deserves particular notice as the real founder of the English school of water-color painters. He was a man of considerable versatility, and not only produced landscape and architectural drawings, but was also a figure painter. He made many drawings of Windsor Castle and the scenery about Eton, and coming in conflict with Hogarth, who had opposed his ideas as to the foundation of a public academy of arts, he showed great skill as a caricaturist in ridiculing Hogarth's famous "Line of Beauty."

Sandby had a manner of his own which was not generally followed by succeeding artists of his school. He boldly outlined his subjects with a quill pen, and then filled in with masses of color. His service to British art consists in his plain demonstration that architectural, sky, and forest, effects can be powerfully produced by use of the simplest vehicle.

John Webbes (1752-93) was the direct successor of Sandby, although his highly-finished but glaring pictures are deficient in the "modesty of nature."

Francis Wheatly (1747-1801) was also an aquarellist of distinction, although his pictures were merely tinted drawings, depending very much on the strong outline on which, after the manner of Sandby, he founded them. Unlike that master, however, he took no pains to paint out, or to overlay by broad washes, the traces of the pen.

Of Thomas Girton (1773-1802), who, to the loss of English art, died early, it has been well said, in language which all who have seen his drawings will approve, "Thomas Girton was the first to give a full idea of the power of water-color painting; the first to change wholly the practice of the art, to achieve in this medium richness and depth of color, with perfect clearness and transparency, and the utmost boldness and freedom of execution; the first who followed out a procedure the reverse of that which had hitherto prevailed — laying in the whole of his work with the true local coloring of the various parts, and afterward adding the shadows with their own local and individual tints."

Girton was particularly successful as a painter of buildings, and his pictures of cathedrals, castles, ruined abbeys, and similar masses of masonry, mark an epoch in this department of British art.

But greatest among early water-color artists was Samuel Prout (1783-1852), whose architectural paintings make him supreme among British painters in power of coloring, in boldness and freedom of execution. He seems to paint a picture as ordinary people write a letter. It is offhand work with him, yet the effect is that of unerring exactitude, breadth, brightness, and the most delicious tone.

In a very different department of painting, a high place must be accorded to William Blake. Blake has obtained more enthusiastic recognition in later years than he enjoyed during his sad and visionary life. He was a solitary, a recluse, "sent," as he says, "into this world, not to gather gold, but to make glorious shapes expressing God-like sentiments." An artist of this sort was not likely to meet with much applause in the dull and brutal Georgian era. His "Twenty-one Inventions for the Book of Job" furnish an example of imagination and originality combined, which is unparalleled in the history of British art, and Blake takes the same place in painting as Shelley in poetry. Shelley is the poet of and for poets. It is artists alone who appreciate the true

value of Blake; from him they can take example, and in him find inspiration and suggestive material for their own work. It is certain that painters and designers have stolen more from Blake than writers have pilfered from Rabelais, Robert Burton, or Montaigne.

JOSEPH MALLORD WILLIAM TURNER (1775-1851)

TAKEN all in all, Turner must be considered the most remarkable figure that has ever appeared in the world of British art. He was entirely self-taught, and he confined himself entirely to the painting of landscapes. His subjects ranged from architectural to marine scenery, and from classical and imaginative landscapes, such as Richard Wilson delighted in, to the most literal interpretation of an actual prospect. He was the most industrious of men, and his sketches and etchings, made direct from nature, may be reckoned by thousands. On his larger and more elaborate works, such as his Venetian and naval scenes, he has lavished the imaginative skill the results of which have been amazingly gorgeous. As a colorist he is without peer and exemplar, ancient or modern, and European art owes to him a debt of gratitude for discovering and pointing out how much of inspiration the artist can derive from nature, pure and simple, without any accessory of human action, historic or emotional.



THE SHIPWRECK
TURNER

JOHN CONSTABLE (1776-1837)

JOHN CONSTABLE takes a high place among English landscape painters, although he had neither the power nor the versatility of Turner. He was essentially local and insular in his work, and confined himself to the scenes and skies of his native land. In his coloring he is somber, and his pictures often have in them a tinge of melancholy thoughtfulness; yet he gave wonderful animation to his sky spaces, and his masses of foliage seem to have been the inspiration of Corot and the group of French artists who founded the Barbizon school.

His great aim was to obtain a clear and unsophisticated transcript of nature, and he gives in one of his letters a description of his method, and of the means by which he attained such eminence in his art. He writes in 1802, in his twenty-sixth year, "For the last two years I have been running after pictures, and seeking the truth at second hand. I have not endeavored to represent nature with the same elevation of mind with which I set out, but have rather tried to make my performance look like the work of other men. I shall return to Bergholt, [his native place], where I shall endeavor to get a pure and unaffected manner of representing the scenes that may employ my efforts. There is room enough for a natural painter. The great vice of the present day is *bravura*, an attempt to do something beyond the truth."

For a long time Constable was unrecognized by his fellow-countrymen, but in 1824, a French picture dealer bought "The Haycart," "A View of London," and "The Lock on the Stour," and sent them to the Paris *Salon*. They were much admired, and Constable was awarded a gold medal. After this the painter's success was assured.

The secret of the striking effects produced by this original and truthful painter is said to lie in the fact that he painted with the sun high in the heavens, far above, out of the canvas, but still in front of him, and painted almost always under the sun, while landscape painters hitherto had usually painted with their backs to the sun. Hence the depth, transparency, and richness of shadows in his pictures, and the brilliancy of his skies.

Among other landscape painters of merit must be counted Copley Fielding (1787-1855), who was one of the great masters of water-color painting. The principal qualities of his work are lightness, breadth, and dexterity of handling. His sea pieces are remarkable for their representation of distance and space, effects produced by the simplest means. Fielding did a great deal to promote the study of water-color painting by his assiduous teaching, which made him almost the founder of a modern school.

William Clarkson Stanfield (1794-1867) was the greatest painter of marine subjects that ever appeared in England. He began life in the

navy, became a scene painter, and finally devoted himself to the production of pictures. He excels Turner in his bold and faithful representation of the ocean, of shipping, and of sea life. His experience as a sailor gives him an advantage over the poetic and imaginative painter of the Temeraire. Stanfield's "The Victory," bearing the body of Nelson, towed into Gibraltar, and "The Wrecked Spanish Armada," are masterpieces of sentiment and expression, utterly without example in the previous history of British art.

Sir William Allan (1782-1850), who is best known for his portrait of Sir Walter Scott, now in the National Gallery, was a laborious painter, and was considered the leader of his art in Edinburgh.

A much greater man was Sir Daniel Wilkie (1785-1841), a painter of history, of domestic subjects, and of portraits. From his earliest years he showed a taste for drawing, and keen observation with regard to the faces, habits, and clothes of workingmen and peasants. From the first he began by painting a crowd of people. "The Pitlessie Fair," one of his earliest works, showed his bias toward the portrayal of common people and common life. "The Village Politician," "The Rent Day," "The Blind Fiddler," and "Reading the Will" are among the glories of British art. Singular to relate, Wilkie, after traveling in Spain (1827), became so ardent an admirer of the works of Velasquez that he deliberately altered his own style of painting, and his work henceforth assumed something of a Spanish character. In this style he produced the picture "John Knox, Preaching," but it is a question whether the change was for the better. As a painter of interiors, of peasant life, and as a humorist, Wilkie deserves to be ranked with the Flemish Teniers, and the Dutch Van Ostade, but his purely historical pictures add little to his reputation.

William Mulready (1786-1865) and William Etty (1787-1849) were two characteristic English painters of laborious mediocrity, although of much academic taste and learning. Mulready painted some pretty *genre* pieces, but Etty never departed from classic and historic themes, in the treatment of which he is seldom inspiring or interesting.

The greatest animal painter among British artists was Sir Edwin Landseer (1802-73). As a painter of dogs and horses, Landseer was unexcelled; the texture of their coats, the expression of their countenances, their gestures and attitudes, were reproduced with singular grace and fidelity to nature. His handling is facile — almost too facile — and sometimes the motive of his pictures is commonplace. He



DOGS
LANDSEER

has also the fault of somewhat wearisome mannerism, and a habit of repetition, yet the dictum of a French critic must be accepted as just, and Landseer admitted to be one of the greatest animal painters of modern times.



MISS FARREN
LAWRENCE

It was in revolt against the dead level of British art as represented by such painters as Etty and Mulready that what is called the pre-Raphaelite movement took place. War was declared upon the "pomatumy texture" of Landseer's beasts and men; on the "Parisian paper hanger's taste" of Etty, or Mulready's "cloysome richness and sweetness." The smugness of the English academician was derided, and even Murillo's "Holy Family" was declared rubbish. Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti declared their intention to revive in England the style of painting which had prevailed in Tuscany before the days of Raphael.

Holman Hunt gives an interesting account of the founding of the pre-Raphaelite Brotherhood. A book of engravings of the Campo Santo at Pisa was once examined by the three painters at the house of Millais.

"It was probably," says Hunt, "the finding of this book at this special time which caused the establishment of the pre-Raphaelite Brotherhood. Millais, Rossetti, and myself were all seeking for some sure ground, some starting point, for our art which would be secure, were it ever so humble. As we searched through this book of engravings we found in them, or thought we found, that freedom from corruption, pride, and disease for which we sought. Here there was at least no trace of decline, no conventionality, no arrogance. Whatever the imperfection, the whole of the art was simple and sincere—was, as Ruskin afterward said, 'eternally and unalterably true.' Think what a revelation it was to find such a work at such a moment, and to recognize it with the triple enthusiasm of our three spirits. If Newton could say of his theory of gravitation, that his conviction of its truth increased tenfold from the moment in which he got one other person to believe in it, was it wonderful that, when we three saw, as it were, in a flash of lightning, this truth of art, it appealed to us almost with the force of a revelation? Neither then, nor afterward, did we affirm that there was not much healthy and



SIR GALAHAD
WATTS

good art after the time of Raphael; but it appeared to us that afterward art was so frequently tainted with this canker of corruption that it was only in the earlier work we could with certainty find absolute health. Up to a definite point, the tree was healthy; above it, disease began, side by side with life there appeared death.

“Think how different were the three temperaments which saw this clearly! I may say plainly of myself, that I was a steady and even enthusiastic worker, trained by the long course of early difficulties and opposition of which I have told the story, and determined to find the right path for my part. Rossetti, with his spirit alike subtle and fiery, was essentially a proselytizer, sometimes to an almost absurd degree, but possessed, both his poetry, and painting, with an appreciation of beauty of the most intense quality. Millais, again, stood in some respects midway between us, showing a rare combination of extraordinary artistic faculty with an amount of sterling English common sense. And, moreover, he was in these early days, beyond almost any one with whom I have been acquainted, full of a generous, quick enthusiasm; a spirit on fire with eagerness to seize whatever he saw to be good, which shone out in every line of his face, and made it, as Rossetti once said, look sometimes like the face of an angel. All of us had our qualities, though it does not come within the scope of this paper to analyze them fully. They were such as rather helped than embarrassed us in working together.

“‘Pre-Raphaelite’ was adopted, after some discussion, as a distinctive prefix, though the word had first been used as a term of contempt by our enemies. And as we bound ourselves together, the word ‘Brotherhood’ was suggested by Rossetti as preferable to clique or association. It was in a little spirit of fun that we thus agreed that Raphael, the prince of painters, was the inspiring influence of the art of the day; for we saw that the practice of contemporary painters was as different from that of the master whose example they quoted, as established interest or indifference had ever made the conduct of disciples. It was instinctive prudence, however, which suggested to us that we should use the letters P. R. B., unexplained, on our pictures (after the signature) as the one mark of our union.”



THE ANNUNCIATION
ROSSETTI

John Everett Millais (1829-96) was the most powerful member of the pre-Raphaelite Brotherhood, whose principles Holman Hunt has expounded in the passage just quoted. His first picture produced under the new influence was meant to illustrate a scene from the "Isabella" of Keats, and he proceeded to a remarkable series of pictures including "The Huguenots," and "The Vale of Rest." All were distinguished by a singular beauty of facial expression, and a technique so vigorous, yet so clear in detail, that a revolution in British art methods seemed to have taken place.

Millais, as he advanced in life, confined himself more and more to the painting of portraits and seemed to abandon the ideals to which Rossetti and Hunt were faithful. As a portrait painter he was successful, and his satins and velvets gave evidence to the last of his splendid technical skill.

Holman Hunt's most impressive picture is the "Light of the World," while his "Finding of Christ in the Temple" is in the true spirit of the pre-

Raphaelite revival. Hunt is a laborious and minute painter, with unerring sense of color, and form, while all he produces is steeped in the more exalted religious mysticism.

Dante Gabriel Rossetti (1828-82) was by far the most original and fascinating of the personalities who made up the P. R. B. His power as a draughtsman is not so great as Hunt's, and he is not so complete a master of technique as is Millais, but he has a certain indefinable grace in his pictures, which makes them more faithful to the pre-Raphaelite creed than are any other English works. Among his most important pictures is his "Dante's Dream," in the Walker Gallery at Liverpool; this canvas illustrates with singular felicity a beautiful passage in the "Vita Nuova."

Among the most powerful and popular of English artists who did not yield to the influence of the pre-Raphaelite movement was Maclise. Daniel Maclise (1811-70) was more successful in pleasing the people's state than almost any other artist that has ever appeared in England. He won admiration



CUPID AND PSYCHE
BURNE-JONES



VERONICA VERONESE
ROSSETTI

by choosing subjects from literature and history which the people understood, and by treating them in a plain, clear manner. He was not a great painter, yet, as he hit the popular taste, he was for many years the idol of public favor in art circles. His "Derby Day" and "Wrestling Scene" in "As You Like It," were the pictures of the year when they appeared.

INTRODUCTION TO THE FLEMISH SCHOOL

THE Flemish school of painting seems to have sprung direct from the soil; and not to have originated under the influence of Italy or Germany.

The art movement of Flanders followed upon the establishment of the Flemish people as a nation, when they had become strong, and sufficiently at ease with life, to practise the arts.

The early Flemish painters were not skilled in fresco work as were the Italians, but they became very skilful in the use of oil with color; acquiring great delicacy and smoothness of finish in the production of textural effects, and a high degree of realism in the management of light and shade and perspective. Their drawing at first was faulty and uncertain, and the action of the figures stiff; but sincerity of feeling was always present in their works. Their subjects were chiefly religious, but with a Flemish background and setting which makes their paintings veritable records of the life and customs, the dress and furniture, of the period. The raftered rooms, the high, carved fireplaces, the great canopied beds in the houses of many a quaint old Flemish city, appear in their paintings of sacred personages and scenes. Their attention to detail was marvelous in its fidelity. Their pictures, whether of *genre* or religious subjects, have about them the quaint, homely atmosphere which to this day fills the silent streets of red-roofed Bruges or Ghent.

HUBERT VAN EYCK (?-1426) JAN VAN EYCK (?-1440)

FLEMISH art begins with the work of the brothers Van Eyck, of whom Jan was an artist of extraordinary ability, his paintings being marvels of close, delicate detail, and of smoothness and richness of finish.

The greatest work which the Van Eycks produced in collaboration is the "Adoration of the Mystic Lamb," an altar piece in three divisions, the main part of which is in the Cathedral of St. Bavon in Ghent. In the midst of a rich green glade rises an altar upon which stands the Lamb, surrounded by rays of light. Saints are kneeling circlewise about the altar, while from every direction throng the Blessed, martyrs and confessors, and warriors upon horseback, all in quaint Flemish costumes, and with the light of holy desire upon their rugged, earnest faces. The coloring of this picture is rich and soft, fresh as if the painter's brush had just left it; the detail in it being marvelous in its delicacy and finish. The textures of the garments are rendered with absolute truth.

The wings of this great picture, painted with the figures of sacred personages, are in Brussels and Berlin.

Jan Van Eyck survived his brother by many years. One of the best examples of his work is the circular picture in the National Gallery representing a Flemish burgomaster and his wife. The handling of light and shade, and the treatment of detail, could hardly be surpassed. In a quaint Flemish bedchamber, lighted by a window at the side, the burgomaster and his wife, in the costumes of the fifteenth century, are standing hand in hand; behind them is a circular diminishing mirror in which their figures are reflected. The texture of their heavy, fur-lined garments, the hangings of the bed, the glint and polish of the furniture, the diffusion of light, are all rendered with wonderful skill and delicacy. This little painting is considered one of the gems of the National Gallery. Its simple and significant signing in quaint Flemish letters is "Jan Van Eyck was here."

HANS MEMLING (1425? - 1495?)

HANS MEMLING belonged to the school of the Van Eycks, and was one of its greatest representatives. His art is distinguished by sincerity and devoutness of feeling; by strength and simplicity. He painted portraits which are remarkable for characterization. One of these, a painting of the Abbot Chretien de Hondt, represents the monk kneeling at a *pricedieu* in his bedchamber. Behind him are seen a lofty, carved fireplace, a stand holding a variety of Flemish flagons, and a large canopied bed. The ceiling of this quaint room is raftered. Every detail of it is faithfully rendered; and the figure of the abbot is remarkable for the strength of the head and the beauty of the folds of the gown. Another painting by Memling represents a crowned Madonna, standing in a Gothic church. Every detail, from the jewels in her crown to the traceries of the shrine, is rendered with loving and devout care.

QUENTIN MASSYS (1460? - 1530)

QUENTIN MASSYS further developed the principles of the Gothic school in Flanders, at the same time, yielding himself to Italian influences, introducing architectural effects into his backgrounds, and following less strictly the homely Flemish types. His handling of color was skilful and poetical, almost modern in its general effect of cool, subdued tints. He was the first Flemish painter to depart from the small, crowded canvas and to make his figures almost life-size. His greatest works are at Antwerp; among them, a beautiful head of the praying Virgin, and a noble head of Christ. "The Entombment," his most noted work, represents a group of sacred personages around the body of the dead Christ. The faces are characteristic, and individual in expression, the attitudes natural. **The**

wings of this painting, intended originally for an altar piece, represent the daughter of Herodias bringing in the head of John the Baptist, and the Martyrdom of St. John the Evangelist. Both scenes are rendered with dramatic feeling. The coloring of this great picture is especially fine.

PETER PAUL RUBENS (1577-1640)

IN THE works of Rubens, the splendor of Flemish painting reached its height. Yet he did more than to give the highest interpretation to the principles of the Flemish school; he created an art of his own, by which he ranks with the greatest masters. Unlike the majority of Renaissance painters, he did not employ his genius in the interpretation of religious truths, of human or divine philosophy. His paintings are marvels of color, of drawing, of magnificent earthly beauty. Even in his religious pictures there is no trace of "the light that never was on sea or land," or of that exalted philosophical spirit which renders the creations of Raphael types of unassisted human virtue. The art of Rubens is warm, sensuous, well-nigh tropical in its glow of color, in its luxuriant beauty, its splendid coarseness. His men are sturdy Flemings, his women are plump Venuses—innocent Venuses who would bear children and keep well their husbands' houses. His Christ is a type of refined manhood—nothing more. His saints are designed for an earthly paradise.

The personality of this man, who filled Europe with his creations, is one of the most attractive among the artists of the Renaissance. Sir Dudley Carleton called him not only the prince of painters but of gentlemen. Graciousness was his leading characteristic. Gentle at heart, a man of the world by training, he was eminently fitted to live, as he did, at the courts of princes, to undertake difficult diplomatic missions to England, to Spain, to France. Born in 1577, Rubens's earliest years were spent in Cologne. When he was ten years of age his family removed to Antwerp—their original home—and the future artist was placed under the instruction of the Jesuits. The cosmopolitan temperament of Rubens found intellectual expression in a remarkable aptitude for languages. He thus possessed himself of one accomplishment necessary to court and diplomatic life. Meanwhile his artistic faculties were not dormant. The boy knew early what he wished to be. His apprenticeship in the painter's art began in the studio of Tobias Verhaecht; from whose tutorship he passed to that of Adam Van Noort. His third master was Otto Voenius. In 1598, his apprenticeship being over, Rubens was acknowledged a "Master" by the Guild of St. Luke.

Between the years 1600 and 1608, Rubens resided in Mantua, Italy, at the court of his patron, the Duke Vincenzo Gonzaga. The importance

of this Italian sojourn was great. At this impressionable period of his life the artist was able to study the greatest works of the Italian masters.



ELEVATION OF THE CROSS
RUBENS

years he produced his great masterpiece, "The Descent from the Cross," with the companion painting, "The Elevation of the Cross"; both pictures are now in the Cathedral of Antwerp; one in the right, the other in the left wing of the transept. "The Descent from the Cross" is consummate in color and grouping; and is instinct with deeper religious feeling than is usual with Rubens. Against a white drapery, the slender, relaxed body of Christ is drooping toward the outstretched arms of the sorrowing women; while the men exert their strength to accomplish the deposition. The coloring of this marvelous painting is of unsur-

His genius responded to the genius of his peers. One year of this time was passed at the court of Madrid. When Rubens returned to Antwerp he had attained his intellectual and artistic maturity. His mastership was acknowledged in his native city. He was not permitted to return to his patron, the Duke of Mantua; his new patrons, the Archduke Albert of Flanders and his wife Isabella, having exerted their powerful influence to retain him at their court.

Rubens was fortunate in his two marriages, both wives being beautiful and attractive women. In 1609 he married his first wife, Isabella Brant, whose portraits by her husband's hand are to be seen in the leading galleries of Europe. Within the next three



DESCENT FROM THE CROSS
RUBENS

passed depth and richness, emphasized by the white draperies which are to enfold the body of Christ; by the delicate death tints of the body itself. "The Elevation of the Cross" is a powerful and dramatic composition, but lacks the calm, rich beauty of "The Descent."

About the year 1623, Rubens was called upon to paint a series of pictures representing scenes in the life of Marie de Medici, consort of Louis XIII. These great paintings, now in the Louvre, follow the career of the princess from her birth to her nuptials, with a profuse interweaving of allegorical symbols, after the manner of the Renaissance.

Between the years 1628 and 1631, Rubens was engaged in certain diplomatic missions which required his presence first at Madrid, then at the Court of Whitehall. In 1629, the University of Cambridge bestowed upon him the honorary degree of M. A., and in 1630 he was knighted by Charles I. Full of honors, he returned to Antwerp, and there at the end of the same year he wedded his second wife, the beautiful Helena Fourment, whom he has immortalized in a great number of works, among them "The Judgment of Paris."

The ten years which intervened between this marriage and Rubens's death in 1640 were full of activity. At the height of his fame, and in the full power of his work, the great artist passed away, leaving no one to take his place, but bequeathing to Antwerp the eternal glory of his genius. The number of Rubens's authentic works is enormous. They are to be found in every gallery of importance in Europe, and their excellence is of the highest order—worthy of the "Prince of Painters."

GONZALES COQUES (1618-1684)

GONZALES COQUES, or COCX, was born in Antwerp in 1618, and died in the same city in 1684. His first teacher was Peeter Brueghel the third, and later he studied with David Ryckaert the elder. At the age of twenty-three he became master of the guild of St. Luke and was twice its president. He showed marked ability from the first, and his style was formed more by his study of nature at first hand than by the instruction of either of his teachers. At first, his subjects were gallant assemblies and similar themes, but there was so great a demand for the portraits by Van Dyck that he took up the painting of portraits. His characteristics are similar to those of the great portrait painter, but his pictures are very small, the heads being rarely more than an inch and a half in height. So well was his work done, however, that he could not meet the demands of his patrons, and he was justly styled the "Little Van Dyck." He was especially successful in grouping, and his family groups are therefore very charming.

Though Coques painted landscapes and other pictures with skill, his fame rests upon his portraits and groups. Among his patrons were

various princes, including Charles I. of England. His extant pictures are very few, but are distributed through the principal galleries of Europe. Some of the best specimens are found in England, among them being the full-length portraits of Charles I. and Henrietta Maria, in the Bridge-water Gallery. There are several portraits also in the National Gallery.

ANTHONY VAN DYCK (1599-1641)

VAN DYCK'S paintings lack the fire and strength of supreme genius, yet their distinction removes them from mediocrity. He was preëminently an aristocrat in feeling and expression, with the aristocrat's shrinking from whatever is turbulent or excessive. He was, perhaps, too well-bred to be a great genius. But in the phase of life which he



CORNELIUS VAN DER GEEST
VAN DYCK

chose to portray, the purely aristocratic, reserved, and withdrawn elements of society, he has never been excelled. He was born in 1599, in the era of the twilight of the gods. The great day of Italian art was over. His master, Rubens, had reached the zenith of his fame. The age of imitation had opened.

Van Dyck's first period was that of his apprenticeship under Rubens, which lasted until 1621. His paintings of this period do not display a great degree of originality, being for the most part clever imitations of his master's style. The emancipation of his art was accomplished during his four years' residence in Italy, from 1621 to 1625. No more magnificent forcing house of talent or genius could be imagined than Italy at the beginning of the seventeenth century. The great masters were all dead, but their works remained as yet undispersed and unspoiled by time, or by the ravages of the restorer. Van Dyck, visiting all of the principal cities, and being influenced successively by Titian, Tintoretto, and other masters, evolved an art of his own, not equal to Rubens's in power and technique, but more refined in character. His ability as a portrait painter now became evident. His full-length portrait of Cardinal Bentivoglio attracting general attention, he was commissioned, on his return to Genoa, to paint the portraits of many patricians there. About fifty of these may still be seen in the galleries of that city. They display Van Dyck's peculiar characteristics, his supreme distinction, his quietness of treatment, his aristocratic melancholy.

Between his Italian residence, and that residence in England which ended with his death, Van Dyck worked in the country of his birth, and later in Holland, painting a large number of portraits of the nobility

of Flanders, of Holland, of France, and of Spain. He was known as the painter of the aristocracy; his portraits were literally the embodiment of the aristocratic tradition. He had visited England in 1620 and in 1627. In 1632 he took up his residence permanently there under the direct patronage of the king, Charles the First, and the brilliant court of Whitehall. He came at a fortunate time for his own peculiar methods of artistic self-expression. Never before and never since has the Court of England laid such emphasis upon the chivalric and aristocratic qualities as during the reign of the first Charles. Whatever his failings, the king was an aristocrat; and in his court the splendor and the melancholy of the aristocratic tradition were always evident. This peculiar element is immortalized in Van Dyck's many portraits of the king. That aloof, yet gracious, figure has always about it the shadow of greatness. Van Dyck never painted the glories of exalted rank; rather its loneliness, its faint melancholy, its ineffable reserve.

During his residence at Whitehall, Van Dyck painted about thirty-eight portraits of the king and thirty-five of his queen, Henrietta Maria, besides many portraits of the royal children, and three hundred and fifty representatives of the aristocracy of England. One of his best-known paintings is of the baby princess Anne, who died at Whitehall Palace, aged three, "a little lamb" as Fuller quaintly calls her in his "Worthies of England." The baby face in the close Dutch cap is as yet untroubled by the responsibilities of her exalted position.

Van Dyck's many portraits of the English aristocracy have the same charm which envelops his portraits of the king. Like Ruskin's gentleman, his cavaliers have always tears in their eyes. No other painter has ever succeeded in making the atmosphere of aristocracy so gracious and so restful; in expressing so well the melancholy of the great.

DAVID TENIERS, THE YOUNGER (1610-1690)

AMONG the talented artists who added glory to the fame of Antwerp in the lifetime of Rubens, one of the most prominent was David Teniers, the younger. He was born in Antwerp in 1610, his father, David Teniers, being his first instructor. He was a warm friend of Rubens, and his paintings show the influence of that great artist, although there is no evidence that he was ever his pupil. Brouwer also influenced him to such an extent that some people have conjectured that he was a pupil of



PORTRAIT OF HENRIETTA MARIA
VAN DYCK

Brouwer, too. Pupil or not, he developed under the influence of both these men, and his work partakes of their characteristics.

Teniers early sprang into fame. He was well nigh at the summit of his career at thirty years of age. In 1644, or when he was thirty-four years old, he was dean of the guild of St. Luke, and four years later he was the court painter of the governor of the Netherlands, Archduke Leopold William, who loaded him with gifts. Other patrons were Philip IV. of Spain, and Queen Christina of Sweden, who were lavish in their patronage. The duties of court painter took the artist from Antwerp to Brussels, but later he established himself in the village of Perck, near Mechlin, where he lived in great splendor.

Teniers was an artist of so much ability and versatility that he has been called the Proteus of painting. He painted "sacred" subjects,—with the sacredness left out, for they excite any feeling but reverence,—portraits, and landscapes. But it was in *genre* painting, particularly in tavern scenes, that he excelled. His favorite subjects were village fairs, peasant festivals, sports, the kirmess, and all manner of merrymaking among the common people. It is probable that he made his residence in Perck for the purpose of being near the peasantry, that he might mingle with them and study their life. He was very popular among them and was entirely successful in making his studies, for he painted them with a fidelity and spirit unsurpassed.

Teniers's pictures are admirable in their exquisite light and shade, their harmony of color, and their picturesque arrangement. There is a repetition of models in his pictures, but this is not surprising, inasmuch as he painted many hundreds of pictures, and sometimes there were hundreds of figures in one picture. The surprising thing is that he was able to find so much picturesque variety for subjects which in their general character were necessarily more or less of the same nature.

There are three distinct methods in the painting of Teniers. The first, which lasted until about 1640, was characterized by a luminous golden tone. The second method was the best and lasted from 1640 to 1660. This was characterized by a quiet silver hue, and may be called his silver period. After 1660 he returned to the golden tone, which he continued to employ until his death, but with advancing years his hand lost much of its cunning. Much of his best work was done when he was from thirty-five to forty years of age.

The prosperity of Teniers seems to have awakened aristocratic desires in his nature. In 1656 he married—it was his second marriage—the daughter of the secretary to the council of Brabant, and tried to secure entrance to the ranks of the nobility. In his petition to the king he claimed, with modern *naïveté*, to be descended from an ancient and noble family, and reminded the king that the honors of knighthood had been

bestowed upon Rubens and Van Dyck. In response, the king recommended that the petition be granted on condition that the petitioner would no longer paint for pay. This condition proved prohibitive, and Teniers did not erect his armorial bearings.

His exclusion from the ranks of the nobility was a benefit to the world of art. It was probably due to this disappointment that he went back to Antwerp and there established the Academy. The king granted the charter without prohibitory condition. This was not the least useful of all the work of this artist.

He died in Brussels in 1690, and was buried in the village of Perck, where he had spent the most eventful years of his life.

The brush of Teniers was almost incredibly prolific. Smith catalogues nearly a thousand pictures, and even that list is known to be incomplete. The number of figures was very great. His noted picture at Schliessheim contains 1,138 figures; "A Fair at Ghent" has 340 figures; and "A Village Festival" has 150. Specimens of his work are to be found in every important gallery or museum. His best pictures, whatever their titles, are essentially tavern scenes. Good specimens of these are "The Temptation of St. Anthony," a subject of which he painted a number of pictures, grotesque and humorous; "Peter Denying Christ," including a number of Walloon soldiers playing cards. These are in the Louvre.

FRANS SNYDERS (1579-1657)

FRANS SNYDERS, the associate and friend of Rubens, Van Dyck, and Jordaens, was born at Antwerp in 1579. His teachers were Brueghel and Van Balen, the latter of whom was the teacher of Van Dyck. At first, Snyder devoted himself to still life, especially to flower and fruit pieces, and dead game, which he painted with great success; but he afterward painted animals, producing pictures in which his talent displayed itself in its full glory.

Though Rubens was abundantly able to do his own painting, and all of it, yet so highly did he esteem the work of Snyder that he frequently asked him to paint in the fruits and animals of his pictures. The same was true of Jordaens. These two artists, in turn, sometimes painted in the figures for Snyder's pictures. Van Dyck several times painted his friend's portrait. Snyder was at his best in portraying animals, especially wild animals in a state of great excitement. With marvelous power he depicted the fury of the boar rending the hounds with his tusks, and the hunted stag, quivering with terror and exhaustion. It was an age in which the chase was a ruling passion with the nobility, and such pictures were in great demand.

Snyder was appointed painter to the Archduke Albert, governor of the Netherlands, who resided at Brussels. For him he painted some of

his finest works. One of these, a stag hunt, his patron sent as a gift to Philip III. of Spain. This was the means of making the Spanish king a patron of the Flemish artist, and he commissioned him to paint several hunting scenes, which may now be seen in the old palace of Madrid. With the exception of the few years spent at Brussels, Snyders spent practically his whole life in Antwerp, where he died in 1657. Snyders left a large number of pictures, many of which are in private collections, but others are in the principal galleries of Europe, and are accessible. A "Stag Hunt" and a "Boar Hunt" are in the Louvre in Paris; a "Kitchen Scene," with the figures painted by Rubens, these figures being portraits of Rubens and his wife, is in the Dresden Gallery; and "Two Lions Pursuing Deer," is in the old Pinakothek at Munich.

JACOB JORDAENS (1593-1678)

ABOUT the time that the Flemish school of painting was earning a high reputation in the world of art, the artists fell under the temptation of abandoning their own individuality, to become mere copyists of the great Italian painters. It required the influence of a sufficient number of artists of ability to resist this danger, and to hold the painters to their own methods. One such artist, even though he served his school unwillingly, was Jordaens. The failure of his early plans was probably his salvation as an artist. Jacob Jordaens was born in Antwerp in 1593, where in the studio of the talented Van Noort, he both studied art and fell in love with his teacher's daughter. His early marriage made it impossible for him to carry out his plan to visit Italy. A disappointment which was doubtless a benefit to him since, because of it, he retained his national traits, and his own individuality. He studied the works of Titian and Veronese that were accessible to him, but the most important influence upon his style was that exerted by his friend Rubens.

Rubens at that time was employed in executing a series of cartoons for tapestry for the king of Spain, and, with his usual liberality, he employed Jordaens to assist him by painting the designs—reproducing the small sketches in large size and in color. Thus the two men worked together,—one heart, one soul,—and their work was very much alike. The chief difference was that Jordaens was somewhat coarser than his friend. Indeed, he has been styled "the vulgar Rubens." But in coloring, in glow and power, and in the mastery of *chiaroscuro*, he is second to Rubens alone. His drawing is inferior, but his real sins are those against good taste.

Jordaens has been called a painter of historical and sacred subjects, but his sacred pictures are such in name only. His real talent was for fabulous subjects; for bacchanalian and humorous scenes, though the humor is frequently beyond the limit of refinement. He was very pros-

perous, built for himself a luxurious house, and painted a large number of pictures. He died in 1678, being about eighty-five years old.

The masterpiece of Jordaens is "The Triumph of the Prince of Nassau," now at the Hague, which was painted for the Princess Amelia of Orange. Other important works are "Adoration of the Shepherds," in the museum at Antwerp,—a magnificent piece of coloring, but not in the least "sacred"; "St. Martin Casting Out an Evil Spirit," at Brussels, and, emphatically, "As the Old Sing so the Young Twitter," at Berlin. This last is in the author's most characteristic style.

ADRIAN BROUWER (1608-1640)

ADRIAN BROUWER sacrificed his genius to dissipation, and after a pitiful life of poverty and debauchery, descended to an early grave. Born in Flanders, studying and painting in Holland, painting in Belgium, and ending his life there, he has been classed sometimes with the Dutch, and sometimes with the Flemish, school. In technique he approached Hals, in spirit, Teniers.

Adrian Brouwer was born at Oudenarde, probably in the year 1608. His parents were poor, and his mother, a dressmaker in Haarlem, eked out a living by selling to the peasantry hats and handkerchiefs upon which young Adrian had painted pictures. These came to the notice of Frans Hals, who was so pleased with them that he offered the boy a place in his studio. Here the young pupil made such rapid progress that the cupidity of his master was aroused and he sequestered the boy from his fellow pupils so that he might monopolize the profits of his work.

Young Brouwer was thus confined in a garret and nearly starved, until a comrade persuaded him to escape. It may have been this hard life which subsequently caused his dissipation. He fled to Amsterdam, where he painted the picture "Boors Fighting," which his landlord sold for him for the very large sum of one hundred ducats. This unexpected prosperity proved too much for the half-starved artist, and he plunged into a course of dissipation from which he emerged only when in need of more money.

Later, Brouwer proceeded to Antwerp. It being a time of war, the artist, who had no passport, was arrested as a spy, and imprisoned. The duke observing the youth's talents provided him with materials and requested him to paint a picture. The artist painted a group of soldiers playing cards, as he had seen them from his prison window. As soon as Rubens saw the picture he exclaimed, "that must be by the celebrated Brouwer"; for Brouwer's fame had extended to Antwerp. He was instantly released and became the guest of Rubens.

The splendor of Rubens's life was no more to the taste of the young genius than was the confinement of the prison, and he soon again aban-

doned himself to debauchery. This vicious career caused his untimely death, which occurred in a hospital at Antwerp, in 1640. He was quietly buried, but when Rubens heard of it he had him re-interred, with great pomp, in the church of the Carmelites. It was his intention to erect a magnificent monument to his memory, but he did not live to carry out this plan.

Brouwer's pictures and etchings are scarce, the largest collection being at Munich. His subjects were of the lowest order; a few titles taken at random give a fair idea of their nature. In the Pinakothek at Munich are the following: "Peasants Playing Cards," "Soldiers Playing at Dice," "Peasants Smoking," "Peasants Playing the Fiddle," "Peasants Fighting in an Ale House," "Surgeon Removing the Plaster," and two more pictures of peasants. His fame rests upon the superb qualities of his painting—magnificent coloring, spirited action, and passions expressed with vividness.

DUTCH ART

"BRAVE little Holland" has helped the world in many ways. Conspicuous among her contributions to civilization are her works of art, which are thoroughly characteristic—for otherwise they would not be of the first grade—while they have that touch of nature which makes all the world kin.

Holland, on the one hand, and Flanders and Belgium, on the other, are in many respects allied. They are near neighbors, their interests and their pursuits are similar, the languages they speak are closely connected, and the climate, which always exercises a powerful influence on the development of a people, is nearly the same. The chief differences are the result of geographical situation. Holland adjoins Germany and the Dutch are like the Germans, sturdy, honest, domestic, and quiet; while the Flemish partake of the gayety and versatility of the French, who are their neighbors on the south side.

Very naturally there is much similarity between Dutch and Flemish art. Indeed it could not be otherwise, for art penetrated Holland by way of Flanders. It was therefore a foregone conclusion that, at the outset at least, the Dutch should imitate the Flemish. But the real secret of the similarity of the two schools of painting lies deeper than mere imitation, it is found in the likeness of the national character. Thus the styles of painting in Holland and Flanders ran for a while in parallel lines, though they soon diverged. The national traits molded each school, and each worked out its own ideas and feelings in its own way.

Nor is it strange that painters so talented as the Van Eycks should have exercised undue influence over their neighbors in their first expe-

rience in art. Dutch-born painters worked in the Flemish method for many years, until the Flemish painters forsook the guidance of their own genius and yielded unreasonably to the Italian influence. It was about the beginning of the seventeenth century that the Holland artists asserted their independence. Their pictures are emphatically realistic. They did not take fine, poetic, idealistic subjects, but were satisfied to paint what they saw, and just as they saw it. Their subjects included their own kitchens, taverns, town halls, and streets. These were painted with great skill and spirit. It is just this truth, this—more than realism—reality, which gives to their pictures lasting worth.

It is supposed that the Dutch began by using fresco, but the damp climate did not favor this. They rarely employed large canvases, and when they did so the work was not satisfactory. Gradually they found where their talent lay, and from their proper methods they have not departed. Their panels or canvases are small and there is no mistaking the Dutch character of the work. Their subjects include portrait, figure, *genre*, landscape without figures, landscape with figures, landscape with cattle, marine, and still-life painting. The wisdom of their appreciating their peculiar talent has, in the last three hundred years, been justified in the development of a succession of artists of such commanding genius that the brave little nation has held its place in the history of art with the larger and more favored nations of the world.

FRANS HALS (1584-1666)

THE two men who tower above all other painters of the Dutch school, and who did more than all others to give to that school the place which it holds in the world of art, are Rembrandt and Hals. Though these two were intensely Dutch, though they were contemporary, and though they worked along the same general line—namely, that of portraiture—they were as widely different as could be, and neither essentially influenced the style of the other.

Frans Hals was born in Antwerp about the year 1584. The fact that he was born in that city, and not in Holland, was due to the unsettled state of the country and the wars of the period, which drove his parents from their ancestral city of Haarlem and compelled them to find a temporary refuge in Belgium. Hals passed the entire period of his boyhood and youth in the city of his birth, and it was not until he was about twenty-four years of age that he removed to Haarlem. He, therefore, must have begun his studies in Antwerp, but there is nowhere any trace of Flemish influence in his work. In Haarlem, he entered the school of Karel van Mander, but the pupil so far surpassed the master that the question of his instruction is of minor importance.

In the year 1610, Hals married; he lived a rather strenuous life with his wife until her death, about six years later. In 1617, he married Lys-

both Reyniers, with whom he lived for nearly fifty years, bringing up a large family of children. In the early part of his life he was prosperous, perhaps too prosperous for his own good. At the age of seventy, however, in spite of his professional success and personal popularity, he became involved in financial difficulties. Matters were precipitated by the claims of a baker who had a bill against him for bread and for sums of money loaned to him at various times. The artist's goods were sold and he was reduced to poverty, being finally in such straits that the city came to his relief and gave him a pension, which relieved him until his death, at eighty-two years of age.

The success of Frans Hals as an artist was immediate and continuous. He had plenty of work and plenty of money. His personal habits were not different from those of any other artist of the period who had money to spend. He was lavish even to prodigality, but there is no reason why biographers should exaggerate his failings. He was convivial, generous, imprudent; but he always held himself well enough in hand to turn out a very large amount of work of the highest quality, and he at no time lost the respect and affection of his neighbors. He was both intemperate and improvident, but the customs of three hundred years ago were not those of to-day, and a man's life is lived in his own age.

These biographical facts are mentioned because they illustrate, if they do not explain, certain facts in relation to his art. His portraits of people in the upper grades of society are good—he could paint nothing that was not good—but they are less expressive than the pictures of fishwomen, of men smoking or drinking. The artist seemed more at home with the revellers of the rougher class. This may possibly be because of an ingrained sympathy with such folk, or it may be that they appealed more to his artistic sense, or that they made better models.

Hals was first and last a portrait painter. His *genre* paintings are really portraits. He idealized nothing, he painted life as he saw it about him; life among the "quality," with their stiff ruffs and their solemn demeanor, and life among the pleasure-seekers, in their reckless joys. His pictures seem to be alive. Living eyes look out of his portraits, the mouths are ready to answer with banter, or to break into laughter with you, or to challenge you to a toast. It will not be easy to find elsewhere a more vivacious picture than the portrait of himself and his wife Lysbeth. You can almost hear, and you can surely see, that the jolly raillery between the two has been interrupted and is about to bubble out again. But whether his subject was whimsical, frivolous, or dignified, he was always serious in his treatment of it.

In grouping, Hals was not successful. Every individual in the group was a finished portrait, but the picture as a whole lacked unity. The result is a reminder of the time-honored couplet upon elocution:—

“An equal emphasis on all
Is the same as no emphasis at all.”

The reason of this may have been that he did not understand grouping, or perhaps he may not have thought it judicious to give less prominence to one of his patrons than to the others.

In technique, Hals is superb. The paint is laid on by a sweep of the brush, without thumbing or dabbling, leaving the impression that it was all the work of a moment. He carried his brush just to the right point and no farther. There is no correction, no finishing, no improving. It seems to have been done unerringly, at one stroke. He had the rare faculty of catching a fleeting expression, of seizing a characteristic moment in the life of his subject. The true portrait not only shows the sitter at the moment, but it shows him in his whole life and character. It “lays stress on the features that form character, discards the temporary and subordinate, and transforms the momentary image into a living being.” In this was the highest success of Hals. All the accidental details and peculiarities of his models, he subordinated to the general impression.

Hals showed his mastery of colors by the sparing use he made of them, at the same time producing impressive effects. His modeling was suggestive, and not finished in detail. The clothing and accessories of his sitters are so represented as not to attract attention. In early life he usually painted in a high key, but he gradually outgrew this, and in his last days, when his work reached its highest point, the colors became more and more somber until they were almost monotone.

He painted in the ordinary daylight, the light of the sky which does not touch up points of the picture but diffuses itself over the entire canvas. Indeed, as in some of the Italian pictures, the light seems to glow from the figures themselves.

The paintings of Hals are widely scattered. The largest and best collection is naturally found in the city of Haarlem. In the Metropolitan Museum of New York City there are four striking specimens: namely, “Hille Bobbe von Haarlem,” “Portrait of a Man,” “Wife of Frans Hals,” and “The Smoker.”



PORTRAIT OF A MAN
HALS

REMBRANDT (1607-1669)

HERMANZON VAN RYN REMBRANDT was born at Leyden in 1607, and died at Amsterdam, 1669. Leyden, at that time, was a rich and flourishing town, the center of learning and art in Holland, and famous for the University founded by William of Orange. The Dutch had been

deeply influenced by the Protestant Reformation, and the spirit of the Italian Renaissance breathed in all their cities and halls of learning. Italian painters were patronized by the rich men of Holland, and the works of Italian scholars were struck off from their printing presses.

Rembrandt was the son of a prosperous miller, and was in his early days destined for the profession of law, but his father did not oppose the young man's preference for painting, and he became the pupil of Jacob van Swaneburg, Pieter Lastman, and Jacob Pinas, successively. He far outstripped his masters in art; and stands to-day at the head of the Dutch school, preëminent in each of the three departments—historical, portrait, and landscape painting—in which he worked. As an etcher, he is scarcely less famous than as an artist in colors.

The artistic life of Rembrandt is divided into three distinct periods. In the earlier period, which extends from 1627 to 1640, he painted many portraits, including his own and that of his bright Frisian wife, Saskia, who was, moreover, the model of his "Artemisia," his "Bathsheba," and "Delilah." His principal works during this period are "Simeon in the Temple" and "Susannah and the Elders." In the former picture, Rembrandt develops the system of light and shade distribution to which he thereafter adhered. The light falls with full radiance on the principal figure, as in the Emmaus picture; the background is a mysterious mass of brown transparent shadows. In his "Susannah," a theme which is perhaps repeated in the "Bather" of the National Gallery, the woman is coarse and heavy in type, but the flesh is painted with a softness and a life-like coloration that is worthy of a Titian. Rembrandt has been accused of despising form and beauty in the human figure; his ungainly Susannah may seem to justify the criticism. That he could draw the nude with grace and refinement, is shown by his "Danæ."

The middle period of Rembrandt's art extended from 1640 to 1654. He had become a prosperous and influential man, and pupils flocked to his studio; the portraits he painted of himself show him no longer as the laughing gallant, with glass in hand and Saskia on his knee, but with firm-set features, grave, piercing eye, and knitted brow, as one who would conquer fortune. The most important picture of this period is, perhaps, "The Sortie of the Civic Guard," commonly called the "Night Watch." Two officers have hurriedly reached the headquarters of the company; they are endeavoring to excite the zeal of their followers by pressing forward themselves. The captain gives his orders to his lieutenant; the ensign unfolds his flag. Every man snatches up a weapon of some sort, musket, spear, or halberd. Drums beat and dogs bark; children interested in the bustle slip in among the ranks of the soldiers. The composition of the picture is somewhat confused and fragmentary, but the whole effect is one of animation and excitement. The tone of

the picture is set by the dark orange uniform of the lieutenant. He wears a blue sash, while in contrast to this is the red cloak of the musketeer and the black velvet of the captain. The girl and the drummer add their tinge of green, softening and harmonizing the color scheme.

The year that this great picture was executed was the year of Saskia's death. This brought to an end whatever survived of Rembrandt's youthful happiness. His work became tinged with the somberness of his sorrow. His pictures are religious paintings, Holy Families, in which contemporary persons are reproduced; and scenes from the life of Christ, in which the figure and face of the Saviour are invested with a serene and lofty power, worthy of the best Italian painters. The "Good Samaritan" of the Louvre belongs to this period. This subject was a favorite one with Rembrandt, and again and again he returned to it. Meanwhile, he was exhibiting his genius as a landscape painter. The "Winter Scene at Cassel" is a brilliant representation of silvery frost, binding water and land, under a nipping air. The "Repose of the Holy Family" is poetic in conception, and sublime in its tranquil beauty. "Joseph and Potiphar's Wife," a brilliant composition, full of dramatic energy, is the last work from his hand during the middle period, which closed in 1655.



PORTRAIT OF REMBRANDT
BY HIMSELF

The old age of Rembrandt was a time of adversity. His wife's portion had passed to his son Titus, and the painter was declared insolvent. Everything he had was sold for a small part of its real value. He retired to an obscure quarter of the town, but continued to paint and etch untiringly until the end of his life.

The leading characteristics of Rembrandt's portraits are color and expression. The flesh tints are pure and vivid as those of Titian; the accessories are put in with the greatest care, but in such a way as to set off the face and project it from the canvas. The expression of the face is always life-like; the individuality is unmistakable.

The historic pictures and etchings of Rembrandt are unique, both in drawing and in the arrangement of light and shade. There is always one bright patch on the canvas; and this is the principal figure or incident of the picture. The rest of the space is more or less darkly thrown into the background. The light always falls vertically, producing in many instances striking and powerful effects. But the chief feature in the works of this painter is his honest realism, his frank and manly use of the materials he saw around him in the buildings and faces of Holland.

These materials he combines into dramatic groups that illustrate the history of all ages, and his pictures are like a good translation of a classic, which gives the true spirit and meaning of great thoughts and incidents, and, at the same time, transfuses them into the common speech of modern life.

In his "History of Painting" Van Dyke, writing of Rembrandt, says:

"The portrait was emphatically his strongest work. The many-figured group he was not always successful in composing or lighting. His method of work rather fitted him for the portrait and unfitted him for the large historical piece. He built up the importance of certain features by dragging down all other features. This was largely shown in his handling of illumination. Strong in a few high lights on cheek, chin or white linen, the rest of the picture was submerged in shadow, under which color was unmercifully sacrificed. This was not the best method for a large, many-figured piece, but was singularly well-suited to the portrait. It produced strength by contrast. 'Forced' it was undoubtedly, and not always true to nature, yet nevertheless most potent in Rembrandt's hands. He was an arbitrary, though perfect, master of light-and-shade, and unusually effective in luminous and transparent shadows. In color he was again arbitrary, but forcible and harmonious. In brushwork he was at times labored, but almost always effective.

"Mentally he was a man keen to observe, assimilate, and express his impressions in a few simple truths. His conception was localized with his own people and time (he never built up the imaginary or followed Italy), and yet into types taken from the streets and shops of Amsterdam he infused the very largest humanity through his inherent sympathy with man. Dramatic, even tragic, he was; yet this was not so apparent in vehement action, as in passionate expression. He had a powerful way of striking universal truths through the human face, the turned head, bent body, or outstretched hand. His people have character, dignity, and a pervading feeling that they are the great types of the Dutch race—people of substantial physique, slow in thought and impulse, yet capable of feeling, comprehending, enjoying, suffering.

"His landscapes again were a synthesis of all landscapes, a grouping of the great truths of light, air, shadow, space. Whatever he turned his hand to was treated with that breadth of view that overlooked the little and grasped the great. Rembrandt's influence upon Dutch art was far-reaching, and appeared immediately in the works of his many pupils. They all followed his methods of handling light and shade, but no one of them ever equalled him, though they produced work of much merit. Bol (1611-80) was chiefly a portrait painter with a pervading yellow tone and some pallor of flesh-coloring—a man of ability who mistakenly followed Rubens in the latter part of his life. Flinck (1615-60) at one time followed Rembrandt so closely that his work has passed for that of the master; but latterly, he, too, came under Flemish influence. Next to Eeckhout, he was probably the nearest to Rembrandt in methods of all the pupils."

DUTCH GENRE PAINTERS

THE fundamental characteristic of the Dutch painters is their absolute truthfulness. They were not enticed by the glory of angels, the mystery of fairies, the gorgeous fancies of India, nor the sumptuous palaces of Italy. They opened their eyes and painted what they saw. For mystery, there was the sea; for glory, there was the light; for luxury, there was the sheen of beautiful fabrics—which, however, did not greatly appeal to them; and for comedy and tragedy, there was human life. They excelled not by hunting up superb subjects, but by the superb way in which they painted the subjects that were at hand. They painted what they saw, and they painted it as they saw it.

Why should Rembrandt paint an imaginary picture of Solomon, when he could paint a real Jew and call him Shylock? Why should any artist paint the Queen of Sheba in a palace, when he could just as well paint his wife and children in a kitchen? This policy of painting what they saw gave to the Dutch their eminence in *genre*-painting, or the painting of domestic scenes. In the pictures of this class there is superabundance of beer mugs and pipes, for the reason that the people were great consumers of beer and tobacco. The scenes are usually interiors, because the climate was such as to compel the people to live much indoors. The pictures were often frank to the point of coarseness, but that was a faithful representation of the people. Poultry, vegetables, and domestic utensils are frequently represented.

Dutch scenes are sometimes taken from high life, but in the nature of the case, aristocracy is rare, and the artists would have been untrue to themselves had not their subjects been chiefly from the humbler walks of life. It has therefore come to pass that no artist has finished his education until he has made his pilgrimage to the Dutchmen of the seventeenth century and has learned from them the priceless lesson of honesty.

GERARD TER BORCH (1617-1681)

GERARD TER BORCH or TERBURG, was the first of *genre* painters to take subjects from the higher grades of society. He was born at Zwolle, in 1617, and studied for a time under his father. He went to Haarlem and became the pupil of Frans Hals. Then he visited various countries, studying especially Rembrandt, Titian, and Velasquez, but all the while retaining his originality. Happening to be at Münster at the time of the treaty of peace, he painted his "Peace of Münster," which brought him lasting fame. Philip IV. invited him to Spain and knighted him. He

was also welcomed to England. Returning to Holland, he settled in Deventer, where he died in 1681.

Though Ter Borch painted many portraits, upon the whole he belongs to the *genre* class. He is said to have invented the interior. His specialty was the white satin dress, of which he was the first painter. One of his pictures, "Paternal Advice," has been highly praised by Goethe. In this picture the father is appealing to the conscience of the young lady—a majestic figure arrayed in a white satin gown. Only her back is seen, but "her whole attitude shows that she is struggling with her feelings." The mother is at hand drinking from a wineglass, apparently for the purpose of concealing her embarrassment. The whole makes a picture of great power.

Though Ter Borch lived to be over seventy years of age, the number of his extant pictures is not large, being less than one hundred. These, small in size and great in genius, culture, and refinement, are scattered through many galleries. A beautiful specimen in London, "The Lute Player," like many others from his brush, gives the white satin gown as the center of light. He had many pupils and imitators, of whom the most famous was Gabriel Metsu.

ADRIAN JANSZ VAN OSTADE (1610-1685)

ADRIAN JANSZ VAN OSTADE'S real surname was Hendricx, he being the son of a weaver of that name. It was after he had reached the state of manhood that he adopted the name Ostade, from the hamlet of Ostden, near the place where his ancestors had lived for many generations. He was born in Haarlem in the year 1610, and died in the same city in 1685. His instructor was Frans Hals, while he, in turn, had the honor of teaching Jan Steen. Chief among his associates was Brouwer, and one of his pupils was his talented brother Isack.

During the lifetime of Hals, the latter's superb paintings of the better class of citizens in Haarlem practically monopolized that particular field of art, so that his pupils, Van Ostade and the others, were compelled to choose a different class of subjects. Van Ostade's work has therefore been described as "the short and simple annals of the poor." He found his subjects mainly in the environs of Haarlem. The people whom he painted are wretched, poverty stricken, and coarse; yet the artist showed great delicacy of treatment in color, arrangement, and finish. Even among the poor and degraded, he depicts contentment and happiness rather than brawls and disgusting orgies. To their rough sports, even to their quarrels, he gave the beauty of sunlight, and their decayed cottages were clothed with charming vegetation.

Van Ostade concentrates his light after the manner of Rembrandt, from which he has been called "Rembrandt in small." He was fairly prosperous, though the sorrows of his domestic life may have been one cause of the somberness of his work. In three consecutive years he lost mother, father, and wife. He married again, and was again bereaved in 1666. He lived to his seventy-fifth year. The present list of his oil paintings numbers about four hundred. He also left a number of water colors and his etchings are very highly esteemed.

GERARD DOU (1613-1675)

GERARD DOU was one of the greatest, if not the greatest, of the Dutch *genre* painters. He was born in Leyden in 1613. Early in boyhood he received from an engraver his first lessons in drawing, and after that he was apprenticed to a painter on glass. He was only fifteen years of age when he entered the studio of Rembrandt, with whom he studied three years. From Rembrandt he learned harmony of light and shade, and depth of color, but in other matters he diverged from his teacher. It is worthy of special note that, contrary to the method of Rembrandt, he gave much attention to details, and yet his colors were so harmonious that this did not detract from the perfection of the completed work. But it interfered with his commercial success, for his sitters wearied of the long periods of time which he required to finish a portrait.

The slowness of his work—he would spend five days in painting a hand—forced him out of portrait painting. Thereafter he painted in miniature. He ground his own paints, prepared his own varnish, and made his own brushes. No brushes could be bought which were small enough for his purpose. The strain upon his eyesight seriously injured his vision in his youth, and this hampered his work through all his life.

Dou was fond of representing the lights and shadows from a lantern or a candle. No other painter has depicted these effects so well. So great was his popularity that the wealthy president of The Hague paid him a thousand florins a year for the mere privilege of the first option on his year's work.

In spite of the minuteness of Dou's finish, he completed more than two hundred pictures, specimens of which are found in all of the large galleries of Europe. His most famous canvas, entitled "The Woman Sick of the Dropsy," is in the Louvre. In the Amsterdam Museum is "The Evening School," a candle-light picture of great beauty.

With the exception of two short absences, his life was spent in Leyden, where he died in the year 1675. His method was continued by his famous pupil, Frans Van Mieris.

JAN HAVICKSZ STEEN (1626-1679)

TO THE English belongs the credit of discovering the merits of Steen, who ranks high on the roll of *genre* painters. The majority of his known pictures are to be found in the various English galleries. The English have done much for several of the Dutch painters, but more, perhaps, for this one than for any other.

Steen was born at Leyden in 1626, and in 1679 he died in the same city and was buried in St. Peter's church. While very young, for Jan's artistic talents were precocious, his father sent him to study with a German historical painter, Knupfer by name. He then entered the studio of Van Ostade, at Haarlem, who was his real master. Finally he studied at The Hague under Van Goyen, and in 1649 he married his teacher's daughter. In 1673 he married again and his second wife survived him.

The favorite subjects of Steen were tavern scenes of debauchery and jollity, doctors and quacks at the bedside of the sick, chemists in their laboratories, and festivals of St. Nicholas. He dealt with the coarse side of life, but he never lacked wit or humor. His paintings have a moral, though he is less stern than Hogarth. Less dramatic, he is more real than the English humorist. When he painted the devil he painted him faithfully, cloven foot and all, and yet as one on friendly terms with him. In his keen satire he spared neither man nor woman, neither himself nor his countrymen. He attempted ecclesiastical and other serious subjects, but in these he was not successful.

Though Steen's excellencies were intellectual rather than technical, the technical qualities were of a high grade. His drawing was correct and spirited, his coloring transparent and clear, and he was happy in his grouping. He died in his fifty-third year, and left about five hundred pictures. One of the most famous is the "Human Life" at The Hague, which represents about twenty people of all ages, all engaged in eating oysters; from which fact it is sometimes called the "Oyster Feast." At Amsterdam is the charming "Feast of St. Nicholas," representing the good children receiving their presents of toys, while the naughty child gets a rod in his shoe. In the same gallery may also be seen the "Parrot's Cage," an attractive canvas which is well known by its various reproductions. Specimens of Steen's work are found in all of the leading galleries of the continent, but the majority of his pictures are in England, the "Music Master" being one of the attractions of the National Gallery.

PIETER DE HOOCH (1632-1681)

DE HOOCH is an additional example of the prophet who has no honor in his own country. The thrifty picture dealers of Holland were in the

habit of erasing his signature from his pictures and forging some popular name so as to make them sell better. Not more than fifty or sixty of his pictures can now be traced, but these are of a character to admit him to the assembly of great masters.

Pieter de Hooch, as nearly as can be learned, was born in Rotterdam in 1632, and died in Haarlem in 1681. His teachers were Fabritius and Rembrandt. He early went to work in Delft, married there in 1654, was received into the guild of St. Luke in 1655, left the city in 1657, and appears to have spent a part, if not all, of the rest of his life in Haarlem, where he died at the age of forty-nine.

De Hooch painted both high life and low life—not low in the sense of rough and vulgar, but in the sense of poor. He painted some open-air scenes, but his talent showed itself at best advantage in interiors. The chief trait of his work is placidity. Whether the subject is palace, hut, or courtyard, the picture is sweet and charming.

The most notable characteristic of his method is his treatment of light, in which he had no superior but Rembrandt. He was fond of expressing the different effects of the lights upon one canvas. Thus he has the interior of one room with a ray of light streaming across it, while an open door gives the view of a second room with its ray of light, and through a window is seen the light of open day. In this one picture are three distinct lights, all treated with the greatest delicacy.

De Hooch painted only one large canvas, and that was destroyed by fire at Rotterdam, in 1864. But most of the important galleries of Europe have some specimens of his work, while private galleries have the rest of it. His best pictures are of home life, a subject in which he had few superiors, either in conception or in execution. "The Lacemaker" is at St. Petersburg; "The Dutch Cabin," at Amsterdam; "The Card Party," at Buckingham Palace; three pictures of "The Dutch House and Its Courtyard" are in the National Gallery, and "The Card Players" is in the Louvre. These are among the most famous of his works, and the titles give a fair idea of his favorite subjects.



COURTYARD OF A DUTCH HOUSE
DE HOOCH

JACOB VAN RUISDAEL (1625-1682)

THE two most eminent men of the Dutch school were Rembrandt and Hals. A close third was Van Ruisdael, the most successful landscape painter of that country. He was not the first in point of time, but he was first in genius, and he may therefore be called the father of Dutch landscape painting.

Jacob Van Ruisdael who, like the patriarch Jacob, was the son of Izaak, was born at Haarlem at an unknown date which could not have been far from 1625. His teachers in art were his father and his uncle Solomon, both of whom he easily surpassed, though both were skilful painters. His contemporaries did not appreciate him and he therefore missed the prosperity to which the high order of his work reasonably entitled him.

The early years of Van Ruisdael were spent in his native city, and in 1648 he became a member of the famous St. Luke's Guild. In 1659



LANDSCAPE
RUISDAEL

he obtained the rights of citizenship at Amsterdam. It is a safe conjecture that the motive which drove him from his native city to Amsterdam was the need of remunerative work.

The poverty of this man, like that of some other geniuses to whom the world is indebted, was pitiful. It is not easy to imagine his paintings selling for four or five florins — about two dollars — each. Late in life he had to give up the struggle for self-support. His friends of the sect of the Mennonites in Amsterdam sent to the burgomasters of Haarlem a petition which admitted Van Ruisdael to the almshouse. Thus he passed the years of his old age and died in poverty. He was buried in the *grootc kerk*, the church of St. Bavon, the spire of which is introduced into so many of his pictures.

Van Ruisdael was the interpreter of Nature in her mystery, poetry, solitude. His pictures are sometimes as peaceful as those of Hobbema, and sometimes terrible, as when he paints the black, angry, threatening waves of the sea. He delighted to paint the flat plains and sandy dunes in the neighborhood of Haarlem, with the church spire or windmills in the distance. Yet when he painted oak trees, he did it with a strength which has been equaled only by Rousseau. When figures were needed they were painted in by some friend, such as Van de Velde, Wouwerman, or Berchem. He painted many cascades, too, a subject in which he excelled. His pictures represented mainly the scenery of Holland, but there are also Norwegian, Swiss, Italian, and other subjects. It is not known that he ever visited any of these countries. Whether he actually traveled, or whether he got his ideas from pictures, studies, or descriptions, must remain purely a matter of conjecture. Like most of the Dutch artists, Van Ruisdael painted upon both panel and canvas, and the canvases were usually small. The largest one by him, which is at the same time one of his best works, is "The Forest," now at Vienna. It is five feet high and six feet wide. He did not spread his landscape over the entire canvas, but generally confined it to a very narrow strip at the bottom, while all the rest is filled in with light, fleecy clouds. His paintings, like his life, were somber in the extreme. He painted that in nature which was a response to the loneliness and melancholy of his own heart. It is the pathos, quite as much as the picturesqueness, of his works that gives them their fascination.

MEINDERT HOBBERMA (1638-1709)

THE painter whose name is most often linked with that of Van Ruisdael is Hobbema. The two artists were not equally gifted. In sentiment, in inspiration, and in sublimity, Van Ruisdael is much the superior; while as a colorist and in atmospheric effects, Hobbema is undoubtedly in the lead. The pictures of the former are sad, being combinations of shadow, while those of the latter are joyous, being combinations of light. The two men were contemporaries and friends, but

each one's truth to his own artistic sense resulted in the widely different characteristics of their work.

Meindert, or Minderhout, Hobbema was born in the year 1638, probably at Amsterdam. When he became famous more than half a dozen



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LANDSCAPE
HOBBEMA

Dutch towns claimed the honor of being his birthplace. While he was living not one of them honored him. He worked without encouragement and died in poverty. But whatever his birthplace, a large portion of his life was spent in Amsterdam; there his children were christened, and there, in 1709, he died and was buried in a pauper's grave.

In 1668 Hobbema married, he being thirty years old and his wife four years his senior. By means of a species of political influence that has not entirely died out of republics, she secured for her husband the appointment of gauger (*wijnroeier*) for the town. Imported liquids, such as

wine and oil, must be measured in the standards of the country, and it was the gauger's duty to do this. This political appointment may have kept the wolf from the door for a while, but it was an injury to art, for Hobbema's landscapes became more rare after that date. Either his time was occupied or his interest was diverted from his art.

The subjects of Hobbema were almost identical with many of those used by Van Ruisdael, for both the artists painted much in the environs of Haarlem and neighboring places. Hobbema was fond of using the same subjects over and over again, either with slight change in the point of view, or from the same point of view, with a slight difference in the treatment. When figures were to be introduced, he had them painted in by friends who were skilled in that branch of the art. The scenes which he chose were the simplest and commonest, and the magical charm of his beautiful work is due entirely to the brilliancy of his tone and color.

For about a century after the death of Hobbema, it never seemed to occur to any connoisseur that his pictures were beautiful. Then some one discovered the fact, and the picture shops of all Holland were ransacked to find the treasures. About nine-tenths of the whole number went to England and are there to-day, chiefly in private collections, where they have had marked influence on English landscape painters. Notable among these was Constable, who learned from him the beautiful

effect of "painting under the sun," that is, with the light piercing through the trees.

AELBERT CUYP (1605-1691)

MIDWAY between the painters of landscape, pure and simple, and those who pictured only animals, and partaking somewhat of the character of both classes, was Cuyp. His subjects included both landscape and cattle. They were extremely simple, usually representing a few cows or sheep, and perhaps two peasants talking. The artist's claim to eminence is that he had a sympathetic feeling for all that was put on the canvas — landscape, cattle, and human figures — and the whole blended in the unity of one complete picture.

Aelbert Cuyp, son and pupil of Jacob Gerritsz Cuyp, was born in Dordrecht, in the year 1605, and died in the same city in 1691. An artist of great versatility, he was ready to paint anything that was beautiful, — landscapes, marines, winter, summer, and moonlight scenes, fish, cattle, poultry, still life, shipping, towns, portraits, — almost anything that came to hand. The most marked characteristic of his work is the atmosphere. He almost makes one feel the fresh coolness of the morning, the exhausting heat of the noon, and the penetrating damp of the mist. His preference was for pastoral scenes, and he naturally represented the peaceful side of life.

So far as emphasis goes, the cow was a favorite subject with this artist, and he painted that useful animal with a sympathy and skill that has been approached only in recent years. He was master of variety, and his groups do not repeat themselves. The posing is different in each picture, so that one hardly suggests another. What is generally considered his masterpiece is a painting in the National Gallery in London, representing a landscape with cows reposing in the foreground, and a woman talking with a horseman.

Not all of Cuyp's pictures have perfection of finish, but this is of subordinate importance. He was almost incredibly prolific. In England alone, there are some hundreds of specimens of his work, while large numbers are found in Holland and elsewhere. Some have called him an amateur, but it is well that he was not pinched by poverty. Had his life been more strenuous, his paintings might have failed to give that delightful cheer and sense of repose which distinguish them.

PAULUS POTTER (1625-1654)

PAULUS POTTER was born at Enkhuysen in 1625, and died in Amsterdam in 1654, at the early age of twenty-eight. While he was a boy, the family removed to Amsterdam where he studied art under his father,

who was a landscape painter. Later, he studied under Jacob de Weth, at Haarlem. The instruction he received was probably useful, but his genius caused him quickly to outgrow both his teachers. The low, flat, monotonous landscapes of the region where he lived at Enkhuysen, and Amsterdam, did not appeal to him, but he was greatly attracted by the picturesque qualities of domestic animals, and became an enthusiastic student of the habits of horses, cows, sheep, goats, and pigs. He acquired a complete understanding of their anatomy as well as of the texture of hide, wool, and skin. This enthusiasm gave him not only intellectual mastery of his subject, but great skill in his art.

At the age of twenty-one years, Potter was persuaded to remove to Delft, where his pictures had attracted favorable attention. Here he became a member of the guild of St. Luke, and continued his residence for about two years, when he removed to The Hague. In 1650 he fell in love with the daughter of a successful architect. The future father-in-law objected to his daughter wedding a mere painter of animals,—if he had been a painter of men that would have been another matter,—but the couple were married, and after three years' residence in The Hague, returned to Amsterdam where they remained until his death, in 1654.

Potter was an indefatigable worker. When his wife succeeded in coaxing him out for a walk, he was continually making sketches and studies for future work. It was this excessive work that undermined his strength, which was never great, and that caused his early death. In the ten years of his working life he produced about one hundred and forty pictures, in addition to the large number of studies which they necessitated.

The best-known work by Potter is the life-size picture of "The Young Bull," at The Hague. This is on a very large canvas, measuring seven feet ten inches, by eleven feet four inches. The Dutch greatly admire the picture, regarding it as one of the masterpieces of the world; but other lovers of art do not esteem it so highly. The central figure is splendidly done, but the picture as a whole has serious defects, and it is out of proportion to the subject. Potter's smaller canvases were better. They are full of life and sympathy. Excellent specimens of his work are found in St. Petersburg and London, in addition to those in various cities of Holland. His etching was so good that had he not painted he would have attracted wide attention in that department of art.

WILLEM VAN DE VELDE THE YOUNGER (1633-1707)

It is doubtful if any people in all history have been more truly the children of the sea than have the Dutch. It is not strange that their

artists painted the sea. These men painted what they saw; and they saw the sea in every aspect; in anger and in repose, mysterious, peaceful, and fascinating. In their endeavor to portray the exact truth, the Dutch would be likely to lead the artists of other nations in sympathetic and truthful marine pieces.

Willem van de Velde the Younger easily stands at the head of the Dutch school of marine painters. He was a son of an artist of the same name, and was born at Amsterdam in 1633. He studied first with his father, and afterward with Simon de Vlieger, the most famous marine painter of the day. The young artist was talented and soon acquired a reputation which surpassed even that of his teachers.

In 1674, Charles II. of England employed his services in "taking and making draughts of sea fights," the part of Willem the Younger being to reproduce in color the drawings of his father. It was this engagement that took him to England, where he spent nearly the entire remainder of his life. The two Dutch artists had the shrewdness, while in England, to paint those naval battles in which the English were victorious.

In 1686, after the death of his patron, Charles II., Van de Velde returned for a short time to Holland, but he was soon recalled to England by James II. and remained in that country until 1707, when he died in Greenwich, London, and was buried by the side of his father in St. James Church, Piccadilly.

Van de Velde left a large number of drawings, sketches, and studies. He worked with great rapidity, and it was said that he would use up a quire of paper in a single evening. One authority says that during the years 1778 and 1780 about eight thousand of his drawings were sold in London at auction.

The ships of this artist were most carefully finished. The cordage and the rigging are treated with perfect freedom and great delicacy. The small figures, too, are painted with spirit. But his great talent was seen in the painting of the sea itself in its manifold moods. In storms he expresses the fury of the elements, the mighty sweep of the waves, and the horrors of shipwreck. But he preferred the harbor with the vessels basking peacefully in the sunlight. The brilliancy of the sunlight, the glassy smoothness and transparency of the water, he executes with a freshness and power peculiar to himself.

It is natural that this artist should be appreciated in the two great maritime countries, England and Holland, more than elsewhere. Nearly all of his paintings, of which more than three hundred are known to be extant, are to-day in those two countries, and the majority of these are in England. A large number are found in London, in the National Gallery and in the Bridgewater House. The next largest number are fittingly preserved in his native city, Amsterdam, and the rest are scattered through

many cities. One of the largest and finest of Van de Velde's marines is "The Morning Gun," which is at the Hertford House in London. Other striking pictures are "Coast of Scheveningen," in the National Gallery, "A Dutch Packet in Stormy Weather," in the Bridgewater House, "The Cannon Shot," and "Near the Coast," in the Museum of Amsterdam. But where so many of the pictures are truly great, it is hardly profitable to specify the few. He left a son, Cornelius, who copied his father's work but did nothing original of importance.

ALBRECHT DÜRER (1471-1528)

THE German Renaissance was one of religion rather than of art. In the Reformation, the serious, thoughtful, independent character of the Teutonic genius, found its most natural expression. Yet this genius, pregnant with religious forces, brought forth also a powerful and complex art-spirit, which, essentially national, was yet world-wide in its significance and influence. The works of Albrecht Dürer embody this spirit. They are Germanic in their homely truth, in their depth and simplicity of feeling, in their rugged strength. They are universal in their fidelity to the supreme ideals of art. They reflect the personality of Dürer who was himself a man of many souls, prayerful, and thoughtful, adding to the good sense of the German artisan that appreciation of the mystery of life, that recognition of the divine end and aim of human existence, which lends distinction to the humblest service.

Dürer was born at Nuremberg, on the twenty-first of May, 1471. His father, who was of Hungarian origin, had learned goldsmith work under the famous masters of Bruges; he removed later to Nuremberg where he married the daughter of a master-goldsmith.

"My father took especial pleasure in me," Albrecht wrote in the family chronicle which he compiled when middle-aged, "because he saw that I was diligent in striving to learn. So he sent me to school, and when I had learned to read and write he took me away from it and taught me the goldsmith's craft. But when I could work neatly, my liking drew me rather to painting than to goldsmith's work, so I laid it before my father; but he was not well pleased, regretting the time lost while I had been learning to be a goldsmith. Still he let it be as I wished, and in 1486 . . . bound me apprentice to Michael Wolgemuth to serve him three years long."

He further records that when his apprenticeship was finished, his father sent him upon that pilgrimage, devoted to the enlargement of the mind and spirit, which Germans call the *Wanderjahr*. In 1494, after an absence of four years he returned to Nuremberg, married during the

same year Mistress Agnes, the daughter of one, Hans Frey, and established himself as a master-painter. During this period, which ends with his departure for Venice in 1505, it was as an engraver rather than a painter that Dürer became known to the world of art. His first important painting, "The Adoration of the Magi" was overshadowed by the famous series of fifteen woodcuts representing the Apocalypse. Throughout his life, Dürer's reputation as an engraver on wood and on metal equaled, and sometimes surpassed, his reputation as a painter. He created the art of wood engraving in the sense that he was the first master to realize and develop its latent possibilities. He regarded it, however, as an avocation, being desirous that his fame should rest preëminently upon his painting. When honored as an engraver in Venice by the Italian painters, he was restless under their praise; was eager to complete his great picture the "Feast of the Rose Garlands," that he might prove himself a master of color and form.

This visit to Venice marked an epoch in Dürer's life; the transition from Nuremberg to the city of enchantment, awakened new and complex sensations in the soul of the artist. Yet as genius is at home wherever beauty dwells, Dürer moved among the splendors of Venice as one born to its gold and purple. That he harvested its iridescence within his soul, is proved by the increased richness and warmth of color in his later canvases. The two pictures which he painted in Venice have something in them of Italian blitheness and grace of fancy. One of these, the famous "Feast of the Rose Garlands," was perhaps the occasion of his visit. Dürer was commissioned by the German merchants residing in Venice to execute a painting for the altar of the little church of San Bartolommeo, adjoining the German Exchange. He chose for his subject, the glorification of the Virgin at the Feast of the Rosary. The enthroned Madonna, holding the child upon her knees, and assisted by St. Dominick and attendant angels, crowns with wreaths a kneeling multitude, among which are Pope Julius II. and the Emperor Maximilian I. This painting with its dramatic feeling and richness of color silenced those Venetian painters who begrudged Dürer his place among them. He, himself, writes with natural triumph to his friend Pirckheimer, "I have stopped the mouths of all the painters who used to say that I was good at engraving, but as to painting, I did not know how to handle my colors. Now everybody says that better coloring they have never seen."

One Venetian painter was great enough and famous enough himself, to be beyond the feverish dreams of rivalry. The old Giovanni Bellini recognizing a peer in Dürer, came to him and asked for something from his hand. The gratification of the German artist in this brotherly courtesy shows in his naïve words "and all men tell me what an upright man

he is, so that I am really friendly with him. He is very old, but is still the best painter of them all." The Venetian senate, ever seeking to enhance the glory of Venice, offered Dürer a salary of two hundred ducats a year, if he would remain in their city, but he did not accept the offer. He was German in heart and soul; and to Nuremberg he returned in the year 1507. The beautiful "Madonna of the Finch" now in the Berlin Gallery, belongs to the Venetian period. The joyousness and grace of this painting are more Italian than German.

Reestablished in his native city, Dürer entered upon a period rich in artistic production. He executed many engravings, among them a series of twenty cuts illustrating the life of the Virgin; another series in twelve cuts of "The Great Passion"; another in thirty-seven cuts of "The Little Passion." To this period belong also the famous copperplates of "Melancholia," of "The Knight, Death, and the Devil," of "Adam and Eve," and "Death's Coat of Arms." In such plates as "Melancholia," Dürer exhibits that element of his genius which severs him from the medieval and joins him to the modern world. If "The Adoration of the Trinity" symbolizes his reverence for tradition, "Melancholia" anticipates the sadness of a world released by science from the spell of the past. The central figure, seated in profound dejection among the instruments of knowledge, is of one who "is neither for God, nor for His enemies."

"The Adoration of the the Blessed Trinity by All Saints" was painted by Dürer for the chapel of an almshouse in Nuremberg; but is now in the Imperial Gallery of Vienna. "The Holy Trinity" floats in air surrounded by Cherubim and Seraphim, and adored by tiers of saints, who float around and below the mystic Godhead. Below, radiant in the evening light, lies an exquisite view of a land-locked lake with wooded hills, on one side of which stands the painter holding a tablet with an inscription.

This great picture with its multitude of figures in perfect grouping, its richness of color and detail, its deep religious spirit, is a summing up of the most salient features of Dürer's genius. In the year 1512 he came under the patronage of the Emperor Maximilian, for whom he executed a wood engraving of enormous size, ten and one-half feet high, by nine wide, representing "The Triumphal Arch of the Emperor Maximilian." On the death of Maximilian in 1519, Dürer, in order to secure the confirmation of a pension from the new emperor, Charles V., traveled to the Netherlands, where Charles was sojourning before his coronation. This journey was a kind of triumphal progress for Dürer, the Flemish cities, Antwerp, Ghent, and Bruges, vying with each other to do him honor. All the painters of Antwerp gathered to meet him at a banquet; and afterward escorted him to his house, by the light of torches, as if he were

indeed a prince. The town council of Antwerp, like the senate of Venice, tried to retain him in their city by the offer of rich gifts, but Dürer's love of home was strong. In 1521 he returned to Nuremberg, where he lived until his death in 1528.

Among the works of this later period, crowned by the masterpiece of "The Four Apostles," are two portraits which have never been surpassed for strength and fidelity. One is of Hans Imhof the elder, now in the Prado, Madrid. The other is of Hieronymus Holzschuher in the Berlin Gallery. Dürer had a marvelous gift of divining personality, and of fixing it upon canvas. Both these portraits are of old men with massive heads, and features expressive of indomitable will, energy, and decision of character. Dürer paints with equal truth the soul behind the features, and the rich fur upon the cloak. Of the portrait of Hieronymus Holzschuher, Dr. Bode writes:—



HIERONYMUS HOLTZSCHUHER
DÜRER

"To appreciate the consummate perfection of the work, observe that when seen close it has all the delicacy of a miniature, and yet that when seen from a distance, it is none the less broadly effective and powerful."

In 1826, two years before his death, Dürer painted the masterpiece of his life—the two panel pictures sometimes known as "The Four Apostles," sometimes as "The Four Temperaments." This painting represents not only the liberation of Dürer from all that was transitory and labored in his art, but the attainment of that spiritual insight which places him among the great thinkers of his time. The Reformation was spreading through Germany. The questions of man's immortal destiny, of his relations to God and to his fellow-men, were voiced in the market place and in the council hall alike. Dürer, drawn by sympathy into the dominant current of thought and feeling, corresponded with Luther and became the intimate friend of Melancthon. The painting of "The Four Apostles" is the outward and visible sign in art of the religious Renaissance of Germany: of the re-awakening of the primitive forces of Christianity. In one panel, St. John and St. Peter are bending over an opened Bible, absorbed in its contents; in the other, St. Paul and St. Mark look out boldly as if to exhort the world to repentance and good works. The active and the contemplative sides of the Christian life are here represented. Aside from the deep spiritual significance of this painting, its value as an art work is consummate. The figures of the Apostles are drawn with noble simplicity and dignity. The heads are grand and massive, the features expressive of titanic personality. Dürer himself regarded this work as

his supreme achievement, and in completing it laid down his brush for the last time.

His place in the art history of Germany is unique; standing, as he does, between the medieval and the modern world, and embodying in his works both the tradition of the past and the prophecy of the future. Lines written by himself are expressive of his mission to German art, and of the position which he held and still holds among the artists of his country:—

“God sometimes granteth unto a man to learn and know how to make a thing, the like whereof in his day no other can contrive; and perhaps for a long time none hath been before him, and after him another cometh not soon.”

HANS HOLBEIN (1497-1543)

THE name of Holbein appears in art history as the founder of a national school of painting. He takes this place in Germany, as Velasquez does in Spain, and Hogarth in England. The strong individuality of his genius places him high above his contemporaries and predecessors. His works have that freshness and originality which are always found in paintings, marking an epoch in the development of art.

Hans Holbein was born in Augsburg in 1497; and died in London of the plague, in 1543. He must be looked upon as the painter of the Renaissance and of the Reformation in Germany. During the Middle Ages, painting had been confined to the stained window and the miniature. It had never yet taken its place as the leading art. Idealism was the characteristic of the medieval mind. Religion was at war with nature. The gothic style of architecture seemed to reverse the laws of nature in its principles. The columns soared aloft like trees; the arch swept toward infinity; the roof seemed ever lifting itself into higher regions of the air. The Greek principles of building—horizontal architrave, supported by a vertical pillar, the pressure of the building downward, toward its strong foundation on the solid earth, were contradicted in the gothic church, which rose like an aspiration of the soul, and seemed in its loftiest pinnacles to vanish into space.

The gothic building had practically no interior wall-spaces; but, merely a range of pillars and windows; consequently, the wall pictures were only narrow and meager panels. Painting in Germany had become in the Middle Ages as unnatural as architecture.

Stephen Lochner stands at the head of medieval panel painters in Germany. His figures are tall, thin, and affected in attitude. Their trailing garments conceal the beauties of the human form, and faulty drawing disguises contour and proportion. All of the artist's skill is con-

centrated on the face, to the expression of which a supramundane aspiration is imparted. The oval countenance, with delicate lips, and long, straight nose, is lit by tender and expressive eyes, over which the large lids are half closed. But the coloring is rich and harmonious; and is finely and delicately laid on. The unreality, the unearthliness, of the composition is emphasized by the background of gold. The style of such paintings by Lochner, as appear in the Cathedral of Cologne, prevailed in Germany and the Netherlands, where everything was sacrificed in art to the expression of the innocence, the sweetness and dignity of religious devotion, and the felicity of the blest. A change was brought about in the fourteenth century by Hubert Van Eyck. He was the harbinger of the Renaissance. His figures are actual personages—men, women, and children. His drapery suits in its folds the material which composes it, and the figure which it envelops. The background of gold disappears, and is exchanged for real features of landscape or architecture. In the famous Ghent altar-piece, the living verdure of the scene brings religion at once into the region of real life.

The father of Hans Holbein had two distinct styles of painting. His representations of the Passion are transcripts of the common miracle plays; consisting of long rows of figures, in stage attitudes, coarsely painted, with glaring and distorted faces. This was the painter in his mood of unreality. When painting portraits he was a realist. He possessed the art of not only catching a likeness, but of delineating a character. The depth and subtlety of his characterization are equaled only by the smoothness and finish of his execution.

Hans Holbein, his son, began his artistic career as a draughtsman in black and white; an engraver on wood and copper. He designed title-pages in the old quaint style, and drew illustrations for the Bible, and for books of theology and devotion. Augsburg, where he was born, had direct commercial intercourse with Italy, and the influence of Tuscan art soon began to show itself in the German city. Yet Holbein the younger followed closely in the footsteps of Holbein the elder, except that he became a realist in religious painting, as well as in portraiture.

His early paintings are indeed wonderful. A curious circumstance enables us to see exactly how the son improved upon, and outstripped the father. In the altar-panels of the Augsburg Gallery we find a piece of work executed by the son in 1512, when he could have been but fifteen years old. The suggestions for the painting, the "Death of St. Catherine," are, however, to be found in a sketch made by the older Holbein, or rather in two sketches, in one of which the saint is kneeling in prayer, while the lightning descends with a shower of stones, shattering the wheel intended for her death. Five attendants of the executioner lie stretched upon the ground. The second sketch shows the saint still

kneeling by the burning wheel, ready to receive her death-stroke from the sword.

These two scenes are combined into one by the younger painter, who has improved the modeling of the figures, and heightened the dramatic effect. "The lightning has just flashed, the wheel is in flames, two executioners are dashed to pieces, and a third moustached official is escaping. One figure among the spectators, with a short, full beard, and fur-edged red coat, knows not what to say to the event; a second, in a blue mantle, is laying his hand upon his shoulder and pointing to the saint. A youth attired in yellow, who is shielding himself with both hands, is borrowed in idea from the executioner in the first sheet, and yet he is entirely new; nothing awkward or distorted in the attitude is here to be seen. The second sheet gives the idea of the saint herself, yet in the painting the kneeling princess is far nobler, her hands are folded, she is splendidly dressed in red, and a small cap set with jewels is on her fair hair. But the figure least satisfactory to the young artist in either sheet, is that of the executioner. On the second sheet, we find him feebly delineated, uncertain in his bearing, raising the sword with both hands, like the executioners at St. Dorothea's death, the painting of which is in the Basilica of St. Maria. In his stead, the young Hans Holbein has introduced an entirely different personage. It is a genuine German foot-soldier, similar to those that so often meet us in his pictures and drawings, a rough warrior, not, however, caricatured, but strong and sturdy. With a firm grasp his left hand is holding the saint by her neck, his right hand carries the yet unraised sword; he is awaiting the moment to strike the fatal blow."

This gives the history of the younger Holbein's artistic career in a nutshell. His other paintings of the period are distinguished by equal boldness and originality. It is a matter of astonishment that he could have painted such realistic scenes at so boyish an age. In this precocity he outstripped Raphael or Masaccio, the latter of whom died in his twenty-seventh year, after painting the wonderful frescoes in San Clements, at Rome, and marking for his countrymen a new era in the history of Italian painting. From his infancy, Holbein must have been accustomed to work in his father's studio. He became imbued with the spirit of the Italian Renaissance through other channels. He employs no gold background for his religious panels. He prefers the vivid green of nature. Half-pagan emblems, cornucopias, winged cupids, and fantastic flowers, horned masks, and dolphins, are details in the architectural ornamentation of his scenes.

The finest work that Hans Holbein produced at Augsburg is an altar-piece, now in the Munich Gallery, which must have been painted in the year 1515. It represents the martyrdom of St. Sebastian. The Saint

is naked, his figure exhibiting Holbein's almost classic appreciation of the human form. None of his predecessors in Germany had ever exhibited so true an eye for nature. "The head of the youth is no less beautiful," says Wohltmann, "with its curly brown hair and the beard about the chin and face forming, as it were, the countenance. Pain penetrates deeply both body and soul. His misery thrills through the countenance, yet the slightly parted lips repress every sound of lamentation. Sebastian is not merely suffering, he is enduring; mental power has mastered all physical pain."

Holbein removed to Basle in 1514. Some of his finest paintings were executed there, although his object in seeking the city of printing presses was for the purpose of obtaining employment as an illustrator of books. Here he met the witty reformer, Erasmus; and the versatility of the painter is shown by the skill and ease with which he drew a series of grotesques, or caricatures, to illustrate that famous *jeu d'esprit*, "Encomium Moriae; or Praise of Folly." The illustrations of Holbein are far more interesting than the text, as they indicate the strange flexibility of the painter's style and his appreciation of incident far removed from the range of his work up to that date. As powerful examples of the use of line, in every expressive variation, these drawings are invaluable, and may be studied with great profit by modern designers.

Holbein was not admitted to the guild of painters at Basle until 1519, when he came of age. In 1521 he began his great life work as an imaginative painter. This work was the decoration of the Town Hall at Basle. The character of the designs can only be judged from a few sketches, executed with Holbein's usual ease and power. No one can dispute the grandeur which distinguishes his sketches of "Saul and Samuel," and his "Rehoboam." These are to be found in the museum of the city.

In 1529 religious riots burst out in Basle, and many works of Holbein are supposed to have perished. He became involved in a maelstrom of religious and political controversy. The Church was in the ascendant at Basle. Burgomaster Meyer stood by the Pope. Holbein's sympathies were with the naturalism of the Renaissance, and the liberty of the Reformation. Hence the painter's flight to England.



MADONNA OF THE BURGOMASTER MEYER
HOLBEIN

Of his decorative paintings, executed for the German merchant of Steel Yard in London, nothing survives but some sketches in the Louvre. But Holbein's career in England shows the painter in his full Renaissance glory, as an artist in black and white, as an architect, and as a designer of plate and jewelry. But his chief claim to glory lies in his portraits, both life size and miniature, of which there are abundant examples existing in perfect preservation.

Holbein revolutionized German painting. He was certainly, in most points, on a level with his greatest contemporaries, Michelangelo and Titian. All of his work was done by his own hands. He stands supreme among German masters, and in some measure solitary and without a successor, for he had no pupils.

Van Dyke in his "History of Painting" says of Holbein the Younger:

"He was a more mature painter than Dürer, coming as he did a quarter of a century later. He was the Renaissance artist of Germany, whereas Dürer always had a little of the Gothic clinging to him. The two men were widely different in their points of view and in their work. Dürer was an idealist seeking after a type, a religious painter, a painter of panels with the spirit of an engraver. Holbein was emphatically a realist finding material in the actual life about him, a designer of cartoons and large wall-paintings in something of the Italian spirit, a man who painted religious themes but with little spiritual significance. . . . His wall-paintings have perished, but the drawings from them are preserved and show him an artist of much invention. He is now chiefly known by his portraits, of which there are many of great excellence. His facility in grasping physiognomy and realizing character, the quiet dignity of his composition, his firm modeling, clear outline, harmonious coloring, excellent detail, and easy solid painting, all place him in the front rank of great painters."

MODERN GERMAN ART



MADONNA
MÜLLER



THE CONSOLING CHRIST
PLOCKHORST

MODERN German art is not of the highest order. Religious subjects predominate, and these are treated in a sentimental spirit. They display little originality of thought, or individuality of feeling. Kaulbach's art carries sentiment to the point of weakness, yet he sometimes attains fervor of feeling and dramatic expression as in the "Crusaders Approaching Jerusalem." Carl Müller has painted many religious pictures. In one or two only does he embody a true religious sentiment. The others are pretty and sentimental. Hofmann has exhibited far greater strength in his "Christ Among the Doctors." The boyish head of the Christ is full of spirituality. Plockhorst's painting "The Consoling Christ," has a certain charm which is due rather to the pathetic figure of the kneeling pilgrim than to the figure of the Saviour. Knaus's paintings of children are charming; two good examples of this artist are in the Metropolitan Museum, New York—a "Festival of Village Children," and a "Holy Family," treated in a naïve and robust, but scarcely religious, spirit. The



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HEAD OF CHRIST
HOFMANN

Madonnas of Gabriel Max are semi-sensuous—languid women, with no divine pretensions. His "Last Token," in the Metropolitan Museum, is a graceful, if somewhat sentimental treatment of a familiar subject. Menzel's *genre* pictures are well drawn and true in color. Uhde, departing from the usual German custom, portrays scriptural scenes in modern settings after the manner of contemporary French artists. Munkacsy, a Hungarian, obtained his international reputation by his painting of "Christ before Pilate." Of the Russian modern painters, Vereshchagin is, perhaps, the best known in this country, where his works have been exhibited. They are chiefly of scenes in Palestine, and of scenes in the life of Christ, these being depicted in the spirit of modern realism.

MODERN DUTCH PAINTING

THE Museum of Modern Art at Amsterdam contains a fine collection of paintings by modern Dutch artists; works which prove them to be legitimate heirs of Ruisdael, of Hals, of Hobbema, and Van de Velde. The love of the old Dutch masters for landscapes and marines, for cattle-pieces and *genre* subjects, is inherited by their modern representatives.



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LANDSCAPE WITH SHEEP

MAUVE

Prominent among them are the brothers James, Matthew, and Willem Maris. Willem Maris is a cattle and landscape painter, noted for the richness and softness of his toning, for the dreamy atmosphere which he throws over all of his work. Matthew carries this dream-like quality to

the point of mysticism. James Maris has the Dutch genius for painting vast spaces of sky, and a wide wash of air above a landscape. In contrast to the rich romantic toning of his brother Willem's paintings, his landscapes are austere and definite. A marine painter of sincerity and power is Mosday, a worthy successor of Van de Velde. Mauve is a painter of sheep and cattle, noted for the softness of his atmospheres. Josef Israels depicts pathetic scenes in the lives of the Dutch peasantry; a fisherman leading his motherless children home through the dripping mist of a melancholy winter's night; or an old peasant seated by his dead wife. His paintings have a soft, dark, Rembrandtesque atmosphere.

AMERICAN PAINTERS

UNTIL the Centennial Exhibition, the United States had practically no art history. A nation must arrive at a certain period of development, must attain to a certain degree of ease and strength, before it can cultivate the fine arts. The first hundred years of the existence of this country were, for the most part, years of struggle with material conditions. In developing the resources of a virgin land, Americans found themselves with little time or opportunity for self-culture as a nation. The art of literature, the most spiritual of all the arts, flourished early on American soil; but a more mellow civilization was required for the nurture of the art of painting.

The Centennial Exhibition gave an enormous impetus to this art, by bringing to the American people many of the masterpieces of modern European painting; and thus training their taste, fixing standards for them to follow, and stimulating them to rival the European Schools. Between the Centennial Exhibition of 1876, and the Paris Exposition of 1900 is a period of only twenty-four years. In 1876, there was practically no recognized American art. In 1900 the judges of painting at the Paris Exposition honored the works of American painters above those of all other nations outside of France. No more striking instance could be had of the intense vitality and responsiveness of the American genius.

First in the historical line of American painters is John Singleton Copley (1737-1815). He was not a man of great powers. The majority of his works are weak in drawing and dull in color. Yet his "Death of Chatham," exhibited in England in 1783, procured for him his membership in the Royal Academy. This picture became very popular and was engraved by Bartolozzi. Another well-known painting of Copley's is his "Death of Major Pierson."

Contemporary with Copley was Benjamin West (1738-1820), of a Pennsylvania Quaker family. His artistic tastes were early evidenced. In 1760 he went to Italy to study, and, his apprenticeship there being over, he settled in England, where he soon acquired a great reputation.

It is difficult to understand the high honor in which West was held by his contemporaries; for his paintings are formal, crude in color, and totally lacking in originality. Yet he was under the special patronage of George III.—no great honor when it is considered what a dull boor the king was—and, what was more significant, he was president of the Royal Academy for twenty-eight years. His most famous picture is the "Death of Wolfe." West clothed the officers in the uniforms they really wore, instead of Roman togas, and this was considered rather an impertinent innovation. The paintings by West are nearly all of Brobdingnagian size. His "Death on the Pale Horse," in the Philadelphia Academy, is one of his best-known works. The paintings of John Trumbull (1756–1843), a pupil of West, have a historical rather than an artistic interest. He took for his subjects scenes from the American Revolution. Many of his paintings are preserved in the Yale Art School, and some of them have a permanent place of honor, in the great rotunda of the Capitol at Washington.

Gilbert Stuart (1755–1828) was the first American artist of real genius. As a portrait painter he takes the highest rank. In the National Gallery are preserved two portraits by him, one of his preceptor, Benjamin West, the other of the engraver Woollett. His most famous portraits are those of Washington; three paintings of unusual strength and fidelity. The nature of their subject, together with their real value, have made these portraits of Washington universally popular. Stuart painted over seven hundred portraits, his sitters being the prominent Americans of his time.

Washington Allston (1779–1843) belongs to the Bostonians, who have somewhat overrated his genius, his title of the "American Titian" being essentially an example of hyperbolic praise. His reach always exceeded his grasp. Gifted with a poetical imagination, he lacked the power of expressing his ideals. His paintings are of Biblical subjects, such as "Jacob's Dream," "Elijah in the Wilderness," "Saul and the Witch of Endor." All these early painters worked under British influences, for obvious reasons. The first artist whose work exhibited distinctly American elements was Thomas Cole (1801–48). He excelled in landscapes—in depicting the brilliant autumnal scenery characteristic of the northern sections of the United States. His Hudson River landscapes are among his best productions. Kensett (1818–72) was a follower of the so-called Hudson River school of Cole. His landscapes are not without a certain dreamy, poetic atmosphere. One of Cole's pupils was F. E. Church (1826–), a painter of mountain scenery. Among other landscape artists of this period of American art, may be mentioned Hubbard (1817–88); Hill (1829–); Bierstadt (1830–), noted for his paintings of the "Rocky Mountains" and of "Mount Corcoran,

Sierra Nevadas" now in the Corcoran Gallery Washington, D. C.; Thomas Moran (1837-), whose painting of the Grand Cañon of the Yellowstone was bought by the United States for \$10,000; David Johnson (1827-); Sanford Gifford (1823-80), whose paintings of Venice and of mountain scenery are well known; McEntee (1828-91), and Whittredge (1820-), painters of autumn landscapes, and A. H. Wyant (1836-92), whose paintings place him in the first rank among American landscape artists. Other painters of this period are Bradford (1830-92), and W. T. Richards (1833-), marine painters; Chester Harding, whose reputation rests upon his portraits; Leutze (1816-68), a German-American, whose painting, "Washington Crossing the Delaware" is now in the Metropolitan Museum, New York City. Hicks (1823-90), and Hunt (1824-79), through whom the influence of the Barbizon school was felt in America; and George Fuller (1822-84), a painter remarkable for the dreamy, poetical atmosphere of his paintings. His subjects were chiefly landscapes, sometimes with figures introduced. One of his best works is "By the Wayside"; another, a splendid landscape, is the "Turkey Pasture in Kentucky." His ideal pictures of young girls are lovely in conception; chief among them is "Winifred Dysart," an exquisite poem of maidenhood.

The third period of American art was inaugurated by the Centennial Exhibition in 1876. The Art Students' League, founded in 1875, and the Society of American Artists, founded in 1878, evinced the impetus given to the art of painting by the cosmopolitan influences of the Exhibition. Of the landscape painters of this period, George Inness (1825-94), is preëminent. He was an idealist, yet the essential power and truth of nature are always present in his works. He, himself, said "I would not give a fig for art ideas, except as they represent what I perceive behind them; and I love to think most of what I, in common with all men, need most—the good of our practice in the art of life. Rivers, streams, the rippling brook, the hillside, the sky, clouds,—all things that we see,—will convey the sentiment of the highest art if we are in the love of God and in the desire of truth." Inness's coloring is rich and spiritual; his treatment of atmosphere, light and shade, is full of romance, yet always true and virile.

Among other landscape painters of excellence are Homer Martin; Swain Gifford, whose pictures of New England scenery are full of atmosphere; Tryon, Crane, Horatio Walker, Weir, Twachtman, and Robinson. Among marine painters, De Haas has long held a prominent place. Gedney Bunce is noted for the rich coloring of his Venetian water-scenes. Maynard, Rehn, Butler, Snell, and Chapman are also marine painters of prominence. Among portrait painters, William M. Chase is notable. His "Alice" is full of the charm and gayety of little girlhood. Sargent is at present foremost among American portrait painters, both in the

power of his execution, and in the valuation of his work by European critics. His painting of the two daughters of A. Wertheimer, was the



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ZEPHANIAH

JOEL

OBADIAH

HOSEA

THE PROPHETS

SARGENT

sensation of the Academy in London in 1901. Vivid realism was never

carried farther in portraiture. His "Prophets," in the Boston library, is the most popular of his works. A woman portrait painter of the first rank is Cecilia Beaux, a Philadelphia artist whose work has obtained international fame. Among other portrait painters of note may be mentioned Wyatt, Tarbell, Beckwith, Benson, Alden Weir, and Eaton.

The work of Abbott Thayer is distinguished by sincerity and dignity of feeling; by a beautiful imagination. As a technician he is not always successful. Among his paintings are the impressive "Winged Figure," an angelic form with a face of intense earnestness and spirituality; the "Enthroned Madonna," an original treatment of the subject; and the allegorical picture "Caritas." Kenyon Cox is a splendid draughtsman, very successful in his depiction of the nude. His work has strong decorative qualities. Mrs. Kenyon Cox has produced some



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MADONNA

MRS. KENYON COX

beautiful paintings. John La Farge is a master of decorative painting. He is generally very successful in line and color. His wall painting of the "Ascension," in the Church of the Ascension, New York, is a composition of much beauty. Elihu Vedder, best known by his illustrations of the "Rubáiyát" of Omar Khayyám, is an artist of powerful imagination; his art is more decorative than pictorial.

James MacNeil Whistler, the author of the "Gentle Art of Making Enemies" is an American by birth, but acknowledges indebtedness to no nation or school under heaven. His work is of the utmost beauty, delicacy and charm, the aristocratic essence of modern painting; "such art as he produces is peculiarly his own, save a leaven of influences from Velasquez and the Japanese" His "White Girl," the figure of a young woman in white, is a perfect example of the mystery which radiates



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LAZARUS
VEDDER



WHISTLER'S PORTRAIT OF CARLYLE

from absolute beauty. The fascination of this great painting is indefinable. Whistler ranks with the world's greatest portrait painters. His portrait of his mother, and that of Carlyle, are marvels of strength and truth.

Edwin A. Abbey is best known by his illustrations of Shakespeare. Within the last twenty-five years, American illustrators have taken first rank and have achieved an international reputation. Among them may be mentioned C. D. Gibson, whose type of the American girl, tall, lithe, with strong chin, tender eyes, and proud mouth, has

become famous; Blum, known through his black and white illustrations; Newell, Christy, Rheinhardt, and a host of others.

No prophecy concerning the future of American art would be too extravagant, if the ideals of the nation remain unimpaired by the commercial spirit. The growing materialism of American life is the greatest danger threatening the art of the future. In an atmosphere heavy and sultry with the mean ambitions of mere money-getting, the artist cannot breathe; nor can he work without the stimulus of appreciation. As yet the patrons of art in this country know more concerning the management of railroads and the formation of trusts, than concerning the merits of a painting. A sharp line divides the wealthy classes from the artists; a division made not by the artists themselves, but implied in the ignorance, narrowness, and lack of culture sometimes found in American self-made men. In England no such barrier exists, because, the wealthy and noble classes are, as a rule, the cultivated classes. Strong bonds of sympathy unite them with the literary and artistic classes of society. Until the strength of American wealth has brought forth sweetness, American artists will of necessity look to Europe for a patronage in which there is neither condescension nor ignorance. The reason why so many American artists live abroad is because they find the moral atmosphere of this country stifling. They go abroad to find that combination of republican simplicity and aristocratic appreciation of art without which the development of an artist must of necessity be retarded.

THE ART STUDENT AT THE METROPOLITAN MUSEUM OF ART

A GREAT gallery of pictures, statuary, archæological remains, and works in pottery and metals, such as the New York Metropolitan Museum, is a rich treasure-house for the student, and should be studied carefully and systematically by those who wish to reap the full benefit of a visit to it. It is of little use to wander through galleries of art, merely stopping and staring for a moment at some masterpiece which accidentally claims our attention. A museum is like a forest or a mine, and when the naturalist enters the forest he does not content himself with admiring this tree, or bending for a moment over that flower. He learns very little by pausing to watch the flight of a bird, or the rush of some living creature through the thicket. He begins his study of a new field by careful observation; he classifies and notices the peculiarities and properties of new plants, new living creatures, new minerals or metals. He arranges his new knowledge in his note book, or in his mind, and this enables him to see the special place in the world of nature occupied by every subject of observation; to notice the special beau-

ties and wonders of each, and to trace the links and family ties by which all are grouped and ranged in order. Where there was chaos and confusion he at last sees regularity, distinctness, and clearness; and he gazes at the whole field that he has explored with a feeling of pleasure and satisfaction, and a sense of knowledge and appreciation which is the result of a patient examination of the things about which he has been inquiring.

Now a visit to a picture gallery is a very unsatisfactory thing unless it be made with some distinct purpose. We look at a picture with two objects, the first of which is to derive joy and pleasure from its beauty or its grandeur; the second is to consider it as the work of a particular artist, and as treating of a particular subject. That is, a picture is a delight because it contributes to our historic knowledge, and at the same time gratifies our esthetic taste. It is, however, necessary to consider the picture historically before we can estimate its full esthetic value. For instance, if I know that a picture belongs to the Flemish school and is painted by Rubens, I assume that it is a work of brightness and grandeur, and set to work to study the composition and to examine the flesh tints, with the expectation of being delighted and informed by the discovery of beauties and subtleties which might well escape the eye of a hasty observer.

It is right, therefore, that young people who visit the Metropolitan Museum in New York should go with a definite end in view, and should examine in a systematic way the objects exhibited. One method to be adopted I wish to set forth here as admirably calculated to stimulate interest in art, and to give a clear and symmetrical idea of the contents of the collection. I shall confine myself in these remarks to some paintings of the museum, and shall show how they may be examined by young people in such a way as to illustrate the history of painting in Europe and in this country.

It is much to be regretted that the pictures of the museum are divided in accordance with the names of their donors, without reference to the schools or nationalities that produced them. I presume that when the collection gains larger proportions, the distribution will be made as it is in the Louvre, the National Gallery, and the Prado at Madrid.

But the young art student must not let his mind share the confusion with which the pictures in the museum are hung. He must consider in the first place that one of the great features that strikes us in studying the history of painting, is that painters were grouped into schools, not artificially formed, but in accordance with the natural surroundings under which they worked. The schools were usually founded by some great master, whose studio was thronged with pupils, and these in turn copied his manner and the system on which he chose his subjects. A

great master is always the founder of a national school, as Holbein of the German, Rembrandt of the Dutch, Velasquez of the Spanish, Hogarth of the English. In Italy, art was so wide in its activity that there was a single school for almost every city of importance, and Venice, Bologna, Florence, Siena, and Naples, cultivated methods of marked individuality in painting.

It is to be desired that when the young student visits the gallery he should select some school on which to begin his studies. He will not find so complete a collection in New York as there is in the great European capitals, but there are examples of several of the European schools.

Take, for instance, the Dutch school. The first great artist of this school is undoubtedly Rembrandt, who, by reference to the catalogue, will be found well represented in the gallery. Before his time, however, was the cheerful and greatly gifted Frans Hals, of which there are five examples in the gallery, while of Rembrandt there are four. Vinne, the pupil of Hals, is also represented. It is impossible not to class Teniers among Dutch painters, and there are six of his works on exhibition, all of which deserve study, as do the portraits of the Dutchmen, Moor and Helst. The still life of Fyt and Heem; the cavaliers and white horses of Wouverman; the pot-houses of Steen and Adrian van Ostade; the landscape of Ruisdael, Hobbema, Huysmans, and Both; the fine hunting scene of Snyder, the religious pictures of Van Eyck and Cranach, are all represented in the museum which, indeed, contains sufficient material to amply illustrate the use and development of art in the low countries during the sixteenth and seventeenth centuries.

After examining the Dutch school and carefully noticing the colors, details, and general effect of each picture, the student may next see how the Italian school is represented. The gallery is not rich in Italian pictures, but there is a Titian of remarkable beauty and value in the portrait of Antonio Grimani, Doge of Venice. This is one of the choicest existing examples of the Venetian school in portraiture. Raphael is not represented, but there is a very pretty picture by Leonardo, in his early manner. Italian fresco is seen in the works of Pollajuolo, Manozzi, and Allori, and in a fragment by Franceschini. A more important Italian example is the "St. Anthony" of Ghirlandajo. There are also some works of minor painters, such as Piombo, Tiepolo, and Maratti, the imitator of Raphael and of Benvenuti, who followed the style of Andrea del Sarto. The school of Fra Bartolommeo is seen in its sweetness and devotion in the "Virgin and Child," on plaster, and a fresco also appears which is said to be the work of Corregio. These are all of the important Italian examples contained in the museum, and are, of course, quite inadequate for the purpose of illustrating the art which can be seen at their best only in the churches, palaces, and galleries of Italy.

When we turn to the English school, we find pictures by both Sir Godfrey Kneller and Sir Peter Lely, early portrait painters. Reynolds, Gainsborough, and Laurence, here are found representing the genuine portrait painters of Great Britain. Here we gladly welcome William Hogarth, the founder of English *genre*. Richard Wilson also appears, the idealistic founder of British landscape, and Constable, the faithful realist, and old Crome, one of the first water-color painters. There is also a rustic scene painted by Morland. Of Turner there are three beautiful examples, so that the history of English landscape may be traced in the works of its greatest representatives. Spanish art is shown in its successive development, although by no means in its copiousness. Velasquez appears in four fine canvases, and as he stands at the fountain head of Spanish painting, the visitors of the museum are fortunate indeed in seeing so much of this Spanish master without having to visit the Prado at Madrid. Murillo is not so well represented by his "Mary Magdalen at Prayer." The modern Spanish school, which is more French than anything else, is typically set forth in Fortuny and Zamacois, both of them imitators of Meissonier and Gérôme. Madrazo is seen in a somewhat insignificant *genre*—"Girls at a Window." But these pictures are quite sufficient to emphasize to the young student the salient points in the history of Spanish art, except that we recognize the need of a canvas of Ribera in the collection.

The Flemish school is next to the Dutch as regards the number of pictures which represent it in the Metropolitan Museum. David Teniers, though he was born at Antwerp and derived most of his success as a *genre* painter from the example and encouragement of Rubens, must still be classed with the Dutch school whose manner he adopted. Like Steen and Van Ostade, he was a painter of ale-house scenes. Van Noort is represented only by the works of his pupils, Rubens and Jordaens. The mighty and magnificent Peter Paul has seven canvases here, an amazing number; and more amazing is it to find in New York, in addition to an excellent copy of the Vienna portrait of the artist's wife, the splendid "Return of the Holy Family from Egypt," which is sufficient to impress the young student with the characteristic beauty of the painter's flesh tints. Some of the other pictures, which are said to be originals, are very instructive and characteristic. The pictures by Jordaens are also of extreme value as exponents of Flemish art, and should be minutely studied. The style of Flemish landscape painters may be learned from the pictures of the two Broughels, of Konninck, and Huechtenburgh. The work of both Heefs the Elder and of David Teniers are seen in the superb painting of Antwerp Cathedral, for which the latter artist furnished the figures.

It will be seen from these examples that the history of art finds many important and impressive illustrations in the New York collection.

The catalogue gives sufficient information for identifying each, but it will be to the advantage of all students who wish to visit the museum with the greatest advantage to compile catalogues of their own, in which the pictures are arranged in their several schools, under the names of their authors, and in chronological order. This will facilitate the work of comparison and criticism, and assist the learner in discovering for himself the main characteristics of the schools, and the rise and development of painting in Europe.

These remarks are sufficient to point out to young people the proper method of studying historically more recent paintings—and those of the French, German, and American schools.

THE PRACTICAL SIDE OF AMERICAN ART

WILLIAM ORDWAY PARTRIDGE

OUR nation is about to enter upon a great art epoch. Just as in Greece, in the time immediately preceding Phidias, such a revival took place; and as in Florence, in the time preceding Michelangelo, so in America the new and broader view heralds a golden age for art in all its branches. It is estimated that for about fifty years we shall be erecting great civic buildings and luxurious dwellings, to which all the best arts of design, as well as the fine arts, must lend their powers of decoration. Now is the time for those young Americans who desire to study art to push boldly forward. The nation has a breathing space. Fortunes have been made, the physical forces of nature have been conquered, and men, having enough to eat and drink, are turning their thoughts to the arts that embellish life, and to the embodiment of their higher ideals. Statues are rising in public squares, parks are being laid out, the commemoration of the deeds of our forefathers is assuming concrete shape, and everywhere a desire for the beautiful is making itself felt.

The feeling that has prevailed in America so long, that art is not a practical thing, is still a handicap to the young, though it is rapidly disappearing. Parents forget that there is a wide practical side in art; that anything that serves to beautify and uplift the surroundings of life is intensely practical, and not in a mean, but in a refined sense. Our growing culture is dispelling this narrow and unpractical view.

It would be unfair not to state frankly that the difficulties attending a career in art, whether in its practical application to commerce or on its more abstract side, are many and great. The element of chance is

altogether lacking. The result that is achieved in art is due entirely to labor and study, and that result varies in excellence with the genuineness of the work. The same path is open to all men, and must be trodden by them. There is no royal road.

The study of the fine arts, pure and simple, will of course always be limited, inasmuch as the demand is limited. But there is no limit to the openings offered by art as it appeals to commerce, to trade, or to literature. In these papers I shall consider some of the various channels open to every young American of artistic perception and healthy ambition. If we take, for example, your dwelling house, from the doorway and lintel to the roof-top, and consider the various arts that have combined to beautify and furnish it, we shall see how surprisingly large is the number. When a man like William Morris could devote his life to the beautifying of wall paper, to house decoration and its literature, no young man or woman need fear that, in seeking to add his or her artistic quota to the elevation and surroundings of daily existence, the time will be ill spent.

Art is coming more and more into touch with the practical, every-day life of the people. To enjoy it is no longer a special privilege of the rich; the public building and the statue in the park belong to any one who has the power to appreciate them. When, a generation or two ago, the young American undertook to learn a trade, he had no ambition beyond acquiring the manual skill needed to make a competent workman. To-day he begins to realize that, to be classed as a first-rate hand, he must add to manual dexterity taste, and an eye trained to design. Twenty or thirty years ago, the youth of lowly birth was compelled to learn a trade; the young man of more fortunate position selected a profession, and the fine arts were sealed against all but those who could afford foreign study and travel.

But to-day the trades and professions are coming closer and closer together. For instance, the decorator may be a great artist, although he began only with putting the color upon the wall. New industries have been created, and hundreds of workmen have been given employment along artistic lines. The boy who begins with a trade may end as a great artist, architect, sculptor, or painter, and may himself conceive and execute great works of art. Everything is possible in this country of ours. We must not assume that every one who espouses art is to become a celebrated artist like Rembrandt or Angelo. We must not demand this of the devotees of art, any more than we demand colossal success from every young merchant. But art offers great compensation to the aspirant, as well as a living that will compare favorably with one derived from commerce. The compensations that attend the art struggle beautify the struggler's inner life. They broaden his horizon, they develop the best

side of his nature, they fill his working hours with happiness, and his leisure moments with creative longings. They fit him to live at peace with his fellow-men; in fact, they work together for good to his whole physical, mental, and spiritual nature.

SCULPTURE

By ROLAND HINTON PERRY

SCULPTURE, of all the fine arts, demands for its correct appreciation the largest measure of artistic culture. Lacking, as it does, the assistance of sound and color, which carry so strong an appeal in music and painting; it rests almost entirely on the solid basis of discriminating, intellectual insight. Sculpture, therefore, is distinctly an art for the few. Least of all does it bend itself to base or frivolous uses.

In some respects, sculpture is related to the higher forms of architecture. Both are characterized by the handling of concrete masses, the manipulation of the play of light and shade upon forms. Each is dependent on the other for its most complete and beautiful effects. They complement and assist one another, and do it much more successfully, as a rule, than do poetry and music. The architect is inclined to look upon sculpture as merely a decorative adjunct to his building; the sculptor, on the other hand, sees in the building only an effective background for his own work. There is consequently, nearly always a friendly rivalry to see which point of view prevails. Out of this struggle of opposing viewpoints, a proper harmony is usually evolved.

Sculpture has not the large range of emotional expression that belongs to Painting, Music, and Poetry, but the very bounds within which it is circumscribed act as an elevating force, and sustain its general tone. It is less easily vulgarized. Until recent years, it has been an art little practiced, and less understood, in this country. A comparatively recent development in our national civilization, it is only beginning to enter into the life of the people, and to exert an appreciable influence on our national taste. The leaven was introduced at the Columbian Exposition in 1893, and has been ever since that time working with telling effect.

To comprehend the language of Sculpture, as to comprehend that of Poetry, Music, and Painting, one must enter the temple in the humble garb of a workman, ready for any task that the austere goddess may demand. One must struggle to master the material itself, make it the plastic and willing slave of the will. Step by step, after long, blind, and discouraging effort, the barriers of darkness give way, the eyes seem to see a new light, and the holy language of Art becomes intelligible.

Only those are initiated, and may stand in the sacred arcanum, who have passed through these ordeals. Many enter, and, being satisfied with a little progress, stop. A few pass on to the higher mysteries; but who shall say what the final word may be? Of course much that is useful and entertaining may be learned from books; but not the living art. Beginning like a little child, one must suck the milk from the breast of the great Mother; for with her is the source of all life and all wisdom.

Progress in any one of the arts cannot fail, or should not fail, to awaken and nourish appreciative insight into all of the arts; for they are kindred, and a parallel runs through them; a harmony dwelling either in form, light, shadow, color, or sound, that does not find expression through different *media* but is part of the same eternal unity. The same broad esthetic law governs throughout. One, therefore, endowed with a cultured and poetic nature, possesses a key that with effort will enable him to unlock the outer gates, at least, to the Temple of Fine Arts.

As the flora and fauna of any given region are the natural result of climatic surroundings, so art, in its forms and tendencies, is the result of its social and moral environment. A temperature that will kill one species of plant, or animal, is the breath of life to another; and every zone and altitude has its own forms of life, the product of special adaptation. In like manner, there are mental temperatures, according to the warmth or chill of which art withers in all, or in certain, of its manifestations. These vicissitudes of temperature are as frequent and as violent in the artistic as in the physical world. There is the same natural selection and survival of the fittest by which a certain art, or a certain school, may flourish triumphantly, while others pine away in general neglect. This is an epitome of the history of the arts.

Among the brilliant periods of art may be mentioned the age of Pericles, the age of Augustus, and the Renaissance of western Europe, with the addition, possibly, of the age of Louis XIV. The nineteenth century, although surpassed in many particulars by preceding epochs, surpasses them all in general artistic activity, with Music distinctly in the lead.

Naturally, when thinking of sculpture, our thoughts wander back into Greece, for Greece is identified with all that is noblest and best therein. By no other form of manifestation did the Greek genius express itself with more completeness, finality, or perfection. Never, before or since, has a people existed whose entire social, religious, and esthetic system centered about the same object, and that object the human body. The human body, as the harmonious expression of matter and spirit in its perfect relation, was the object of all worship — the divine Microcosm!

The Greek citizen owed it to his gods, and to his state, to perfect himself to the utmost, for he was expected to be athlete and warrior, priest and statesman, at every turn of his life. In war and in peace it

was an ever-present obligation, on which the political welfare, nay, the very existence of those little turbulent republics, rested. He must be perpetually in readiness for every duty. And the chief duty was bearing arms. In this, strength, endurance, and agility of body, were the first and greatest requisites. The Greeks did not fight in solid masses as did the Persians, who for victory depended upon numbers. Their greatest reliance was placed on the courage, strength, and address, of each fighting unit. Consequently, it was of primary importance that these units should be developed into fighting machines of the utmost force.

Out of this need, athletic games and exercises of all kinds came to be assiduously cultivated in the cities and colonies of Magna Græcia. Religion, which in the Pagan world was an integral part of the state itself, reflected this worship of the human form. The gods of the Greeks were beings like themselves; stronger and more beautiful indeed, but subject to the same vicissitudes of pain and emotion. It was natural, therefore, that the Greek sculptors should strive to represent them in the likeness of the most perfectly formed men and women about them.

The maintenance of athletic vigor found an additional stimulus in the friendly rivalry of the Olympian games. There the victor was not only crowned with laurel and acclaimed by his fellow countrymen a national hero and leader, but his statue was made by the best artist of the day, and placed, with all honors, in his native city. Myron, Phidias, and Polycleetus, were many times commissioned to do works of this nature.

Besides a careful system of training and exercise, other methods were resorted to in order to improve the racial vigor. It was the chief concern of the state that only the most perfectly developed men and women should mate, to the end that robust children should be born and grow up in the community. In Sparta, deformed or sickly children were put out of the way. Everywhere, the essential element in the education of both sexes was a rugged outdoor life, consisting of running, leaping, and all manner of scientific exercise. These exercises being always practised in a state of complete nudity, the Greek sculptors had ever before their eyes the most lovely forms, and were free to study movement in all of its natural freedom and grace. What wonder, then, that they have given to posterity the most perfect creations that ever came from mortal hands.

We behold in their gods and goddesses creatures of the most absolute strength and symmetry — beings in whom body and mind are beautifully and harmoniously blended. The Hellenic genius could not have conceived the medieval antagonism between soul and body. To the Greek mind such duality and contest did not exist. The Greek cared nothing for the Median doctrine of the War of Good and Evil; for in his eyes everything that was natural and in its place was of necessity good. This Olympian superiority and impartiality is the very life of his sculpture.

I have dwelt at length on Greek life and Greek sculpture, in order that I might show clearly that, in large measure, art is the product of its social environment, the spontaneous creative impulse welling up from the heart of the race and epoch, to which every social force contributes. Phidias, Praxiteles, Michelangelo, and such master minds, are but the fruit upon a vine whose roots strike deep into the source of life.

Following the same fundamental laws, although differing much in outward circumstances, sculpture experienced a re-birth during that epoch in Italy known as the Renaissance, which culminated about the end of the fifteenth century. Life was very different then from that of the brave old Pagan days, for a dark and ascetic religious sentiment had long pervaded the thoughts of men, extinguishing true art and all enlightened culture. An absurd scholasticism had usurped the chair of science and literature; the Byzantine school had banished, as criminal, all intelligence and originality from sculpture and painting.

But as society gradually became more settled, life and property more secure, men's minds naturally became more active. The soulless conventionalism of Byzantine art grew less satisfying. The remains of antique art were no longer ruthlessly destroyed as evil works, but were preserved with care, and studied with enthusiastic interest, together with the writings of classical authors, which, by the fall of Constantinople in 1453, were scattered among the opulent cities of Italy. Therefore, when such daring souls as Ghiberti and Donatello, learning the lesson of ancient fragments, boldly went to Nature and copied her, they found the popular taste quick to respond. Their works were received with enthusiasm. Thus inspired by the innate artistic feeling of the Italian people, and guided by the newly recovered works of their Grecian predecessors, the Italian sculptors rapidly carried their art to a splendor that was hardly surpassed even by the age of Pericles.

With Michelangelo, sculpture during the Renaissance reached its apogee. Taking his works as an example for comparison with the best works of Greece, both are equal in technical perfection and finish, yet how different in treatment! Greece gives us the God-man; a being of perfect symmetry, above fear and pain, devoid of human sympathy, beautiful as the sunrise, and as imperturbable as the snowy Caucasus. Michelangelo, on the other hand, makes man intensely human, and yet more than human. Here are pain, anguish of spirit, and disillusion. Here we feel the spirit of boundless daring that characterized the age, that stopped not at new and trackless seas in its thirst for discovery, that sought to measure the movements of the sun and stars, and that was ready to dogmatize and to give laws even to God himself. In Angelo's work one feels a titanic aspiration, breathing defiance to the bonds of the flesh, that, daring all things, would storm the very gates of heaven by force.

As Phidias has embodied in his Olympian "Zeus" the supreme Greek ideal, so in like manner Michelangelo has expressed the entire Renaissance spirit in his statue of "Moses, the Lawgiver."

When we come to our own day, and look to France, we behold new tendencies, differing from any that have preceded. We see now, instead, Pagan calm, or that heroic heaven-storming courage of the Italian Renaissance, a profound and subtle pessimism; a cynical and despairing unbelief. This note is graven upon Rodin's marvelous works in marble and bronze. He is one of the few men in France, to-day, who bears a message—who is not merely a carver of pretty statues. In his work one feels the boundless strength of life coupled with the despairing sense that somehow it is ever cheating us of its fairest promises; that we are, after all, so little; that the relentless wheels of eternity roll slowly, and that they neither slacken nor hasten for human hopes or tears. It is the spirit in stone of the closing years of the nineteenth century.

HISTORY OF SCULPTURE

EGYPTIAN

THE history of sculpture begins in the twilight of ancient Egyptian life. In Egypt, sculpture was history. The belief of the Egyptians in the immortality of the body led them to concentrate all their art upon the adornment of the tomb. They believed that the future life would be largely a continuation of the occupations and pastimes of the earthly life, therefore they carved upon the walls of the sepulchers scenes representing the manners and customs of the people. They believed that each man's body was presided over by a *Kā*, which was a kind of spiritual Pharaoh in the human microcosm. This *Kā* remained with the body in the sepulcher, requiring a statue to be placed there for its permanent dwelling place. The tomb of a human being thus became his temple; while the temple of a god was looked upon as his tomb. In building tombs and temples, the Egyptians employed limestone and sandstone; but they also understood how to work in alabaster, porphyry, ebony, ivory, gold, silver, and iron.

The character of the sculpture differs according to the dynasty under which it was produced. Of the thirty-four Egyptian dynasties, there are four great divisions: The Ancient empire, the Middle empire, the New empire, the Lower period. Each of these divisions is represented in sculpture by certain well-defined variations. Under the New empire, the wall-carvings were executed in bas-relief. Under the Ancient empire, sunken and outline reliefs were common. High relief was almost

exclusively confined to the New empire. These reliefs were really in the nature of hieroglyphics; being symbolical, like a child's drawings of the objects he sees about him. An army was represented by straight lines of figures; a pond by a rectangle; the water in it by zigzag lines.

The art of the Ancient empire had its center at Memphis. Statues and wall-pictures of this period remain. During the Middle empire, colossal statues of the Pharaohs were produced; under the New empire great temples were erected, and the production of colossal statuary was continued. The statues of Rameses II., at Ipsamboul, are seventy feet high; while the seated statues of Amenophis III., at Thebes, are fifty-two feet high. Under the New empire, and particularly in the reign of Rameses II., Egyptian art reached its zenith. After that period its decadence began.

BABYLONIAN SCULPTURE

UNLIKE the Egyptians, the Babylonians did not preserve the dead body, but burned it. Sepulchral art was therefore unknown among them. Babylonian sculptors devoted themselves to the adornment of temples and palaces. They carved statues of the gods, and covered the walls with the histories of their kings.

Of the gods of the Babylonians, three belonged to the highest rank: Anu, the heaven-god; Bel, the Creator, or First Cause; and Ea, the god of the sea and of the under-world. There were also Shamash, the sun-god; Sin, the moon-god; Ramman, the god of the air; and gods corresponding to the Grecian deities. Then there was an innumerable number of malevolent spirits, against whose machinations they were continually on their guard. They represented the malevolent and benevolent deities in sculpture—winged bulls, lion-headed men, lions with wings, and a great variety of hybrid forms.

Five periods of Babylonian sculpture are distinguished. The first, the Primitive Period, ends about 4000 B. C. Of this era the works are in low relief, heavy in design and weak in outline. The second, the Archaic Period, lasts about a thousand years. To this period belong the monuments of Naramsin and Sargon, and of King Eannadu of Lagash. The third is the Developed Period; in which there was a great development of temple and palace architecture and sculpture. To this period belongs also much of the Babylonian gem-cutting. *The Decadence* was between 1600 B. C. and 800 B. C. During this period, miniature carvings in low relief were prominent. *The Revival* of Babylonian art was largely in the nature of a restoration of the temples, carried on by Nabopolassar and Nebuchadnezzar. This period was ended by the Assyrian domination.

ASSYRIAN SCULPTURE

ANCIENT Assyria was a country north of Babylonia, narrow in width, and extending between the Tigris and the mountains. Its inhabitants were Shemites. Its chief city was Nineveh, which, at the height of the Assyrian power, surpassed all other Oriental cities in wealth and splendor; in art, in commerce, and in its high degree of culture. The government was centralized, the king being supreme, and the object of religious veneration. In consequence, the Assyrian sculptors employed their art upon the royal palace rather than upon the temples, state apartments being profusely decorated with sculptures in relief. These sculptures represented the daily life of the king: he was depicted as dining, hunting, or offering a libation to the gods; leading his hosts to battle, or making prisoners of his enemies. In these scenes, realism was carried to a high degree of perfection. Breeds of birds and animals may be distinguished.

The Assyrians never grouped their figures, but placed them in single file along a line, always in profile. The eyes, hair, and drapery, were usually colored, the Greeks copying the Assyrians in this peculiarity.

Many Assyrian remains, the result of Layard's excavations, are now in the British Museum. Reliefs belonging to the period of Sargon (722-705 B.C.) are in the Louvre.

PERSIAN SCULPTURE

PERSIAN sculpture was a composite of Assyrian, Babylonian, Egyptian, and Grecian modes of sculpture. The Persian empire, built upon the ruins of Assyria and Babylon, copied the artistic methods of these countries, modifying them at a later period by the methods employed in Egypt and in the Greek cities of Asia Minor. As is generally the case in imitated art, the sculptures of Persia fell below those of Assyria in vitality and strength. The Greek influence is visible in the treatment of drapery, and in a more organic grouping of the figures.

Excavations have brought to light at Persepolis many sculptures belonging to the palace of King Darius. They were intended to immortalize the glory and honor of the king, representing a number of subject peoples bearing tributes and gifts to the monarch. He, himself, is represented in a variety of situations, emphasizing his princely character. The Persians understood the office of sculpture as a means of architectural decoration, as is shown by the colossal bull-capitals at Persepolis. Casts of the Persepolis sculptures have been made for the South Kensington Museum, in London, and for the Metropolitan Museum in New York.

PHœNICIAN SCULPTURE

THE Phœnicians, the great commercial nation of antiquity, occupied a line of cities north of Palestine on the coast of the Mediterranean. Of

these cities, Tyre and Sidon were the most prominent. Tyre established many important colonies in Africa, and founded the great city of Carthage. The island of Cyprus was also under Phœnician influence.

Phœnician sculpture is largely represented by small figures in bronze and in terra-cotta, such as could be easily transported. The Phœnicians, being essentially a commercial nation, spending a greater part of their lives on the sea, did not use sculpture for home decoration, but only for purposes of barter. Their bronze and terra-cotta figures were of the rudest type, but they were skilful in hammering metals in relief. They manufactured bowls and platters in bronze and silver, much of this work being of great beauty. Elaborate scenes, evidently religious, were frequently portrayed upon the bowls.

Cypriote sculpture, though under Phœnician influence, was more closely allied to Greek and Assyrian sculpture. It was monumental in character; the statues being often life size, or larger. They represented the deities worshiped by the inhabitants of Cyprus. The largest collection of Cypriote sculpture is the Cesnola collection in the Metropolitan Museum, New York.

GREEK SCULPTURE

OF ALL the nations of antiquity, the Greeks were best fitted by character and environment to carry the art of sculpture to its highest development. Gifted with imaginative and poetic powers of the first order; worshiping the harmony and beauty of the perfected human body; sane and balanced in mind and feeling, they were preëminently adapted to make of the art of sculpture a school for the whole world.

The Greek race was not confined to the peninsula of Greece, but was scattered through many islands of the Mediterranean, along the coasts of Asia Minor and Africa; among the cities of southern Italy, Sicily, France, and Spain. Although so widely dispersed, the unity of the Greek character and genius was preserved throughout the history of the nation. Aryan in its origin, it was never to any appreciable degree under Oriental influences. The intense intellectual activity of the Greeks, their democratic spirit, their love of moral freedom, their devotion to open-air life and practices, separated them sharply from the Orientals and identified them with the Western world.

In their development of the art of sculpture, the Greeks were influenced not only by their racial characteristics, love of beauty, of symmetry, and of harmony, but by their religion and by their athletic games; by their climate and by their commerce. The climate of Greece was stimulating and varied; the country was beautiful, combining a rocky seacoast with a hilly, fertile inland. The religion of the Greeks was, however, the chief influence in determining the character of this art. Unlike the brutalizing superstitions of the Assyrians and Babylonians,

the Greek conception of the ruling forces of the world was poetical and beautiful. The Greeks peopled Olympus with a glorified humanity, gods and goddesses of perfected human beauty, but with no human limitations. They peopled the woods with fauns and satyrs and nymphs, lovely or grotesque woodland figures, forming a link between man and nature; not to be worshiped so much as loved. The Faun of Praxiteles—the Marble Faun of Hawthorne's romance—is a perfect embodiment in marble of the faun of the Greek fancy. The Greeks personified in the Fates the forces controlling human destiny; in the Graces the forces of ideal beauty; in the Muses the powers of knowledge and of Art. River-gods lurked among the rushes of many a clear stream in Greece. Persephone rose each year from the underworld to strew the earth with flowers. Love, as Eros, wedded Psyche, the soul, and, after her many wanderings and sufferings, bore her to the highest heaven. This beautiful imagination was reflected in their works of art.



VENUS OF MELOS

The sculptor had much to do with the adornment of Greek temples; he carved the capitals of the columns, the statues for the pediments, the friezes, the colossal statues for the interior. The Greek athletic games, held at certain recurring seasons, furnished a great incentive to the sculptor's art. Both in these games, and in the daily exercises, the Greeks were accustomed to behold the unveiled human form; the play of the muscles as men ran, or threw the discus, or wrestled with each other. Greek sculpture was largely devoted to the representation of these athletes. Marble was the chief material used by the Greek sculptor, for Greece was rich in marble quarries. After the statues had been carved they were often delicately colored, the hair being sometimes gilded. Terra-cotta, as well as bronze and wood, was also used for sculpture.



WINGED VICTORY OF SAMOTHRACE



LAOCOON — SCHOOL OF RHODES



DIANA



DYING GLADIATOR



CROUCHING VENUS



THE WRESTLERS

(3541)

The "Venus of Melos" is one of the most perfect creations of Greek art. This famous statue, now in the Louvre, Paris, was found on the island of Melos, in 1820. It represents the goddess of love undraped to the waist, and standing with her weight thrown upon her right foot, while the left knee is thrust forward. No copy of this statue can convey even a faint idea of the loveliness of the original. The low-set bosom, the rounded hips, the beautiful back, the noble head, represent the highest type of feminine beauty. The marble seems to have the soft glow of living flesh. This statue belongs to a period of Greek art midway between Phidias and Praxiteles, or about 400 B.C.

On the island of Samothrace, in the Ægean Sea, was found the famous "Winged Victory," which now stands at the head of the grand staircase in the Louvre. This magnificent statue, designed, it may have been, for the prow of a galley, represents a colossal winged female figure with draperies blown back by the wind. The head and the arms are missing, but so beautiful is the form of the body that the statue is a most striking one. It is an embodiment of glorious power, of conquering strength; human in its beauty, yet winged, as though the final victory was the gift of the gods alone.

KALAMIS [THE FIFTH CENTURY, B.C.]

AMONG the artists who flourished near the close of the archaic period of Greek art, and who led the way from primitive stiffness to the highest stage of the perfection of sculpture, was Kalamis, of Athens. He is to us little more than a tradition. We have evidence of about a dozen of his works, and we know that he was highly esteemed, not only by his contemporaries, but by succeeding critics and connoisseurs. This information, though meager, is of a sort to convey a tolerably definite conception of the sculptor.

Kalamis flourished at Athens in the fifth century, B.C., the only known period in his life being from 468 to 464 B.C. He worked in marble, bronze, gold, and ivory. His subjects were images of the gods, female figures, horses with chariots, and horses with riders. Though he had not entirely outgrown archaic stiffness, his horses, on the authority of the best critics, were unrivaled. His female figures were characterized by a refined grace. Among those who speak of him in terms of high praise, are Cicero, Lucian, and Quintilian. The position of Kalamis at Athens, under Cimon, was not unlike that occupied a few years later, in the same city, by Phidias, under Pericles.

The comments of Lucian throw much light on the work of Kalamis. Speaking of Thais dancing, he says that "Delphilos praised her rhythmical movement with the foot well-timed to the lyre, and the ankle so beautiful, as if he were describing the 'Sosandra' of Kalamis." Again,

this critic describes an ideal statue made up of all possible excellencies, a composite of the works of Praxiteles, Alkamenes, Phidias, and Kalamis. Of the latter he says: "The 'Sosandra' and Kalamis shall crown her with modest courtesy, and her smile shall be noble and unconscious as Sosandra's and the comely arrangement and order of her drapery shall come from the 'Sosandra.'"

The "Sosandra," above mentioned, was Kalamis's statue of Aphrodite, at the entrance of the Acropolis of Athens. Over a dozen specimens of known works of Kalamis are catalogued, covering a tolerably wide field of subjects, but there is none of his works extant, and there are only two known copies of his "Hermes Criophoros at Tanagra." One is preserved on coins of that town, and the other is a marble copy of the same in Wilton House, England. Other famous works of this sculptor were a statue of Æsculapius, in gold and ivory, and a colossal statue of Apollo, placed on a small island near the coast of Illyria. The latter was taken by Lucullus to Rome and consecrated in the Capitol.

While Kalamis was eminently successful in the representation of spirited horses, and in his arrangement of female drapery, the real advance which he contributed to sculpture was in the mobile expression of the figure, which emphasizes its natural dignity, and a certain "nameless grace of expression" and refinement in the face.

PYTHAGORAS [484-460 B.C.]

THE KNOWN facts relating to the life of Pythagoras are less than the student could wish. He is said to have flourished from 484 to 460 B.C. It is almost certain that his works covered the twenty-four years of that period, but the dates of his birth and death are unknown. A recently discovered inscription at Olympus calls him the Samian, from the island of Samos, in the Ægean Sea, just off the coast of Asia Minor. His home is known to have been in Rhegium, in Magna Græcia; that is, in the southern part of Italy, in the toe of the boot, just across from the Island of Sicily. A colony of Samians went to Rhegium in 496 B.C., and it is probable that the family of Pythagoras were among the immigrants. He was of the Doric division of the Greeks, but in his work the Doric strength was supplemented by the Ionic grace and beauty.

His teacher was Clearchus, but just who Clearchus was, it is difficult to say. He was said by some to have been a pupil of Dædalus, a claim which carries us so far beyond the limits of history into the region of mythology as to discourage further inquiry along that line.

It is a general rule, that any important advance in the history of the race, in civilization, art, education, or morals, is due not to one person alone, but to many. While there is one leader, others feel the spirit of the times. It is necessary that there be a leader; it is also necessary that

there be a community of thought and feeling, so that the public may be led. The transition in the history of sculpture was no exception to this rule. It was not the work of one man alone. Three artists are properly called "pre-Phidians," namely, Pythagoras of Rhegium, Myron of Eleuthera, and Kalamis of Athens; and of the three, the first named can be called "*primus inter pares*," "the first among equals." Kalamis worked in marble, the two others in bronze. The different excellencies of these three artists have been justly expressed somewhat as follows: Pythagoras perfected the surface and rhythm, Myron exhibited the boldest attitudes (poses), and Kalamis sought to express the soul. They all did much to show the hidden capabilities of marble or bronze, and their power to express more than had previously been realized.

The models for the bronze work of both Pythagoras and Myron were the athletes of the day—runners, boxers, wrestlers, and pancratiasts or all-round athletes. These subjects necessitated the expression of motion. The work required a fine distinction in the various styles of muscular development, so that one type of athlete should not be confused with another. It introduced the easy flowing lines to displace the stiff and uncouth parallelism of the older sculpture. Pythagoras did also a few other subjects, notably "Europa and the Bull," but very nearly all of his statues are taken from the models of athletes.

Though Pythagoras wrought in bronze, not a specimen of his work remains. We know of it only by description and, in one or two instances, by imperfectly authenticated copies. His most famous work was the statue known as the "Limping Philoctetes." In addition to vivid descriptions of this statue, there are extant two gems, one in the Museum at Berlin and the other in private possession at Bonn, that are supposed to be copies of it and they are of enough excellence to give a spirited idea of the original. The subject is represented as being wounded in the heel. The thought of the wound is not confined to the injured portion, but is carried out through the entire body, every line contributing to the expression of pain. With the insight of genius, the artist crossed the muscular action from one side of the body to the other, so that the left arm shares the strain with the right leg, while the right arm and left leg hang lax. The effect of it all was so vivid that the statue "seemed to make even those who saw him feel the pain of his wound."

This power to make all the parts of the statue contribute to the one central thought or purpose, was the supreme characteristic of Pythagoras. His work possessed other technical excellencies of importance. He exhibited the delicacy of his finish by showing the muscles, tendons, and veins, something that has not before been attempted, at least not in bronze. No less an advance was his representation of the hair. The archaic sculpturing of the hair, in lines of mathematical regularity, was

entirely mechanical and completely hideous. Pythagoras made an ambitious attempt to represent in the hardest of metals the lightness and grace of the hair, and the success with which it was accomplished shows that he was master of his art.

A service of hardly less importance to art was to gather up the various excellencies of different artists and, using them all, to make each contribute to the other. One artist reproduced the external forms of nature, another put life into the sculpture, another refined the face, and another excelled in composition; but Pythagoras combined all of these effects. He did not sacrifice the symmetry or the unity of the whole to the artistic portrayal of one feature. It is this ensemble, this homogeneity, this perfect unity of impression, that makes a statue or a group of figures satisfying; and in the achievement of this effect, Pythagoras led the way.

The commissions executed by Pythagoras, so far as is known, are as follows:—

A statue of Astylos of Crotona, at Olympia; a statue of Euthymos, at Olympia — a boxer of Locri in Italy, who had been a victor in the Olympian games first in the year 484 B.C. and again in 476 and 472 B.C.; at Olympia a statue of Leontiskos of Messina in Sicily; Philoctetes at Syracuse; Europa riding on a bull, at Tarentum; the Chariot of Cratisthenes with Nike, the goddess of victory in the chariot; the Bard of Cleon at Thebes, notable for its drapery — whose folds once served to conceal for thirty years some money hid in them by a fugitive when Thebes was taken by Alexander; a statue of Mnaseas, the father of Cratisthenes; for Thebes a group of Eteocles and Polynices in desperate combat; a bronze statue of Perseus; a figure of Apollo slaying a serpent with arrows; at Olympia a statue of Dromeus, a runner who had twice been victor in the games; a statue of Protolaos, a boy who won a prize for boxing; the Paneratiast at Delphi; a group of eight figures to be seen in the Temple of Fortune at Rome in Pliny's time.

POLYCLETUS (THE FIFTH CENTURY, B.C.)

THE sculptor who followed Pythagoras, of Rhegium, and who carried the Doric style to its highest perfection, was Polycleetus, of Sicyon, who flourished in the latter half of the fifth century, B.C. He carried his art to such a degree of skill and beauty that he had but one rival in that century of brilliant sculpture, namely, Phidias. These two artists each excelled the other in his own special department.

One of the famous works of Polycleetus was the "Doryphorus," sometimes called the "Canon." This represents an athlete holding a spear — whence the name Doryphorus, or Spearman. The alternate name of Canon was given because the physical proportions were so true that it

was accepted by the Greeks as the standard or canon of physical perfection. Galen says that the artist reduced to writing the scale of proportions of the human form. There are several copies of this Doryphorus, the best of which was found in the ruins of Pompeii and is now in the Museum of Naples.

A second extraordinary statue by Polycletus was that of "Hera," made for the Temple at Argos. The material of this statue was gold and ivory. Hera was the Greek type of perfect womanhood, and she was worshiped as the bride who yearly renewed her virginity. This statue was so grand that it could be compared only to the "Zeus" of Phidias. The latter excelled in majesty of attitude; the former in beauty of countenance. A copy of this "Hera" may be seen in the beautiful "Juno of Ludovisi," in Rome, a bust of heroic size, and certainly one of the most queenly extant.

A third statue of the sculptor is the "Diadumenos," which represents an athlete, who is a victor in the games, in the act of binding a diadem on his head. The best copy of this was discovered in Vaison, in France, and is now in the British Museum. The position of the arms in this statue is so graceful that it has often been copied by sculptors in representing Venus binding her hair. This attitude displays the symmetry and proportions of the arms and chest in a charming manner. Another prominent work by this artist represents a wounded Amazon. This was made for the famous contest at Ephesus to adorn the Temple of Diana, the other competitors being Phidias, Cresilas, and an Argive artist, Phradmon by name, of whom little is known. The method of adjudging the award in the competition was truly Grecian. The artists were themselves to vote, each voting for the statue next best to his own. The first choice fell to Polycletus. This statue, to a certain extent, formed the ideal for Greek sculptors for the representation of the Amazon. An excellent copy of this may be seen in the Vatican museum in Rome. Polycletus was said to be the first sculptor who represented the statues as resting on one foot, the other being slightly drawn back. This pose gives the effect of lightness, grace, and security—important qualities of a great work of art.

Polycletus made at least one group, consisting of two boys playing at knuckle-bones. This does not rank with his greater statues, but it is a good example of action. It is in sculpture what the *genre* is in painting. Many other works were executed by this sculptor, but they are known to us only in name. He was, however, highly successful in the allied art of architecture, and designed the theater at Epidaurus, which was called by the critic, Pausanias, the finest of Greek and Roman theaters.

Thus Polycletus brought the Doric school to its highest state of perfection. He was a pupil of the famous Ageladas, and was contemporary with Phidias, Myron, Cresilas, and Kalamis, in the golden age of Greek

sculpture; was second only to Phidias, and left a large number of pupils. None of his pupils, however, equaled him. While perfecting the physical part of man, he made a decided advance toward the expression of the spiritual. He was laboriously careful, and the saying that the most difficult part of the work was when the sculptor came to the nail, is attributed to him.

MYRON [THE FIFTH CENTURY, B.C.]

THOUGH Myron may have been equaled, and even surpassed, by some of his contemporaries, yet he is more interesting than they to the modern student in at least one respect — namely, that his works are better known to us, and excellent copies of some of his most famous sculptures are accessible to this day. He stood in the front rank of artists, and his name is justly coupled with the names of Polycletus, Phidias, Praxiteles, and Lysippus.

Though he was successful in representing animals, he was pre-eminently the sculptor of the athlete — the athlete not at rest, but in action — and he represented physical strength and activity for their own sake. The keynote of his work was the fullness of physical life. He thus bridged the gulf between the stiff manner of the archaic, and the broad style of later sculpture.

Myron, a native of Eleutheræ, in Bœotia, was trained at Argos, and became an Athenian. But his genius transcended any one school and he was neither Ionian, Doric, nor Athenian, but broadly Greek. He studied under Ageladas, at the same time with Polycletus and Phidias, and he was in the prime of life when Phidias died.

The statue which was most admired in the lifetime of Myron was a bronze "Cow with Calf," that stood upon the Pnyx in Athens. They declared that he had put life into the brass, and that the work was so exact that it might readily be mistaken for a living cow. Admiring crowds came from long distances to look upon this work of art. Possibly one reason why it produced so deep an impression was because it was a new subject. Other artists had filled Athens with statues of gods and men, and Phidias and Polycletus had represented horses, but this was one of the first representations of a cow, or of any animal other than the horse. This fact, added to the excellence of the work, would, in a measure, account for the remarkable impression that it made upon the popular mind. The place which this statue held in the public esteem is evidenced by the fact that there are thirty-six known Greek epigrams on the subject. In the time of Cicero it was still in Athens, but it was afterward moved to Rome. After the sixth century all trace of it was lost.

Another prominent statue of this sculptor, which we know only by tradition, and upon which admiring poets wrote a large number of epi-

grams, was "Ladas," the runner, who won the foot race at Olympia, and died shortly after from the effects. Myron's statue was said to express the eager expectation and supreme tension of the athlete.

To us the great work of Myron is the "Discobolus," or the "Thrower of the Discus," a good copy of which is now in the Palazzo Lancelotti, in Rome. No description could be more accurate than that of Pliny who says

that the athlete "is bent down into the position for the throw; turning toward the hand that holds the disk, and all but kneeling on one knee, he seems as if he would straighten himself up at the throw." To this may be added a sentence of a modern critic, Ernest Gardner: "The 'Discobolus' is represented in the moment of rest that precedes the throw, and every muscle of his body is strained to the utmost, ready to contribute its part to the final effort." To the modern beholder it is almost incredible that so much life and activity and movement can be expressed in a statue. One almost looks to see the figure straighten itself up and let the discus fly. The artist has in this work shown himself master of the greatest technical difficulties.



THROWER OF THE DISCUS
MYRON

In the Lateran at Rome, there is a copy of Myron's statue of Marsyas. This seems to have been originally a part of a group representing Athena and a satyr listening in wonder to the flutes. The pose of Marsyas represents the moment when he is confronted by the goddess, "and his surprise is shown by his position, and the strain of every muscle, as his advance is changed to a backward start." The vitality of this figure is supreme, but the subject is less attractive than the "Discobolus."

Other subjects of Myron were: Oxen, Apollo, and Jupiter with Minerva and Hercules. While Polyclctus excelled in symmetry, grace, and repose, Myron excelled in life, strength, and action, but he did not undertake to represent the spiritual elements in man.

PHIDIAS (488-432 B.C.)

THE reputation of Phidias rests largely upon tradition and upon the influence which his works exercised upon succeeding artists. He was born in Athens about 500 B.C., and died in the same city about 432, B.C. He lived in the Golden Age of Greece, and was contemporary with the statesmen Cimon and Pericles, the poets Æschylus and Sophocles, the generals Aristides and Themistocles, the historian Thucydides. The renowned battles of Marathon and Salamis occurred during his boyhood. This wonderful outburst of literary, artistic, military, and political genius,

followed upon the Persian wars and the emergence of the Greeks into national self-consciousness.

Phidias inherited from his father, Charmides, a talent for art and desired to become a painter; but he gave up the idea and studied sculpture under Hegias, and later under the famous Agelades of Argos. In his youth, the ruler Cimon began to restore the shrines which the Persians had destroyed, and Phidias's work contributed to the general beautifying of the city, although he worked independently of Cimon's plans. Pericles, having overthrown Cimon, came into power and continued, upon a scale of almost incredible magnificence, the work of his predecessor. Even the Athenians murmured at such prodigality in art, and stood aghast at the expense of these undertakings; but Pericles exclaimed, "Very well! I will construct these works at my own expense, and the name Pericles shall be inscribed on every one." After that there was no murmuring over the large calls for money and treasure.

The favorite subject with Phidias seems to have been the tutelary goddess of Athens, Athene or Minerva. She is sometimes represented in repose, as the maiden protectress, and sometimes with helmet, shield, and spear, as if leading the army into battle and victory. It is said he made no less than nine statues of this subject, which were erected in various cities. There were in Athens no less than three. One was of brass or bronze, made of materials taken from the spoils of the battle of Marathon. This colossal statue, seventy feet high, was placed on the Acropolis, from which it could be seen for many miles in every direction.

When Pericles came into power, Phidias was about thirty-seven years of age, and his genius was in its full glow and vigor. He was his ruler's right-hand man in the work of decorating Athens. Subordinate to him was a large number of skilful lieutenants, every one fit to be a master. The enormous amount of work required to beautify the city could not have been done by one artist, but required a full complement of assistants of great skill and executive ability. It is questioned whether Phidias actually did all the work attributed to him, and whether the honor that he received did not in part belong to others. There is no doubt that much of the detail work, and, indeed, other work as well, was committed to subordinate hands and brains. But he was the responsible man, the executive head, the director, the teacher of his subordinates, the heart and soul of that group of artists and artisans. He furnished the zeal, the enthusiasm, the inspiration. While he lived the work went on; when he died the work stopped. It is of minor importance whether his own hand executed the Elgin marbles, as long as they bear unmistakably the signs of his genius.

The Parthenon, that is, the temple of Athene Parthenos ("The Virgin"), was begun about 450 B.C., the architect being Ictinus, who

worked under the supervision of Phidias. It is acknowledged that this structure has never been equaled, either in beauty of design, or perfection of finish. The frieze, the pediments, and the metopes were elaborately adorned with sculptures. The central portion was the cella for the goddess. The statue was from the hand of the master himself, and was in every way worthy of the temple in which it was placed.

This statue of Athene, fifty-two feet high, including the pedestal, was chryselephantine: that is, of gold and ivory built upon a frame or core of wood. The exposed portions of the body were of ivory; the drapery was of gold; the eyes were composed of sparkling stones. It was finished about the year 437, and held its place for nearly a century and a half, when it was, in 296 B. C., partly despoiled by the tyrant Lachares. At the end of the fourth century of the Christian era, it was still in existence—or the remains of it—but since that time it has entirely disappeared.

Immediately upon the completion of the "Athene" of the Parthenon, Phidias was asked to construct at Elis the statue of Olympian Jupiter. This was the crowning work of his life. The statue, of colossal size, represented Jupiter seated on a throne. Like the "Athene," it was chryselephantine; the flesh parts were of ivory, the drapery of gold, and the head was crowned with an olive wreath made of precious stones. The left hand held a scepter bearing an eagle, the bird of Jupiter, and the right hand held the image of winged Victory. The mantle, which was of gold, was covered with inlaid figures and lilies.

The throne and the footstool were, if possible, more ornate, mingling gold, precious stones, ivory, and ebony. There were, in relief, twenty-four Victories represented as dancing figures; eight contests, besides that of Theseus and Hercules against the Amazons; sphinx figures carrying away boys; Apollo and Diana; the Hours and the Graces; golden lions; again Theseus and the Amazons; the base was covered with figures of the gods.

This statue of the Olympian Jupiter was deservedly ranked as one of the seven wonders of the world. The Greeks for centuries made pilgrimages to it, and it exercised an influence on sculpture which is felt to this day. In the third Christian century, the emperor, Theodosius I., transported it to Constantinople, and there it perished in a fire, 475, A. D. In the Vatican Museum, at Rome, is a bust of Jupiter, of heroic size, which is copied from it. Other copies exist, small and inferior, and some representations are stamped upon coins.



BUST OF THE PHIDIAN ZEUS

After the completion of this statue of Jupiter, Phidias returned to his native city and found public feeling in a perturbed condition. Pericles was a democrat, and had been the means of overthrowing and expelling from the city his predecessor, the aristocrat Cimou. The aristocratic party in Athens was still powerful and chafed under the restraints imposed by Pericles. The people were growing restless after twenty years of democratic rule, even though it was the magnificent rule of Pericles, and they plotted his overthrow. But he was too powerful for them to attack directly, so they executed a flank movement and sought to injure him through his friends. Phidias was selected as the victim. A tool was found in the person of a workman who had served under him, and who accused him of stealing a portion of the gold that had been contributed for the statue of Athene. This gold had been put on in such a way as to be readily removed, and at the suggestion of Pericles it was removed and weighed, and the weight was found correct. The charge, therefore, fell to the ground, and the sculptor was cleared of misappropriation.

This showed clearly the true nature of the complaints against Phidias, and should have put an end to further proceedings, but it did not. It was found that in all of the hundreds of figures he had made, there were two, one of which resembled himself, and the other his friend Pericles. The resemblance may have been intentional, or merely accidental. At all events, the figures were on the shield of one of the goddesses, and this was made the ground of a charge of blasphemy. Phidias was thrown into prison where, according to Plutarch, he died about the year 432 B.C., in the sixty-eighth year of his age.

The general reader would hardly realize the amount of technical skill of which Phidias was the acknowledged master. He was at home in architecture, marble sculpture, gold and ivory work, the casting of bronze, engraving, and composition — that is, the grouping of figures so that each figure may be perfect in itself, and yet the whole present a complete and harmonious unity. Says Ruskin: "The three greatest architects hitherto known to the world were Phidias, Giotto, and Michelangelo,—with all of whom architecture was only their play, sculpture and painting their work."

The best tangible results of the works of Phidias are found in the Elgin marbles. In the early part of the nineteenth century, Lord Elgin was British ambassador extraordinary at Constantinople. From the Porte he obtained permission to excavate these relics of art and send them home. This was done between the years 1808 and 1812. In 1816 the British government purchased them for £35,000, which was about two-thirds of the cost of excavation and transportation. They are now in the British Museum. These marbles include fragments from the pediments, architraves, and metopes of the Parthenon. Some of them are of great beauty

and are, undoubtedly, from the hand of the master himself, while all of them were executed under his approval. They are a university in instruction and inspiration to modern students, both of painting and of sculpture.

The detailed description of the statues of Minerva and Jupiter has been given; they were remarkable as types of intellectual and spiritual beauty — expressing calmness, majesty, and sympathy. This was the impression they conveyed; this was their message to the people. When asked where he got his idea of Jupiter, Phidias replied with a quotation from Homer. If Homer created the gods it was Phidias alone who “saw their true likeness and made them visible.” Whether he represented Athene as the warrior, or the protectress in time of peace, he always expressed her predominant quality of spiritual dignity. Of the spiritual thought expressed in his Olympian Jupiter, the Reverend Frank W. Gunsaulus, of Chicago, has given a sympathetic interpretation in a poem entitled “Phidias”:—

“’Twas Homer trained my soul.

What hand is facile when the soul’s untrained?
That breath of Homer filled me with the sky,
Gave me the vision of immortal Zeus;
His ardent song, ensculpturing and free,
Wrought the great image, and I placed it there.

“I molded Zeus; was sure He must be good,
Believed if He is good He must be kind.
Aspasia, Friend, I even thought our Zeus
Must sometimes yearn in pity over men,
So yearn that He would save them from their wrongs;
And so I wrought that mercy in His face.”

Phidias found Greek art expressing chiefly physical perfection. He carried it to a high degree of spiritual beauty; being a man of royal intellect and noble soul.

CRESILAS (480-410 B.C.)

CRESILAS, who flourished from about 480 to 410, B.C., was a Cretan, but his association with Pericles classes him among the Attic sculptors. The character of his work, the fact that he sought for the expression of feeling, rather than for mere physical strength, places him in the Ionian school. He was the artist who made the original of those splendid busts of Pericles which are found in various museums. The face is striking and noble, and is an adequate “embodiment of the man who summed up in himself the glory and artistic activity of Athens in the fifth century.”

Another statue by Cresilas, on the Acropolis, was Diitrephes, the Athenian general, fighting to the verge of death, pierced with arrows, staggering, with feet apart, his life just going out. The base of this

statue has been found at Athens, and an inscription records that it was dedicated by the son of the general, and that Cresilas was the sculptor. A figure which in all essential respects corresponds to this statue has been found upon an Attic lecythus — a peculiar species of vase — and is supposed to be a copy of this work of Cresilas.

A work expressing nearly the same motive as the preceding, was the figure of a wounded Amazon, which was sculptured for the famous competition at Ephesus. He is said also to have made a "Doryphorus," or "Spearman."

Two bases have been found with the name of Cresilas, one for a statue of Athene, at Athens, and the other at Hermione, for a statue of Demeter of Chthona. The "Amazon" of the Capitol, in Rome, may be a copy of this.

Though none of these statues now exist, and we know of them only by tradition, they nevertheless show that this artist's achievement covered a wide range. They also illustrate the fact that his place in art was that of representing sentiment and feeling, rather than mere physical strength.

SCOPAS (THE FOURTH CENTURY, B.C.)

THE decline of the political power of Athens did not necessitate the immediate decline of her literature and art. Some of her best sculpture was executed in the fourth century, B.C.; or about a hundred years after the splendor of Pericles. The first great artist of this century, in point of time, was Scopas. It was an age of luxurious building, and this artist united architecture and sculpture with apparently equal facility.

Scopas was a native of Paros, an island of the Ægean Sea. His first known work was on the Temple of Athene Alea, at Tegea, to which the date 395, B.C. is given; and his last known work — though he may have done other work later — is upon the Mausoleum, at Halicarnassus, which was finished some time later than 349, B.C. Thus his artistic work covered the long period of about half a century.

He decorated both pediments of the Temple at Tegea with representations of the myths of the locality. One group represented the battle of Telephos and Achilles in the plain of Caicus, another is the hunt of the Calydonian boar, introducing figures of Atalanta, Meleager, and Theseus. Two heads from the pediment are now in the museum of Athens, and although they are greatly disfigured and battered, they are nevertheless distinguished by an unusual degree of vitality and warmth. Scopas was employed to execute one of the columns for the Temple of Diana at Ephesus. His column was said to be the most beautiful of all.

The great work of Scopas was the Tomb of Mausolus, commonly called the Mausoleum, at Halicarnassus. He was one of four architects

employed by Queen Artemis to build this tomb; the portion assigned to him being the east side. This amazing piece of work was classed as one of the seven wonders of the world. The fragments of it which still exist, many of them being in the British Museum, and the pictures of them which are everywhere common, justify this praise. Every imaginable figure, in every imaginable attitude of action, is represented with a power for which language is utterly inadequate. These include friezes in relief, sculptures in the round, and the noble figure of Mausolus.

Scopas led a long and busy life, and the statues he left were numerous. The "Apollo Citharædus" of the Vatican museum is by many critics supposed to be a copy of his work. Another of his masterpieces is the wonderful Niobe group in the Uffizi Gallery of Florence. This represents Niobe endeavoring to defend her terror-stricken children from the bolt which is launched from heaven. The mother bends over the doomed children, desiring to receive the bolt in her own body. She looks up to heaven with an expression of agonizing appeal in her face, which melts the heart of the beholder. This group is without a parallel of its kind.

Scopas's preference in sculpture is for fiery, passionate, eager, and agonized action. This places his creations at the opposite extreme from the restful, dreamy, passive work of Praxiteles. Every line of face, body, or drapery suggests excitement. The fragments that remain of his sculptures are among the most valuable treasures of art in the world. Even photographs and engravings of them have a strange power of arresting attention, and of stirring the depths of emotion.



HEAD OF THE FAUN OF PRAXITELES.

PRAXITELES (THE FOURTH CENTURY, B.C.)

PRAXITELES, who flourished about 350, B. C., was the most prominent sculptor of that century. In some respects he was the opposite of Scopas, whose career, though somewhat earlier, overlapped his. Scopas represented vitality, action, suffering, while Praxiteles represented health, peace, repose, and joy.

Diodorus, with true discernment, says that Praxiteles "permeated his works in marble with the *pathê* of the soul," by *pathê* meaning, not temporary emotion, but "a mood of the soul with which the whole physical form is charged"; such a mood as becomes fixed, and reveals itself to the practiced eye, in the whole form and bearing of the person.

This does not imply that the artist would neglect either the temporary or permanent expression of the face, though a numerous class of con-

noisseurs would surely overlook the countenance by centering their observation upon the figure. "The Marble Faun" of Hawthorne is pictured from the "Satyr" of Praxiteles now in the museum of the Capitol in Rome. The inexpressible grace and delicacy of lines and curves, embody perfect youthful beauty.

In 1877, the figure of Hermes, carrying the youthful Dionysius, was discovered at Olympia. Though this was one of the minor works of Praxiteles, it is of supreme value to the world of art. It represents the god leaning against the trunk of a tree, which is partly concealed by the garment that is hung over it, holding on his left arm the infant Bacchus. It is the ideal representation of Hermes, the protector of youth, embodying the sculptor's ideal of Greek youth in its normal condition — not an athlete, but simply a young man of perfect physique. It is a wonderful combination of strength with softness and delicacy.

Another statue in which Praxiteles used substantially the same pose is that of "Apollo Sauroktonus," or the "Lizard Killer." Here the youthful god leans against a tree watching a lizard which glides up the trunk. In his right hand he holds the arrow with which he is about to strike the reptile; the left hand is raised to shield him from contact with the creature.

The most famous statue of this sculptor was the Aphrodite of Cnidus, which many ancient writers considered the most beautiful of all statues. A fine copy of this work is in the Vatican museum. The statue is nude—at that time an innovation in Greek art—for the goddess is at the bath. In her left hand are her garments, while her right arm is bent in the act of shielding her person.

Praxiteles himself regarded the "Satyr" and the "Thespian Eros" as his two finest works. The latter he presented to Phryne, who dedicated it in her native town. Unfortunately, we have no copy of this, but we know that it was approved by the ancient world as well as by the sculptor, for it was that alone, it was said, that made Thespiæ worth visiting. The god is represented in that period of youth in which love is purely ideal, and its influence is only elevating. It was some centuries later than this, that the type of Cupid as a rollicking boy was evolved.

The works here named are the most famous of all that Praxiteles did, though the known list of his sculptures runs nearly up to fifty.



HERMES
PRAXITELES

He carried technique to its highest point. Grace, moderation, restraint, were traits of all of his work. He had great influence on his successors, though in their hands his ideas degenerated, for they could not carry his technique further, and they failed to grasp his nobler qualities.

LYSIPPUS (372-316 B.C.)

LYSIPPUS was an industrious artist and did an astonishing amount of work. It was his habit to put into a vase, or money box, one coin from every commission he received. This box was broken after his death and was found to contain not less than fifteen hundred coins. It is almost incredible that he could have finished that number of statues, and yet that is the only *datum* we have on the subject, and it is certain that his statues were very numerous. Moreover, he had many pupils upon whom his influence was so marked that he, more perhaps than any other sculptor, influenced the character of sculpture in the succeeding age.

Lysippus began life as a common artisan in bronze. He first studied painting, but later turned to sculpture. Through life he felt the influence of his teacher, whom he asked which of the painters he followed, and who replied: "Imitate nature, not another artist." His application of this epigram was original, for it was his method to make men and things as they seem to be, not as they are. He mastered the canon of Polycleetus, but he did not precisely follow it. He made the head smaller and the body more slender, to increase the apparent height.

Unlike the other great artists of the fourth century, Lysippus worked exclusively in bronze. This was undoubtedly due to his early familiarity with that material. He was particularly successful in his treatment of the hair. Though Polycleetus had made great advance over his predecessors in representing the lightness and grace of hair in bronze, complete success in this difficult art was reserved for Lysippus. What method he used is unknown, because there is no extant statue to show; but the testimony of his contemporaries is decisive. Bronze was his only material, whether he worked on a colossus or on a statuette.

One of the treasures of the Vatican is a copy of the "Apoxyomenos," or athlete scraping his arm with the strigil. This is really the canon of Lysippus, and gives his theory of proportions as mentioned above. This was placed by Marcus Agrippa before his public baths, but Tiberius removed it to his own chamber, whereon the populace became so clamorous for its restoration that the despotic emperor yielded.

Other notable figures of this sculptor were a "Chariot of the Sun" at Rhodes; a colossal Hercules at Tarentum, this being sixty feet high and the largest statue in the world except the Colossus at Rhodes; a statue of Socrates, and one of Æsop. More important in some respects than any single work of Lysippus, is a series of figures of Alexander the Great,

beginning in childhood. The monarch was so pleased with this work that he permitted no other artist to represent him in sculpture. In the age of Augustus, the bronze figures of Lysippus were sold for their weight in gold, but all have now disappeared. His influence was widely diffused on Hellenic sculptors all over the ancient world.

ROMAN SCULPTURE

ROMAN sculpture never reached the high degree of perfection attained in the sculpture of Greece. Between this art as practised by the Greeks and as practised by the Romans, there was a difference not only of degree but of kind. The Greeks were endowed by nature with the love of beauty. The esthetic qualities were almost lacking in the Romans. They were a self-centered, practical race with a strong utilitarian bias, and a tendency to self-glorification fatal to inspired work. The religious faculty, so strong a motive power in Greek sculpture, was almost lacking in the Roman character. Their gods were pale abstractions, taking no permanent hold upon their imaginations. They worshiped their ancestors, the glorification of the family becoming the highest duty and obligation. In consequence there was a certain mercantile and prosaic character even in the best Roman sculpture. The Romans reached the highest pitch of inspiration in the erection and adornment of the great triumphal arches of Titus and Trajan, celebrating Roman glory and supremacy in the conquests of the emperors.

The utilitarian spirit of the Romans caused them to put sculpture to a variety of uses never dreamed of by the poetical Greeks. The decoration of the temples, as well as the portrayal of the gods, was secondary. Of primary importance were the representations of the emperors, of the great generals, of the men and women of the senatorial families; the employment of sculpture for the decoration of theaters, baths, forums, basilicas, bridges, arches, and gateways.

The development of sculpture by the Romans was exceedingly slow. For several hundred years they were content with the rude images made by the Etruscans, or with valueless portrait statues from the hands of second-rate Greek artists. It was not until the age of Augustus, when Rome had been thoroughly leavened by the Greek element within her walls, that the Romans began to appreciate the best Greek sculpture, and to seek to imitate it. The Rome of the early emperors



ROMAN BUST

was a museum of the finest Greek work, collected by the conquerors rather as a symbol of their power and glory, than as a symbol of their artistic taste.



ROMAN PORTRAIT BUSTS

Portraiture in sculpture was carried by the Romans to a high degree of realism; as has been often said, Roman history might be reconstructed from the portrait busts. That of Marcia, the sister of the emperor Trajan, is especially remarkable for its strength of characterization. One of the best of the Roman works was the Altar of Peace, erected in the year 12, B.C. in honor of Augustus and of the pacification of the empire. Another form of sculpture practised by the Romans, and carried by them to the scale of a

great art, was the decoration in high relief of *sarcophagi*. The reliefs on the arches of Titus and Trajan are among the best examples of Roman relief work.

EARLY CHRISTIAN AND BYZANTINE SCULPTURE

EARLY Christian sculpture was chiefly monumental. As a matter of course, no work of a very high order was produced. During the first three centuries of the Christian era, when the church was subject to persecutions, when death by martyrdom closed in the perspective of the Christian's life, the arts were employed by him only in secret, and for the most part to express his hope in Christ and in a life beyond the grave; sculpture was in its decadence in the pagan world, and the Christian world was not yet strong enough to revivify it.

The monuments of Christian sculpture belonging to that early period are chiefly *sarcophagi*. The largest collection of these *sarcophagi* is in the Lateran Museum, Rome. They are profusely carved with scenes from the Old and New Testaments, and with sacred symbols. One found near the tomb of the apostle in S. Paolo Fuori, in 1838, is supposed to date from the beginning of the fifth century. On it are carved representations of Adam and Eve; the turning of the water into wine; the miracle of the loaves; the raising of Lazarus; the adoration of the Wise Men; the healing of the blind man; Daniel in the lion's den; Peter's denial; the anger of Moses; and Moses striking the rock. Another bears images of the Good Shepherd; of harvest and vintage. The influence of classical myths is often evident; as in representation of Orpheus. In the Lateran

is preserved also a collection of ancient Christian inscriptions. Byzantine sculpture flourished in the sixth and seventh centuries of the Christian era. It was distinctly an expression of the Christianity of the East, under Greek as opposed to Roman influences, and was largely decorative in character. In type it was refined and delicate, with much dignity and purity of design. Next to Rome, Ravenna is the important place in Italy for the study of Byzantine art. A beautiful example of Byzantine carving and decoration is the ivory throne of St. Maximian (546-552), with bas-reliefs representing John the Baptist in the center in front; on the right and left the Four Evangelists, and the history of Joseph at the sides. The scenes are surrounded with carvings of animals and foliage. Byzantine carvings are also seen on the façade of St. Mark's, Venice.

SCULPTURE IN ITALY

MEDIEVAL AND EARLY RENAISSANCE

SCULPTURE in the Middle Ages and in the Early Renaissance was chiefly used for the decoration of the churches and cathedrals. The Cathedral — that “medieval miracle in stone” — represented all that men knew of beauty, of symmetry, of poetic expression. In the sculptures of the pulpit and of the High Altar, they recorded their belief in God and His angels. In the “fiends and dragons on the gargoyled eaves” they recorded their belief in the dark powers of evil. The Greeks had represented the life of the body in innumerable statues. The Christians of the Middle Ages represented the whole drama of the spirit in their great gothic cathedrals, where every line of stone taught its lesson of heavenward aspiration, from the sweep of the arches to the soaring spires.

Painting rather than sculpture had been used in the decoration of the churches and cathedrals of Italy; sculpture being employed chiefly on movable articles of church furniture, such as pulpits and altar tabernacles. Schools of sculpture came into existence first in Milan, later in Verona, Parma, and Modena. Early in the thirteenth century a great revival of art, both in painting and sculpture, took place. The rival of sculpture had its chief origin in the school of Pisa, and in the work of Niccola Pisano.

NICCOLA PISANO (1206-80), was the first Italian sculptor to depart from the formal and lifeless models of the Middle Ages; and to introduce classical realism in the adornment of the cathedral. An example of his

early work is the "Descent from the Cross," over the door of the cathedral at Lucca. His style culminated in the pulpit of the baptistery at Pisa. This pulpit, hexagonal in shape and borne by seven columns, is ornamented with five reliefs representing the Annunciation and Nativity; the Adoration of the Magi; the Presentation in the Temple; the Crucifixion, and the Last Judgment. In the spandrels are the Prophets and Evangelists, while above the columns are the symbolic figures of the Virtues. The figure of the High Priest in the Presentation in the Temple is supposed to have been copied by Pisano from an antique vase in the Campo Santo. Another beautiful example of the work of Niccola Pisano, his son and his pupils, is the beautiful white marble pulpit in the cathedral of Siena. Octagonal in shape, it rests on nine columns, some of them upheld by lions. It is adorned with reliefs from the New Testament. Pisano succeeded best in his nude figures. The draped figures are usually heavy. His heads are powerful and individual, and thoroughly humanistic in character. He possessed no medieval mysticism, but anticipated the worldly spirit of the High Renaissance.

GIOVANNI PISANO (1250-1320), the son of Niccola, developed the gothic style of sculpture, his work showing the influence of the Rhenish school at Strasburg and the school of northern France represented by Amiens. He introduced into his work the allegorical and symbolical elements characteristic of this school. One of his most famous creations is the monument to Pope Benedict XI, in the Church of S. Domenico, Perugia. A lofty canopy rises above the recumbent figure of the Pope, borne by spiral columns adorned with mosaics. In the Church of S. Andrea, Pistoja, is a hexagonal pulpit of great variety and richness of design. It is adorned with reliefs of biblical subjects, with figures of the prophets and sibyls, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles. This pulpit represents the culmination of Giovanni Pisano's gothic style.

In the work of ANDREA PISANO (1273-1310), the gothic school of sculpture in Italy reached its highest development. The masterpiece of Andrea is his bronze door for the baptistery at Florence, which Ghiberti took as his model nearly a hundred years later. This door, completed by Andrea after six years of labor, is of bronze, divided in square panels of reliefs representing the life of John Baptist, and allegories of the eight cardinal virtues. The figures of these reliefs are strong and lifelike, full of charm and simple grace.

ORCAGNA (1329-63) was a many-sided genius. The art of sculpture was only an avocation with him, yet he carried it to a rare degree of perfection. His masterpiece is the shrine or high altar in the Church of Or San Michele, Florence. It is built of marble, ornamented with precious

stones, and with reliefs from sacred history. According to its inscription, this beautiful work of gothic sculpture was completed in 1359.

RENAISSANCE SCULPTURE

THE same forces which influenced painting in the High Renaissance determined the character of sculpture. Throughout Italy, a spirit of individualism was determining the development of the arts, coupled with an intense curiosity concerning nature, and a desire to adopt naturalistic methods of work. The classical influence was also present. The study of the ancient marbles led sculptors back to the Greek traditions, but the pure Hellenic spirit was not recovered. In sculpture, as in painting, the Renaissance art was born of the union of Faust and Helen; classical beauty united with the subjectivity of the Middle Ages.

During the High Renaissance, sculpture was still chiefly employed for ecclesiastical purposes; for the exterior and interior adornment of churches; for altar-pieces, pulpits, fonts, shrines, statues of saints, church doors, choir stalls, crucifixes. The character of the work, however, underwent a change. It was more often the product of individual skill, than of the schools; and it was not always sacred in subject. Scenes from mythology were freely used, even in the churches themselves. There also arose an entire department of domestic sculpture, such as friezes, chimney-pieces, balustrades, doorways, and portrait statues. Marble and bronze were the materials most extensively used in sculpture; but terra-cotta and wood were also employed.

LORENZO DI CIONE Ghiberti (1378-1455)

Ghiberti, one of the greatest sculptors of the Renaissance, began his artistic career as a goldsmith under the tuition of his stepfather Bartolo. The finest works produced by him during his apprenticeship were two papal miters of gold; one for Pope Martin V. and one for Pope Eugenius IV. These miters were ornamented with precious stones and with miniature reliefs.

Ghiberti found his true vocation, however, as a sculptor. In the great competition of designs for the doors of the Baptistery at Florence, his were chosen above those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi. The first door had been completed by Andrea Pisano, a hundred years before. Ghiberti, taking it for his model, executed for the second door, reliefs in twenty-eight sections, representing the life of Christ, the Apostles, and the Fathers, down to St. Augustine. The decorations at the side were the work of Ghiberti's son, Vittorio.

The figures of these reliefs are of great beauty and simplicity; the technical execution being of rare perfection. The execution of this door

occupied Ghiberti from 1403 to 1424, during which time he was assisted by Donatello and Michelozzo. In 1425 he began his work on the third door, which he completed in 1452. It is considered a marvel, worthy, as Michelangelo said of it, to be the portal of paradise. On it are represented ten scenes from biblical history, beginning with the Creation and the Expulsion from Paradise and ending with the Queen of Sheba. In these reliefs, Ghiberti overstepped the existing limitations of plastic art, and produced "a picture in bronze." His figures stand out entirely from the background. The landscapes recede according to the law of perspective, yet he has fully atoned for these transgressions of the sculptor's art by "flooding his creation with loveliness."

DONATELLO (1386?-1463)

THE full name of this artist is Donato di Niccolò di Betto Bardi. He was born in Florence in 1386. His father became impoverished through political affiliations. In the struggle between the rival parties of his day, the Albizzi and the Medici, he took the side of the former, which involved his ruin. Judging by the record of houses confiscated, the elder di Bardi had considerable property to lose. Donatello was taken as a child — after his father became an exile — and brought up by the powerful Martelli family. Through the Martelli he came under the notice and favor of the famous Cosmo di Medici, who during his whole lifetime tried to compensate Donatello for all his father lost through the Medici party.

Donatello was well taught. He learned the goldsmith's trade under the father of the renowned Lorenzo Ghiberti — and never through life does he seem to have entirely given up working at it. The goldsmith's trade was then a very different thing from the trade we know by that name to-day. It included artistic creations of many kinds in different metals, even statues in bronze. When he was seventeen, he went with his lifelong friend, Brunelleschi, to Rome; and the two young men supported themselves there by working at the goldsmith's trade during half the week, giving the second half to the study of ancient monuments, and to making excavations in search of lost works of art. Afterward they returned to Florence, where the greatest of Donatello's works were produced.

Donatello showed great divergence in his sculptured work, and distinct changes of method and mood. This is largely due to the fact that he came into the world at a period marked by a lull in architectural work, and just before the methods of modern sculpture came into being. Michelangelo, who was destined to change the whole art of sculpture, as hitherto known, was not yet born. During the century before Donatello's birth, the art instinct of Florence had spent itself upon great archi-

ecture. In the latter half of the fifteenth century it centered itself upon sculpture; but nearly all of the sculpture of that period went to adorn the palaces and possessions of princes and rulers, chiefly to gratify their personal vanity.

Donatello lived between these two periods and was the first to create great plastic work for the adornment of public places and buildings of the state. He did in this line what Michelangelo did on a more stupendous scale later on. Donatello may be called the most important of the early Renaissance sculptors. Along with his study of the antique, which he pursued so diligently at Rome, he made comparative studies of his immediate predecessors, and aimed to overcome the gothic limitations that hampered others in their efforts to depict the life of the period as distinct from that expressed in Greek art.

In his figures, Donatello strove for graceful effect and picturesque pose. He studied the exact relation of a work of art to its destination and uses. Thus, when he made his great figure of David in the Duomo, the judges fought against it as being too coarse and rough. Donatello refused to retouch it, asserting that it was exactly right as it was. When the statue was afterward placed in position, the judges were forced to admit that he was right and they were wrong.

This figure was followed by a Daniel, a Joshua, and the statue of an old man, "Il Zuccone," which were placed in niches on the sides of the Duomo, and the Four Evangelists placed on the façade. He was assisted in his work by his friends Nicola Lamberti and Nanni di Banco. He and his friend Brunelleschi carved the marble statues that adorned the brackets on the façade of the Duomo. About the same time (1415) he made the statues in the Campanile, of which the most famous perhaps was that of Abraham, with Isaac at his feet.

Of all of Donatello's creations, undoubtedly the one most admired by his contemporaries was the "St. George," made by order of the famous Guild of Armorers, and placed on the south side of the Church of Or San Michele, Florence. This great work was described by those who knew it in its prime as the most perfect embodiment of a "youth of high courage, nobility, and simplicity." Unfortunately it is one of the many works of Donatello either lost to us, or so misplaced that we can have no adequate idea of their proper effect when seen in their original position. Bocchi, a connoisseur, who lived in 1583, devoted a book to praises of this statue.

As Donatello's fame grew in his native city, commissions flowed in to him from all quarters. In 1421 he made the marble lion for the head of the staircase in the pope's house in Santa Maria Novella, in Florence; also some prophets' heads in a sculpture of the coronation of the Virgin. In 1426 he made the famous tomb in the Baptistery in Florence for Pope

John XXIII., who had been deposed by the Council of Constance — a noble work executed partly in marble, partly in bronze. The recumbent figure in bronze gilt lies on a very high sarcophagus, with marble statues of Faith, Hope, and Charity, standing before it. In 1424 Cosmo and Lorenzo di Medici employed him to erect in the Sacristy of San Lorenzo, a sepulchral monument to their father and mother.

Later, he went to Rome and made a tomb for the Archdeacon Giovanni Arivelli, in the Church of Ara Cœli, a statue of St. John Baptist for the Church of St. John Lateran, a bust for the Church of Santa Maria Maggiore, and a Tabernacle for the Sacrament in St. Peters. On his return to Florence, in 1433, he began his *relievo* for the singing gallery of the Duomo, a Bacchanalian dance of young angels.

Donatello, like most of the artists, had periods of strongly marked change in his work. At first he was realistic, making his figures in bas-relief look so like living people that his enemies said, "He makes even Christ look like a peasant." Next he began to grow more classic and refined in his work. The third period was marked by an attempt to express the dramatic — always a difficult and risky thing in sculpture.

Donatello, like all the great artists of early times, was versatile. Unlike the habit of our own day, the old masters did not confine themselves to a specialty; they labored in many fields, and one marvels at their industry and versatility. Donatello made drawings in architecture, some of which remain; he had much to do with the building of the dome of the Florence Cathedral in 1420. He was sent as military engineer to the siege of Lucca in 1430, and he never gave up working at his trade as a goldsmith.

Vasari, the early historian of art, says, "he threw the same love of art into every work great and small"; and many of his contemporaries tell that nothing enraged him as the knowledge of a work falling into the hands of those who could not appreciate it. He had been known to destroy his own works rather than to see this happen. Among his finest works in *relievo* are "The Nativity," "The Burial of Christ," "The Assumption of the Virgin," and "Judith and Holofernes." The "Judith" embodied a political idea, and stood for more than half a century in the palace of the Medici, emblematic of the expulsion of the tyrant duke of Athens. When the Medici were in turn driven out, it was placed in the Palazzo Vecchio, near the "Lion of the Republic," thus serving to emphasize the irony of fate.

Donatello was buried in the Church of San Lorenzo, in the tomb of his patrons, the Medici. He seems to have been greatly beloved by his contemporaries, who describe him as of genial disposition, great simplicity of character, and so generous that he kept in his studio an open box filled with money; so that any of his friends or brother artists in temporary

need could help themselves without asking and without giving a receipt for what they had taken. When Cosmo di Medici came to die he charged his son Piero to hold the same place to Donatello that he himself had filled. Piero fulfilled the charge; he gave Donatello a house and grounds outside of Florence, and the artist was delighted to find himself a householder. But after a while he came to his patron and asked to give it up. He was utterly tired of its cares, and wearied with servants who came to him to set things right, and who complained if the wind blew through a pigeon hole. He returned, and enjoyed life in the old way among his comrades, keeping house with his mother and a widowed sister. He died December 13, 1466.

Donatello excelled especially in *stiacciato* or flattened relief, a method he evolved from his own experience. It was produced by raising the subject only the smallest possible degree above the background and obtaining effects by the most delicate shades of modeling. One of the best specimens of his work in this line, the "St. Cecilia," has long been the property of Lord Eleho, of England. Another noted specimen is still in Italy, "The Infant St. John," in the Bargello.

LUCA DELLA ROBBIA (1399-1482)

LUCA DELLA ROBBIA was the founder of the school of glazed terracotta sculpture. His works are masterpieces of tenderness, grace, and sincere religious sentiment. "Nothing brings the real air of a Tuscan town so vividly to mind," writes Walter Pater, in his essay on Luca della Robbia, "as those pieces of pale blue and white earthenware, by which he is best known, like fragments of the milky sky itself, fallen into the cool streets, and breaking into the darkened churches. And no work is less imitable; like Tuscan wine, it loses its savor when moved from its birthplace, from the crumbling walls where it was first placed."

Della Robbia began his artistic career as a sculptor in marble. "After producing many works in marble," writes Pater, "for the Duomo and the Campanile of Florence, which place him among the foremost sculptors of that age, he became desirous to realize the spirit and manner of that sculpture in an humbler material, and to so unite its science, its exquisite and expressive system of low relief, to the homely art of pottery, as to introduce those high qualities into common things, to adorn and cultivate daily household life. Luca's new work was in plain white earthenware at first, a mere rough imitation of



MADONNA ADORING THE CHILD
LUCA DELLA ROBBIA

the costly, laboriously-wrought marble, finished in a few hours. But on this humble path he found his way to a fresh success, to another artistic grace. The fame of the Oriental pottery, with its strange, bright colors—colors of art, colors not to be attained in the natural stone—mingled with the tradition of the old Roman art of the neighborhood. The little red, coral-like jars of Arezzo, dug up in that district from time to time, are still famous. These colors haunted Luca's fancy. 'He continued seeking something more,' his biographer says of him; 'and instead of making his figures of baked earth, simply white, he added the further invention of giving them color, to the astonishment and delight of all who beheld them.' . . . Luca loved the forms of various fruits, and wrought them into all sorts of marvelous frames and garlands, giving them their natural colors, only subdued a little, a little paler than nature. But in his nobler terra-cotta work he never introduced color into the flesh, keeping mostly to blue and white, the colors of the Virgin Mary."

These delicate white figures in relief against a ground of purest blue are Luca's peculiar creation. His works adorn many of the buildings and walls of Florence, his native city. One of these of great beauty, is the representation of the Four Virtues, on the ceiling above the tomb of the Cardinal Portogallo, in San Miniato, Florence.

ANDREA DELLA ROBBIA (1437-1528), a nephew of Luca, continued the works of his uncle. At the monastery church of Osservanza, near Siena, is a fine "Coronation of the Virgin" by this master. Other significant works of his are the Madonna, with St. Stephen and St. Lawrence, over the principal entrance of the cathedral at Prato, and the well-known beautiful images of swaddled infants which he made for the portico of the Foundling Hospital in Florence.

OTHER EARLY SCULPTORS

ONE of the chief works of DESIDERIO DA SETTIGNANO (1428-64), a sculptor of grace and elegance, is the monument to Carlo Marsuppini, Secretary of State in Florence, who died in 1450, and was buried in Santa Croce. His tomb is distinguished for its wealth of ornament. In the Church of San Lorenzo, in the same city, is a marble tabernacle of great beauty, by Desiderio. His portrait busts are notable for truth of characterization, and for refinement and nobility of treatment.

ANTONIO ROSSELLINO'S works (1427-78) are characterized by charm rather than strength. A sculptor of great delicacy and loveliness, he embodies the poetical forces of the Renaissance. A noted work of his is the marble statue of St. Sebastian in the collegiate Church of Empoli. It is in a rich wooden frame adorned with two angels by Botticini, and with two kneeling angels by Rossellino. Another work of peculiar charm and

beauty is the tomb of Cardinal Portogallo, in the Church of San Miniato, on the hills above Florence. "The young Cardinal Jacopo di Portogallo dies on a visit to Florence," writes Pater in his essay on "The Poetry of Michelangelo." "Antonio Rossellino carves his tomb in the Church of San Miniato, with care for the shapely hands and feet and sacred attire, and the tomb of the youthful and princely prelate becomes the strangest and most beautiful thing in that strange and beautiful place." The Cardinal, a full-length figure, lies upon his tomb in an attitude of perfect peace. Upon the high-bred face is an unforgettable look of rest, luminous as if with some dream of God.

MINO DA FIESOLE (1431-84) has been called the Raphael of sculpture. His finest work is the monument to Bishop Salutati in the Cathedral of Fiesole, consisting of a sarcophagus and a portrait bust of the bishop. Mino made many visits to Rome, but remained uninfluenced by the classical traditions of the Roman School. His work was in the spirit of Desiderio and Donatello.

BENEDETTO DA MAJANO (1442-97) was not a sculptor of great originality, but his work is graceful, refined, and thoroughly in the spirit of the Renaissance. One of his best productions is the pulpit in Santa Croce, Florence, which has been described as "the most beautiful pulpit in Italy." Santa Croce being a Franciscan church, the five reliefs on this pulpit represent scenes from the life of St. Francis. Below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. In the Misericordia in Florence are statues of the Virgin and of St. Sebastian, by Benedetto.

MATTEO CIVITALI (1435-1501) was born at Lucca but the character of his work places him among Florentine sculptors. In the Cathedral of Lucca are a fine pulpit by this master, and the beautiful marble monument of Pietro a Noceto, secretary of Pope Nicholas V. Many of Civitali's finest works are in the churches of Genoa.

ANTONIO POLLAJUOLO (1429-98) was a worker in bronze. His most famous production is the monument of Pope Sixtus IV., in St. Peter's. It consists of a recumbent figure of the Pope, on a couch carved with reliefs of the seven Virtues, and of the ten Liberal Arts. He also executed the tomb of Innocent III.

ANDREA DEL VERROCCHIO (1435-88) stands at the head of the sculptors in bronze of the fifteenth century. He was apprenticed to Giuliano Verrocchio, and came under the influence of Donatello and Desiderio; but he had too much strength to remain a mere imitator. A



STATUE OF BARTOLOMMEO COLLEONI
VERROCCHIO

good example of his work is the group "Christ and St. Thomas," on the exterior of Or San Michele, "strikingly truthful in action and expression, though somewhat overladen in drapery." Verrocchio's masterpiece is the equestrian statue of Bartolommeo Colleoni in Venice. In this noble work, rider and horse are in perfect unity. The expression of Colleoni is commanding and martial.

JACOPO DELLA QUERCIA (1371-1438) was a Siennese sculptor. His work is divided into three periods of artistic development—Gothic, classical, and dramatic. One of his earliest productions was the carving on a fountain in Siena. Of this fountain, erected in 1343, a modern reproduction exists, but della Quercia's bas-reliefs are preserved in the opera "del Duomo." They represent the Christian virtues, the creation of Adam, and the expulsion from Eden. To della Quercia's classical period belongs the tomb of Ilaria del Caretto, in the Cathedral of Lucca. The head of Ilaria is of surpassing nobility and beauty. Della Quercia's third manner, in which a dramatic quality is present, is represented by the sculptures over the principal entrance of S. Petronio in Bologna.

ANDREA SANSAVINO (1460-1529?) was a Florentine sculptor who had considerable influence upon his contemporaries, although his genius was not of the first order. Specimens of his early work may be seen in the Church of S. Chiara, in Monte Sansavino, his birthplace. Over one of the doors of the Baptistery in Florence is a group by him representing the Baptism of Christ. Much of his work is represented by monumental tombs, rich in decorative detail.

THE WORK OF PIETRO LOMBARDO, a Venetian (—?-1575), was distinguished by great charm and delicacy. Sculptures by this master may be seen in the choir of the Church of S. Maria dei Miracoli, Venice. His son, Tullio Lombardo, copied the letter, but not the spirit, of his style. Examples of his work are in the chapel of S. Antonio at Padua. Another son, Antonio Lombardo, was also a sculptor, but totally lacking in creative power. Alessandro Leopardi, who died in 1522, executed the base for the Colleoni Statue in Venice; a pedestal worthy, by reason of its beauty, of the consummate piece of sculpture which it bears. He also executed the sculptured work for the tomb of the Doge A. Vendramin, and the bronze flagstaffs in the Piazza S. Marco.

JACOPO SANSAVINO (1487-1570), while not a sculptor of the highest genius, exercised a wide influence upon his contemporaries. One of his best works is the Bacchus holding above his head a bowl of wine, in the Museo Nazionale, Florence. In 1540, Sansovino erected the Loggetta, or vestibule, on the east side of the campanile in the Piazza San Marco, Venice. He adorned the coping with bronze statues of Peace, Mercury, Pallas, and Apollo; these works were of classical beauty and

dignity. The chapel of S. Antonio at Padua is decorated with marble reliefs by this master.

MICHELANGELO

By ANNA McCLURE SHOLL

MICHELANGELO desired from his contemporaries recognition as a sculptor rather than a painter. He undertook reluctantly his works of painting, regarding them always as avocations; but to his works of sculpture he brought the full enthusiasm of his genius. His foster-mother being the wife of a stonecutter, he was wont to say that he had drawn in the love of chisels and mallets with his nurse's milk.

His work as a sculptor was divided between two enormous undertakings, the preparation of the mausoleum for Julius II. and the building of the Sacristy of San Lorenzo. The history of these monuments is in great part the history of Michelangelo's life. For over forty years the scheme for the mausoleum of Julius occupied his hopes and his plans. But the magnitude of the design, combined with the many interruptions and disappointments which disturbed his career, led to the final failure of the undertaking. Of the forty statues designed for this tomb, only three were executed—the "Moses," and the "Bound Captives" of the Louvre. "The 'Moses,'" writes Eugene Guillaume, "would alone have sufficed to make its sculptor forever glorious. It sums up and gives the measure of his art. Moses has the grandiose aspect of the prophets in the Sistine Chapel; like them he is seated on a throne-like marble chair. His attitude expresses a majestic calm and breathes the authority of him who has talked alone with God within the cloud of Sinai."

The "Bound Captives" are two nude figures of young men. One of these figures is of surpassing beauty. It represents a bound prisoner in standing position, but asleep, as if worn out with futile efforts to escape. The head is thrown back, with one arm raised above it, while the other rests upon the breast. The figure is too exaggerated in its great strength to be Greek, while in the dreaming face is a melancholy passion which is wholly romantic and modern. The languid grace of this statue has never been surpassed.

From his early boyhood, Michelangelo had had relations with the house of the Medici. Lorenzo had been among the first to recognize his genius. Leo X. and Clement VII., both of the Medici, had assigned him important commissions. Under the direction of the latter he was



"MOSES"
MICHELANGELO

employed for fourteen years upon the sacristy of San Lorenzo, built for the eternal glorification of the Medici family. It was to have contained monuments to all of the prominent members of the family, Michelangelo being commissioned to design these monuments.

He completed only two of them; one to Lorenzo the younger, the other to Guiliano. In the chill and solemn marble sacristy these tombs are placed opposite each other. Each is a sarcophagus bearing two allegorical figures. In a niche above each is a colossal seated figure; one being of Guiliano, the other of Lorenzo de Medici. The head of Lorenzo is bowed as if in profound thought. The face beneath the Roman visor is dark and mysterious with its inner vision. The allegorical figures upon the tombs, called arbitrarily "Day" and "Night," "Dawn" and "Twilight," are baffling in their strange and sorrowful beauty. Many intentions of Michelangelo have been read into them. This, at least, is sure; they utter the cry of a soul tormented by the complex pains of life, by the whole mystery of existence. Dawn, a young Virgin waking from her sleep, has nothing about her of the joy and freshness of early morning; but opens her eyes to the day in weary pain, as if the thought of the long hours to come was intolerable. Night, the manifold mother, is in a sleep only to be known from death by the dreams with which her face is charged.

William Story, interpreting these monuments, writes: "What Michelangelo meant to embody in these statues can only be guessed, but certainly it was no trivial thought. . . . They are not the expressions of the natural day of the world, of the glory of the sunrise, the tenderness of the twilight, the broad gladness of the day, or the calm repose of night; but they are seasons and epochs of the spirit of man — its doubts and fears, its sorrows and longings and unrealized hopes. The sad condition of his country oppressed him. Its shame overwhelmed him. His heart was with Savonarola, to whose excited preaching he had listened, and his mind was inflamed by the hope of a spiritual regeneration of Italy and of the world. The gloom of Dante enshrouded him, and terrible shapes of the Inferno had made deeper impression upon his spirit than all the sublime glories of the 'Paradiso.' His colossal spirit stood fronting the agitated storms of passions which then shook his country like a rugged cliff that braves the tempest-whipped sea."

This at least would seem to be implied in the lines he wrote under his statue of "Night," in response to the quatrain written there by Giovan Batista Strozzi. These are the lines of Strozzi:—

"Night, which in peaceful attitude you see
Here sleeping, from this stone an angel wrought.
Sleeping it lives. If you believe it not,
Awaken it, and it will speak to thee."

And this was Michelangelo's response:—

“Grateful is sleep—and more, of stone to be.

So long as crime and shame here hold their state,

Who cannot see or feel is fortunate

Therefore speak low, and do not waken me.”

Of Michelangelo's other sculptures, the colossal “David,” now in the Academy at Florence, is notable. It might serve as an image of strength. The tenderness beneath the strength, is expressed in the Madonnas of Michelangelo. A beautiful example is the one in the Cathedral of Bruges.

BENVENUTO CELLINI (1500-1571)

IF CELLINI were not classed among the artists, he would still be famous in literature. His “Memoirs” rank with the best autobiographies in all languages and in all time. Walpole declared that the book was more amusing than a work of fiction. While its pages remind the modern reader of the fascinating tales of Dumas and Balzac, it nevertheless has a permanent educational value in that it illustrates perfectly the spirit of the Italian Renaissance.

Benvenuto Cellini was born in Florence, on All Saints' Day, 1500, and died in that city February 25, 1571. He was of the generation that followed the splendor of Lorenzo the Magnificent, during which time the influences of Giotto and Raphael were still potent. For nineteen years he was contemporary with Leonardo da Vinci, and for a long period was the friend of Michelangelo. He was born, reared, and lived in the atmosphere of art. His father, Giovanni, was a maker of flutes and a performer on that instrument. It was his plan that his son should be a musician, and he was confident that the boy was destined to become “the greatest musician of the universe.” The son did not take kindly to this plan, however, and determined to be a goldsmith. For several years the subject of the boy's career was the source of continual vexation in the household. It was one instance of many in which a father, with the best of intentions, endeavored to control one who was born a genius and was therefore uncontrollable. The matter was finally settled by a compromise, and at fifteen years of age, Benvenuto was apprenticed to a goldsmith, Marcone by name.

The period of his apprenticeship was full of changes. He visited the cities of Pisa, Bologna, and Rome, returning several times to Florence. But wherever he worked he displayed great skill, and the beauty of his work not only excited unfailing admiration, but often provoked the jealousy of his fellow-apprentices, so that he never lacked for enemies. But this was inevitable. In Rome at that day there was much demand for goldsmith's work of the best quality, and it was not long before

Cellini numbered among his patrons bishops, cardinals, and the Pope himself. When he reached this point his fame and fortune were secure.

In his personal character he presented a strange combination of good and evil. The age in which he flourished was the climax of the luxury and immorality of Italian civilization, and he was fairly representative of both these qualities. He embodied nearly all of the vices of an era noted for wickedness. He was also arrogant, conceited, and passionate. On the other hand, he was courageous, truthful, and generous to a fault. A bountiful share of his first earnings went to his father, and throughout his life he contributed freely, not only to all who had any claim upon his beneficence, but also to many persons who had not the shadow of a claim. In spite of these manly traits, his passionate nature involved him in quarrels which would have been monotonous from their frequency had they been less exciting in character.

The first illustration of Cellini's hairbreadth escapes occurred when he was three years old. He caught a scorpion by the body, and in great glee ran to show his "pretty crab" to his grandfather. The horrified old man tried to take the poisonous creature from the child's grasp, but the youngster only clasped the reptile more tightly, while it writhed and lashed with its venomous tail. The father came upon the scene, and still the child refused to part with his deadly treasure. Finally, the father secured a pair of scissors, coaxed the child to him, cut off the head and tail of the scorpion, and so rescued the little fellow. That was the first of many dangers through which Benvenuto, who seemed to have a charmed life, passed unscathed. It is wonderful that he, whose life was hundreds of times in imminent peril, should have escaped all of these dangers and finally have died a peaceful and natural death.

He was continually traveling, and the interesting fact about this is that his travels were usually hastened by the officers of the law who were on his track. His quarrels were frequent and deadly. Once in a brawl, his passion was like that of a maniac. With sword or dagger he would attack with equal audacity an individual or a mob. In Paris, wishing to display his skill with the sword, and at the same time, to avoid the penalty of murder, he neatly carved the legs and arms of his two antagonists and then set them free. Time and again he fled precipitately from Florence, and so, too, from Rome; but on account of the surpassing beauty of his work he was always eagerly welcomed back, after a brief absence, to both cities.

Cellini was a rapid worker, and his patrons were so numerous that it is not a simple matter to name even those in high station; a few of the most eminent, however, are here mentioned in order to give definite and concrete illustrations of his life. He had not been long in Rome when he

came under the notice of Pope Clement VII., by whom he was appointed to the double service of engraver to the mint and musician in the papal choir. When the wars of those days brought the French army to attack Rome, Cellini served in the army and got a taste of military life that proved so much to his satisfaction that he decided to give up art for war. This impulse happily was checked, and he continued to devote his talents to the finer work of engraving and modeling. But he did not lose the opportunity for self-glorification, for he claimed to have slain both the Constable of France and the Prince of Orange. Possibly he did; there is no evidence that he did not. His friendship with the Pope was not without interruption, for there was no lack of enemies, both in high life and in low life, who, actuated chiefly by jealousy, were unwearied in their efforts to get him into trouble. One of these enemies was a certain Pompeo, of Milan, who made malignant use of his influence with the Pope. After the death and burial of the Pope, Cellini chanced to meet his detractor in the streets of Rome and promptly slew him.

Clement VII. was succeeded by Paul III., for whom Cellini worked for many years, though with frequent interruptions. The artist's quarrelsome disposition got him into frequent difficulties, in which the Pope generally stood by him. Once when he pardoned Cellini out of prison some one remonstrated with him for doing so. He justified himself with the remark that "men like Cellini, unique in their profession, are not bound by laws." Indeed, this remark seemed to express precisely Cellini's thought of himself, for when his wrath was roused he scrupled at no law nor paused at any danger. The Pope later subjected him to long and severe confinement in the prison of the castle St. Angelo. Why this incarceration should have been continued for so long a period does not appear, but it may be safely conjectured that Cellini's indiscreet bitterness of speech was a reason for prolonging his imprisonment.

Another renowned patron was Francis I. of France, in whose service also he had a checkered experience. When Cellini first went to Paris, illness quickly drove him back to his native land. Upon his second arrival in Paris, there was a dispute over the amount of his salary and he, being dissatisfied, promptly set out on a pilgrimage to Jerusalem. He was apprehended and brought back to Paris, and from that time his relations with the king were of the most cordial and satisfactory nature. Other persons gave him much annoyance, but the king always stood by him and gave free play to his genius. This Parisian life greatly benefited him artistically, if not morally. His residence in France was finally brought to a close by the pique of Madame d'Etampes, whom he offended by rejecting her design for a statue. She pursued him with unrelenting hostility, until he decided to leave

Paris and return to Florence, there "to pass a melancholy life." He did return to Florence but not to a melancholy life. Not only the magnates of the city but no less the populace gave him a welcome that was entirely worthy of his great abilities.

Cellini served both the Medician dukes, Alessandro and Cosmo, but his latest and best work was done under the patronage of the latter. One of the commissions which Cellini executed for the Grand Duke, Cosmo de Medici, was the bronze group of Perseus. This is one of the greatest of his works, a fact especially interesting since most of his experience had been in the precious metals, and it was only at an advanced age that he turned to statuary. The group is still seen in the Piazza del Gran Duca in Florence, and no one can look upon it to-day, or even upon a photograph of it, without being struck by its singular beauty and power. When the statue was first unveiled it was received with unbounded enthusiasm, not only by the connoisseurs but by the populace. This is clearly intelligible. The delicately-molded demigod stands in an attitude of perfect grace, combined with a reserve of strength, his foot upon the writhing form of the Gorgon, while in his hand he holds the severed head of the Medusa. It is fortunate that the statue is located so as to be entirely open to the public. For three and a half centuries it has stood there, and for many more centuries it will stand there, commanding the enthusiastic admiration of countless multitudes.

The works of Cellini consisted largely of shields, salvers, cups, clasps, sword and dagger handles, medals, and coins. In all the processes of such work, in chasing, engraving, enameling, in the use of ingenious designs, and in the setting of precious stones, he was unequalled. His known works are chiefly to be found in the collections in Florence, Vienna, Paris, Munich, and Saxe-Coburg-Gotha. The best of his large works are the "Perseus," and the "Christ," in the Pitti Gallery. The most admired of his smaller works are a golden salt cellar at Vienna, a magnificent embossed shield at Windsor Castle, the crucifix in the Escorial near Madrid, — which he, himself, considered his masterpiece, — and the medallions of Clement VII. and Alessandro de Medici.

He died February 25, 1571, in the seventy-first year of his age, and was buried with great pomp in the Church of the Annunziata.

ECCLESIASTICAL SCULPTURE IN FRANCE DURING THE MEDIEVAL AND RENAISSANCE PERIOD

THE history of ecclesiastical sculpture in France is a very wide subject. The monuments of this art are innumerable, and especially abound to the north of the Loire. Yet when we reach the south of France, at Le Puy and Arles we find stone carving of the early Byzantine period; farther west, at Albi, we come upon a church which is decorated with the full splendor of Renaissance variety and skill.

Almost every period of church sculpture is illustrated in France. European sculpture, as represented by the productions of Greco-Roman artists, sank into decadence in proportion to the rise of Christianity. Art tells the story of a people's religious belief and social condition more clearly than does any other product of their intellectual activity. When the pagan myths lost their hold on the minds of dwellers in the Mediterranean cities, this had a distinct effect upon the character of art. For pagan art owed its importance to its power as an expression of the conventions of pagan religion, whether these conventions pertained to the existence of Faunus as a woodland deity, or to the deification of an emperor. It is not therefore remarkable that pagan art should have sunk to the lowest ebb of degradation, just at the moment when Constantine decreed that the empire would stand for the Church. It is evident that at that moment Christian art had not yet determined either its starting point or its direction; much less had it formed its style.

We must date the beginning of Christian sculpture, properly so called, from the sixth century, when Justinian caused the capitals of his new Basilica to be carved in a style which forever separated Christian from pagan sculpture, and which started Christian art on a career toward perfection, whose highest point was reached in the façades of Amiens, Chartres, and Rheims.

Early sculpture in France was distinctly Byzantine in character, but, before we consider what this character was, we must first of all understand, that Christian sculpture was intended solely for the decoration of a church. There are two ways in which we may regard a statue. We may first of all look upon it as something that is beautiful in itself, and that may be set up as an object of admiration in any place whatever; something which may be gazed at from all sides and which is to be examined solely for itself.

Now religious sculpture in France was regarded, from the beginning, as merely a part of the building to which it was attached. It was a species of structural decoration, and the main purpose of the artist was to

make it harmonize with the lines of a sacred building to whose sublime magnificence it was to remain wholly subordinate. We see how this idea is carried out in one of the earliest and yet one of the most beautiful examples of early ecclesiastical sculpture, that is in the portal of the Church of St. Trophimus, the original Cathedral at Arles. This portal belongs to the eleventh and twelfth centuries. The main feature in the front of it is the vertical pillars supporting a frieze upon which is an arch. Within the tympanum of this arch is a figure of Christ in glory, around which are grouped the four emblems of the Evangelists. Beneath the arch the twelve Apostles are seated; to their right are the elect gathered in Abraham's bosom. On the left are the rejected ones led by a demon, to the flames of hell. This frieze has the effect, from a distance, of nothing more than a band of decorated fretwork, emphasizing one of the main horizontal lines of the porch. The capital of the central pillar, or trumeau, which separates the entrance into two parts, is formed by a figure of St. Michael bearing his lance. On each side of this portal are ranged, between Byzantine pillars, figures of the twelve Apostles, as if they were merely architectural details or caryatides. The carving is Byzantine, and might have been imitated from an ivory diptych brought from Antioch or Constantinople. The hair descends in regular waves over the forehead; the drapery is Syrian in its rigidity; the pose of the figures is hieratic, and the expression of the faces monotonous in its reserved tranquillity. The whole of this composition points to the time when Christian artists refrained from representing the human form with freedom and unreserve, and the main charm of this beautiful portal consists in the proportion and disposition of its parts, in the light and shadow of its more or less projecting surfaces; and these things render it a perfect expression of that principle of church sculpture by which it was made nothing more than an accessory to the main lines of the building. In this description we have used the word *hieratic*, the meaning of which must be understood for a clear appreciation of religious sculpture in France. People who are amazed at a monstrosity such as the many-breasted Diana at Ephesus, and the many-headed, many-limbed Deity of a Hindoo Temple, when compared with the Greek statue of the Olympian Zeus, or the Ludovisi Juno, simply misapprehend the ideals of art as they exist in the Oriental and the western mind. The Oriental artist, the sculptor of India and Asia Minor, had no other aim than to repeat over and over again a type or figure which should present some consecrated symbol of immemorial ages. The Greek sculptor aimed at beauty, as it could be developed in the limbs and lineaments of the human form. Oriental art was hieratic, dedicated to the representation in stone of a mere religious emblem. Greek art was nothing more than the deification of the beautiful.

Throughout the history of Christian sculpture in France, we see these two principles striving for the mastery, and the mastery was at last gained by the triumph of the naturalistically beautiful, a triumph which brought down the reprobation of St. Bernard, who, when he saw the hieratic, the symbolic type almost crowded out of sight by the presence of human beauty, grace, and artistic perfection, lamented over what he considered to be the extinction of paganism of the first Christian ideal. The doorway at Arles is purely architectural, hieratic, conventional, and religious. The spirit of Syrian Christianity has ruled the sculptor's hand in every line of this sacred composition.

The principle that the sculpture in a French building was an essential part of the structure, was paramount in producing an effect of harmony in detail, which is one of the most striking features in a gothic church. A church in France is not a museum containing detached, isolated art objects, but a homogeneous monument. Hence it is impossible in treating of French sculpture to think of the foliations of a capital as anything essentially different from the figure of a saint; both are equally part and parcel of the building. The capitals in the aisles and sanctuary of a French cathedral always seem to be exuberant manifestations of organic life. The straight shaft or pillar mounts to the roof, but at different points in its ascent it buds and burgeons, as if to suggest that the building is alive, that those shafts are active in their resistance to the weight of the over-arching canopy, and, as the Saint at the portal stands for the spiritual life of the invisible church, so those capitals and corbels indicate by their very foliage, which recalls the leafage of a forest, that the material and visible building is a living work of human handicraft, dependent for its stability on the natural law of gravitation, and not an artificial construction of steel girders and plaster.

In examining the carvings of a gothic church in France, we find in the most archaic capital, even in that which recalls most plainly the Byzantine carvings of Santa Sophia, a most careful attention to *chiaroscuro*, *i. e.*, to the play of light and shade. I may illustrate what I mean by referring to a piece of lace, the threads of which are so arranged, that they represent no organic form of nature, but their reticulations are merely calculated to produce a harmonious combination of white threads and dark openings. The secret of good lace lies in the harmony and proportion of this black and white; and so it is in the rudest of church carvings. The chisel or the ax cuts deep hollows and leaves prominent ridges. The facets are ordered like the threads or dots in a piece of fine lace, and the hollows are cut deep so as to form an efficient contrast. It was only in the decadence of Spanish art that the opposite system was adopted, and the projections were shallow and rounded, like the bosses made by the blunt chisel of a silversmith.

This silversmith work, which critics denominate *plateresco*, is the very abomination of stone-carving, in that it belies the material, and produces in stone what was originally an effect of hammered metal. In New York we have a good example of this plateresque work in the Washington Arch. It is difficult to think that this design was ever made without an inspiration received from the baptistery doorway in Murcia Cathedral. Although unsuitable for a cathedral which professes to be gothic, one cannot say how appropriate the plateresque style is for a triumphal arch, except that there is no trace of it in the Roman monuments, whose proportions are reproduced in the main lines of the New York structure.

As the carvings of the capitals and moldings in the Byzantine, Romanesque, and early gothic, styles are intended less to reproduce nature than to give an effect inarticulate, so to speak, but nevertheless beautiful in the way we have described, so the early French figure-sculpture emphasized the symbolic meaning of the emblems which were accessory to it, and was less calculated to impress the beholder by its natural beauty. So long as the keys in the hands of a statue made it evident that St. Peter was there represented; so long as each apostle could be identified by the instrument of his martyrdom, which he bore so long as the *vesica piscis* surrounding the form of a seated figure plainly showed that Christ was intended, the sculptor paid little attention to either beauty of expression, dramatic attitude, or graceful arrangement of drapery. The nimbus was more emphasized in drawing the head of a saint than the expression of his features. It almost seemed as if it were the intention of the artist to banish all expression from the faces.

In many of the human figures, even in Chartres Cathedral, the form is attenuated, the drapery falls in close, clinging, rigid, vertical folds, so that one might think that it was either a human being growing out of a column, or a column like the block of Pygmalion, suddenly endowed with life. These expressionless, stiff, yet serene and stately, figures which crowd the niches at the entrance to the great church, seem intended above all things to give the idea of rest and tranquillity. Hence the expression "hieratic repose," which is sometimes used of them. This hieratic repose disturbs no line of the building, and makes no break in the evenness and calm of the artistic work with which the fretted façade is covered.

The vivacity of the French mind in art tends in modern sculpture toward levity and even pruriency. In ancient French sculpture it flowered out, first of all, into dramatic expression. The dramatic element was earliest manifested by the delight of French church builders in the scene of the Last Judgment, which we find carved in varying styles of sculpture, in such great cathedrals as those at Chartres, Amiens, Rheims, Bordeaux, and Paris. The oldest example of this char-

acter is to be found at Autun, where the Cathedral was built before the middle of the twelfth century. This "Last Judgment" of Autun is one of the most complete, as it is the most ancient, to be found in France. It is carved in the tympanum of the great central arch of the western doorway. Christ is represented as seated in judgment; beside him there are two angels who are weighing in their scales the souls of the newly risen. At the right of the Saviour, on the lintel of the doorway, are the souls of the elect. Their eyes are lifted up to Christ, while an angel of gigantic stature is raising them one by one and introducing them through a window into a palace which represents the Rest of Paradise. Those who have been condemned to hell fire are on the left hand of Christ in the carvings of the lintel; an angel stands with drawn sword, as the Cherubim stood at the gate of Eden, between the wicked and the good. Very striking is the manner in which the damned are made to appear naked. They bury their faces in their hands as if in tearful despair. The relentless directness, force, and literalness of the whole treatment has in it something almost of savagery.

The most beautiful of these Last Judgments in stone is that in the central tympanum of the western portal of Notre Dame, at Paris. The great feature of the work is the vivid portrayal of the bustle and excitement which attends the Resurrection of the Dead. At the north and south ends of the lintel is an angel blowing a trumpet, and between these two figures, people of all sorts and conditions are rising and scrambling out of their tombs. They are each habited according to their rank and profession. A pope, a king, soldiers, women, and a negro, may be recognized among them. A demon is weighing souls; the elect, youthful and smiling, stand at Christ's right hand, gazing up at him. They are crowned and wear trailing garments. The lost, wearing every possible costume that may indicate their condition, are driven in chains to perdition by a demon. The expression of their faces is marvelous. Despair, horror, and hopeless wrath are stamped on every feature.

Not only in dramatic action did sculpture show itself in France during the twelfth and thirteenth centuries in advance of the hieratic formality of the early Byzantine types. There were at this time as many as five different schools of French ecclesiastical sculpture, the most advanced being that of the Clunisians, *i. e.*, the school which flourished under the patronage of the great monastic house of Cluny, and which was almost the first to venture to portray nature and to give expression to human sentiment in religious art. St. Bernard, whose character was one of the most powerful religious and devotional influences of the twelfth century, raised his voice against this tendency toward realism, which he feared might lead to the degradation of Christian art. But neither preacher nor

prophet can check the development of artistic genius in the Gallic people. The delicacy, refinement, and sentimental expressiveness of sculpture went on increasing, and its final perfection was reached in "Le Bon Dieu d'Amiens," and the "Virgin of Chartres."

In "Le Bon Dieu d'Amiens," a figure of Christ which stands niched on the trumeau or central pillar in the doorway of the cathedral, Christian sculpture reached its high-water mark in France. Refinement, yet breadth of execution, are combined with powerful naturalism; the colossal figure seems to live in the uplifted, beaming face, and in the hand raised in blessing. It is Christ welcoming the people to his sanctuary. So masterly is the work that it may be called Greek in its purity of line, its ease and proportion, and only French in sentiment and expression, in animated gesture, and vivid feeling. This style of sculpture spread all over France, and flourished for centuries up to the Decorated period of gothic architecture, when the human figure was almost abandoned as a feature of external decoration.

Another direction of French ecclesiastical sculpture was toward what is called the grotesque. By grotesque is meant the blending of the terrible and ludicrous. This phase of art is unknown in Greek sculpture, where the terrible, as in the head of Medusa, is not unfrequently suggested, while the ludicrous is inadmissible. The grotesque originated in Christian art and literature, perhaps because the Christian's hope was considered powerful enough to make the Christian despise and laugh even at death and hell. Hence the comic features in the medieval "Dance of Death," and in the carvings on the outside of such great churches as Notre Dame at Paris.

The grotesques of Notre Dame are the most remarkable in France. Dog-faced demons, sirens with hideous leer, horned monsters with forehead and beard of a goat, peep and grin over every ledge and parapet. All of the upper works and galleries of the towers and roofs are peopled with nightmare shapes, and amid them an angel stands with his finger on his lips, as if enforcing silence on these scowling, threatening, ever watching shapes of evil. But while these forms are clinging to the outside, they are not permitted inside the building, by which arrangement the medieval artist would intimate that the Church of God was ever surrounded by foes, but was kept from evil.

SPANISH SCULPTURE

JUAN MARTINEZ MONTAÑES (— ?-1614)

IN SPAIN, art was controlled during the gothic period by architects and sculptors from France. The Flemish style predominated in the fifteenth century. The next period was one of monumental sculpture by artists of the Italian school. This led into the seventeenth century, the period of Montañes.

Montañes was born at Alcalá la Real, at an unknown date. He was one of the best of Spanish sculptors. He spent his life mostly in Seville, where his work was done. He excelled in the representation of cherubs and children, and he usually colored his statues. His best works are the Madonna and saints, done in relief, on the altar of the University Church of Seville. In the Museum of Seville there is a figure of St. Dominic scourging himself. There is also a "Crucifixion," of which it has been said that if it were of Carrara marble it would rival the crucifix of Benvenuto Cellini. Montañes died in Seville in 1614.

ALONSO CANO (1601-1667)

THIS versatile artist was called the Michelangelo of Spain, in allusion to his eminence in the arts of architecture, sculpture, and painting. He was born in Granada in 1601, and studied architecture with his father, who was eminent in that profession. He studied painting under several eminent masters, and learned sculpture from Montañes. He became more proficient in these arts than any other Spaniard who had not studied in Italy, for Italy was the center of the artistic influence of that day.

Cano was personally noted for his ungovernable temper. Once when haggling with a patron over the price of a sculptured saint, he grew angry and dashed the image to pieces—an act which at that time and in that country was a capital offense. His wife was murdered in her bed and he was accused of the deed and put to the rack for it, but it is more likely that the murder was committed by a servant. In this torture the victim's right arm was spared as being *excellens in arte*. In early life he fought a duel and was compelled to flee the city.

Late in life Cano became extremely charitable. He gave away his money as soon as it was received. When he had no money at hand, he was accustomed to go into a shop, beg for a pen, ink, and paper, and make a sketch of a head or an architectural fancy. This he would give in lieu of money and instruct the recipient where and how to sell it.

After the artist's death, many of these sketches were gathered and they formed an interesting collection.

Cano had a hostility to Jews that was violent to the verge of insanity. On his deathbed he refused to receive the sacrament from the priest because the latter had communicated with a Jew. For his spiritual comfort, his attendants gave him a sculptured crucifix, but he refused it on account of its bad workmanship, exclaiming, "Vex me not with this thing, but give me a simple cross that I may adore it, both as it is in itself, and as I can figure it in my mind." His request was granted, and his biographer declares that he died "in a manner highly exemplary and edifying to those about him."

Cano was an industrious painter, because paintings were then chiefly in demand, but he apparently loved sculpture more. When weary with painting he would rest and refresh himself by the use of his chisel. His figures were striking and he added to the effect by the high coloring which he gave them. One of his best works is a statuette of the Virgin Mary, which is in the Cathedral of Granada. There is also, in the church at Nebriga, a fine group representing the Madonna and Child, which has been greatly admired. Two colossal statues representing St. Peter and St. Paul are also worthy of mention.

The king of Spain, Philip IV., appointed Cano to a canonry, but his exhibition of temper caused him to be deprived of this and he was reinstated only upon personal application to the king. He died in Granada, in 1667, and left no successor in the department of sculpture.

GERMAN SCULPTURE—INTRODUCTION

THE Germans in the north of Europe did not learn to practise the art of sculpture as readily as did the Greeks and Italians of the south.

This was partly the result of the rigorous climate; partly of the character of the Teutonic genius which found its most congenial expression in painting. The difficulty of obtaining marble, moreover, delayed the growth of the plastic art. When the Germans did enter the domain of art, their work was not imitative but original and characteristic. It was weird, grotesque, sometimes coarse and hideous rather than graceful, but always individual. The development of beauty came in due time.

The Germans resisted art, as they resisted Christianity, but they finally yielded to both. The beginning of artistic development was in the time of Charlemagne, when the monks of the celebrated monastery of St. Gall carved ivory crucifixes, and the art spread to the monasteries of Germany, especially down the Rhine, and in Saxony.

The first monumental sculptors used bronze for material. This was in Hildesheim. The bishop of Hildesheim, who had been in Rome and

admired the columns of Trajan and Marcus Aurelius, imitated them in his own city. As models of Christian and Byzantine art were imported into Germany, they influenced native art. Bronze was used, especially in the Rhenish provinces, but gold, silver, and enamel were also employed. As the art developed, wood carving took precedence of the sculpture of stone. About the fourteenth century, art began to differentiate into clusters or groups, and so we have the Swabian school, including the cathedrals of Augsburg and Ulm; the school of Cologne, "the nest where all the arts are sheltered"; and the Franconian or Nuremberg school, which became very celebrated.

The great danger of German sculpture was an excessive attention to detail. The innumerable accessories, the unreasonable number of details, destroyed the simplicity of outline and the unity of design, and sacrificed the impressiveness of the effect. But many of the altar pieces, panels, and screens rose to a grade of marvelous beauty, and not a few statues added strength and breadth to the work. It was not until the time of the Renaissance, that the gothic yielded to naturalism in German sculpture.

MICHAEL WOHLGEMUTH (1434-1519)

THE fifteenth century was notable in Germany for the decoration of churches by painting and wood carving. The altar-pieces, reredoses, retables, stalls, screens, and other church furniture gave employment to a large number of artists and artisans.

Michael Wohlgemuth was born in Nuremberg in 1434, and died in the same city in 1519. He was not only a painter and an engraver, but also a wood carver. He kept a large shop with many assistants, pupils, or workmen, so that a great quantity of work issued from his *atelier*. Among his pupils was Albrecht Dürer, who painted his master's portrait three years before the death of the latter. This portrait is now in the gallery at Munich. The same gallery contains several pictures by Wohlgemuth. All the work that left the studio of Wohlgemuth was done under his direction, and most of it was done from his designs. How much was actually done by his own hand it is impossible to guess. The wood figures of Wohlgemuth were usually colored or gilded. This led to a special treatment of the drapery, by which it was arranged not in long folds, but in wrinkles or creases, fitting it to receive the paint or gilt. The effect was realistic in the extreme.

Beyond his paintings and engravings, Wohlgemuth's most important carving was his "Descent from the Cross," which is still in the Kreuzkappelle, in Nuremberg. His influence was diffused and perpetuated through his many pupils.

ADAM KRAFT (1450-1507)

ADAM KRAFT (sometimes spelled Krafft) was born in Nuremberg at a date unknown, but not later than 1450; and died in the hospital at Schwabach in 1507. He worked in stone. Nuremberg has a large number of his sculptures and they are among the chief objects of interest in that fascinating city. His early work is striking, but does not manifest the inspiration of his subsequent work at its best. In the latter he succeeded in expressing the human face with much pathos.

Among the most popular of Kraft's works, are his seven Stations of the Cross, located on the way to the cemetery of St. John. These are sculptured in high relief, and crowned with figures whose faces are full of grief. The Christ, in this series, is rendered with majestic solemnity. The other figures seem to be modeled from citizens of Nuremberg. In a chapel of the same cemetery, is the "Entombment of Christ," the sculptor's last work. To the figure of Joseph of Arimathea he gave his own features. The grief of the followers of Christ, especially of Mary of Magdala, and Mary, the mother, is portrayed with great power. The group of the Resurrection is in the same chapel.

That Kraft could deal successfully with secular subjects is seen by his relief on the public scales, which was placed over the gateway of the weighing house. The inscription is "To thyself, as to others," and the piece represents a man holding the scales for even justice, while at his side a merchant is reluctantly putting his hand into his money bag to pay his full tax.

Kraft's greatest work, in both size and genius, is the tabernacle above the altar of Lorenzkirche, the Church of St. Laurence, reaching to the ceiling, a height of more than sixty feet. The lower portion of this is supported by three kneeling figures, representing the Master and two followers, while the upper part is sculptured in relief representing scenes from the Passion and the Last Supper.

PETER VISCHER (1460-1529)

AMONG the artistic glories of Nuremberg are its works in bronze, and these emanated from the Vischer family, the greatest of whom was Peter. He learned the art from his father, and was subsequently assisted by his five sons, but he was the presiding genius of the family. They worked entirely in bronze.

Peter Vischer was born in Nuremberg about 1460 and died there in 1529. It is probable that he visited Italy in youth, though the delicacy of his finish in the style of the Renaissance did not interfere with the

rugged gothic ground work of his conceptions. His first works were tombs in the cathedrals of Magdeburg and Breslau, after which there is a blank of ten years before he settled in Nuremberg, with his five sons and their families under his hospitable roof.

The masterpiece of Vischer is the tomb of St. Sebald in the church of the same name. It was desired that a suitable shrine be constructed to receive the sarcophagus containing the ashes of this eminent saint. The commission was given to Vischer, who, with his five sons, worked upon it from 1508 to 1519. An inscription on the base declares that the work "is alone for the glory of God the Almighty, and to the honor of St. Sebald, prince of heaven on earth."

The shrine or tomb is gothic in its outlines, but the details are finished with the delicacy and grace of the Italian Renaissance. On the lower portion, on which the sarcophagus rests, there are four reliefs illustrating scenes from the life of the saint. Over this there are three lofty canopies, supported by eight tall and slender columns. Upon these columns are figures of the Apostles, slender, graceful, beautiful, and bearing appropriate emblems. Above these are other biblical figures, as well as Perseus, Hercules, satyrs, sirens, fauns, harpies, and allegorical figures. The complete work combines in a masterly way the impressiveness of the main conception with the beautiful finish of the decorations. It places Vischer on a level with Ghiberti. Lübke justly says: "Never has a work of German sculpture combined the beauty of the South with the deep feeling of the North more richly, more thoughtfully, and more harmoniously." At the base an interesting contrast is found in the figures of the patron saint with pilgrim's staff, flowing drapery, and countenance expressing ideal dignity, and of the workman himself, with leather apron, workman's cap, and fat German face.

Vischer later made a figure of King Arthur of England, representing him as a knight in full armor, with majestic dignity. This is to be seen to-day in Innsbruck. "The brave English monarch, with knightly visor, sword, and panoply, stands before us as an ideal of chivalry, with a commanding and intellectual air that at once arrests attention." This was cast in 1513.

After the death of Peter Vischer in 1529, the work of the studio was continued by his sons. They did much creditable work, but none that equaled that of their father.

VEIT STOSS (1440-1533)

THIS artist, who was born in Nuremberg in 1440 and died in 1533, was the most renowned of German wood carvers. The piety of this curious man seems to have been concentrated in his work, to the neglect

of his daily life. Owing to his irregularities he left his city and migrated to the Polish city, Cracow, where he executed a magnificent high altar, gothic in style, and adorned with a "Crowning of the Virgin." The enthusiastic Poles wished to claim him as a native of their city; but as he had already made a record in Nuremberg, their claim was not allowed.

Returning to Nuremberg in 1496, Stoss executed many important works. His principal carving, in the Lorenzkirche, is called Rosenkranz. The central piece represents the "Annunciation to the Virgin"; surrounding this is a series of medallions representing the Seven Joys of the Virgin, namely, the "Annunciation," the "Visitation," the "Nativity," the "Adoration of the Wise Men," the "Resurrection," the "Outpouring of the Holy Spirit," and the "Crowning of the Virgin." These are harmoniously arranged; beautifully conceived and executed. Their charm is unequaled in wood carving.

ANDREAS SCHLÜTER (1664-1714)

THE seventeenth century was not favorable to the growth of art in Germany. The progress of the Reformation was unfavorable to the artistic spirit, while the devastation of the Thirty Years' War absorbed time and treasure, and monopolized the general interest. But there was one artist of high rank. Andreas Schlüter, born in Hamburg in the year 1664, after learning from a sculptor of Dantzic the elements of his art, is supposed to have studied further in Italy. In 1691 he was in the employ of the king of Poland at Warsaw. In 1694 he was invited to Berlin, and a year later he was made director of the Academy of Fine Arts. He erected a number of statues of excellence, but his masterpiece is the equestrian statue of the Elector Frederick William, which stands on the Elector's Bridge at Berlin, a stately and majestic figure. He also did much ornamental work for Potsdam, Charlottenburg, and Berlin.

Schlüter was not only a sculptor but an architect. A tower which he was erecting was said to be faulty in construction and not strong enough to bear the weight of the chime of bells which it was intended to support. This may have been due to a blunder of the architect, or it may have been the result of the machinations of jealous rivals. But the tower was pulled down and the architect was dismissed in disgrace. He never recovered from this blow and did no work afterward. He was invited by Peter the Great to St. Petersburg and accepted, but he died in 1714, before he had time to make a new record for his artistic powers.

GEORG RAPHAEL DONNER (1692-1741)

GERMAN sculpture slumbered during the eighteenth century. In that entire period there is no name of commanding influence in the plastic

art, but there is one man whose work was creditable and who has a place in the history of art. This man was Donner, who did much, especially in South Germany and Austria, to prepare the way for the future development of sculpture.

Georg Raphael Donner was an Austrian, and was born in the village of Essling in 1692. In youth he visited Italy and studied the works of the masters. Returning to his native land he made Vienna his home, and there he executed many valuable works. In the year 1724 he entered the imperial service, and in 1729 he entered the service of Prince Esterhazy. His mission was to protest, by his true, artistic genius, against the feeble and tasteless work which was in vogue at that time.

The masterpiece of Donner is the Fountain in the New Market of Vienna in which there are four figures representing the four rivers of Austria that empty into the Danube. He also erected a statue of Charles VI., at the villa Breitenfort, and a fountain on the Mehlmarkt. He died in Vienna, in 1741.

SCULPTURE IN THE NETHERLANDS

FRANÇOIS DUQUESNOY (1594-1644)

THE Netherlands produced in the seventeenth century a sculptor of skill and power in the person of François Duquesnoy, who was born in Brussels, in 1594. He early developed an artistic taste, studied sculpture under his father, and attracted such favorable attention from Archduke Albert that the latter sent him to Rome to continue his studies. The archduke presently died, and the lad, being thrown on his own resources, carved ivory crucifixes in order to earn a livelihood. He also joined himself to Poussin, who was in the same predicament himself. Practically all of his life was spent in Rome, where he was called "Il Flamingo," or "The Fleming," in allusion to the place of his birth. It was the age of which Bernini was the bright particular star, and with him Duquesnoy competed. His style inclined to the French rather than to the Italian.

Duquesnoy was particularly successful in his statues of children. He modeled groups of children to adorn the pillars of the grand altar of St. Peter's. For the Church of Santa Maria at Lovetto he made a statue of Susannah that is greatly admired for its beauty, modesty, and elevation of feeling. His masterpiece is a colossal figure of St. Andrew, a companion to Bernini's "St. Longinus," for the decoration of the Basilica of St. Peter's.

In 1644, Duquesnoy started for France, but he died suddenly on the way, having been poisoned, it is supposed, by his brother.

ARTUS QUELLINUS (1609-1668)

ARTUS or Arthur Quellinus was born at Antwerp in the year 1609 and studied his art with Duquesnoy. It was through him that the benefits of the genius of Duquesnoy, "Il Flamingo," reached the Netherlands directly, for, after his period of study in Rome, he returned to the North Country and settled in Amsterdam, where he practised his art.

Numerous specimens of his work are to be found in that city. His principal achievement is in the magnificent Stadt Haus, or Town Hall, erected in 1648. For this he made many figures, and particularly the allegorical groups upon the pediments, intended to glorify the commercial prosperity of the city. The influence of this gifted sculptor extended to Germany.

MODERN ITALIAN SCULPTURE

CANOVA (1757-1822)

ANTONIO CANOVA was born in the remote village of Passagne in the Venetian Alps. He belonged to a family of hereditary stonecutters, and sculptors of the lower class. From his childhood he learned to handle the chisel and mallet, and the early use of these tools contributed much to that mastery of technique which is one of the

most prominent features in his important works. At the age of nine years, he carved a stone shrine for a church, but it was only after the severest study and the most unwearied perseverance, that he attained to the perfection at which he aimed.



VENUS
CANOVA

During his early life, a new impulse was given to the study of the antique by several favoring circumstances. Before his time, Italian sculpture had sunk to the last degree of decadence. The commonplaces of the sixteenth century Renaissance had been repeated *ad nauseum*, and mannerism, the tamest and most mechanical, prevailed in every Italian studio. The enthusiasm of genius had died out, and it was necessary that a new departure should be made if the art of Phidias was to survive as a genuine and living influence in the peninsula. In the meantime, the minds of artists were recalled to the beauties of antique art by the unearthing of Herculaneum with its buried treasures; Piranesi had recently published his learned and enthusiastic work on the

had recently published his learned and enthusiastic work on the

antiquities of Rome; Visconti had numbered and described the chief masterpieces of antique sculpture, while the profound mind of Winckelmann had explored, and had eloquently expounded, the principle that underlay the grandeur and beauty of the Greek marbles; the Englishman Flaxman had published some powerful designs in which the dominating feeling was decidedly Greek. The patrons of art, as well as artists themselves, were seized with a passion for the antique, and it seemed as if a second Renaissance had appeared in the country of the Pisani and Michelangelo.

We must consider the works of Canova as the fullest expression of this modern classic movement. Yet his sculpture derived its inspiration not only from the classic casts of Italian galleries and the marbles of the Parthenon, which he saw in the British Museum, but from a direct study of the living human form. He used to call anatomy "the key" to his art, and he visited public assemblies and the theaters for the purpose of studying the expressions and gestures of living beings; and more than once appears to have received suggestions from the attitude of some saucy *ballerina*, or woman of fashion, and to have copied in marble the animation of some sentimental turn in the grouping of a stage scene.

His principal productions prove the truth of this criticism. The earliest work that called attention to his genius was "Orpheus and Eurydice," a quite impossible subject for a group in sculpture. The hand and the flame are necessary accessories, which, however, completely destroy the simplicity of the group, when we contrast his resort to such an expedient with the masterly breadth and sublimity of such figures as Michelangelo's "Dawn." Yet the purity of line in Canova's statues had a classical air, and his modeling of the nude is often admirable in its fidelity to nature and its exquisite workmanship.

His next work was "Theseus Vanquishing the Minotaur," completed at the beginning of his Roman career. Theseus is represented as exhausted after the conflict, a piece of realism scarcely in accord with the dignity either of the subject or of the sculptor's art; Michelangelo did not choose this motive for his magnificent "David." The monument in honor of Clement XIII. was somewhat better fitted for Canova's genius. It was opened to public inspection after four years of unremitting toil, and is one of the finest of the many elaborate papal tombs at Rome.

From 1787 to the time of his death Canova led a life of unceasing toil, and his productions were eagerly hailed by the art public. His favorite subjects were Venus, Cupid, and Psyche. These furnished material for several statues, all of which are stamped with the same charm, and the same faults. The charm is that of exquisite softness, refinement, and tenderness of expression; the faults are those of artificiality, excessive use

of gesture, and an air of self-conscious demonstrativeness, which must be called theatrical.

The worst of these faults appears in his "Hebe" and his "Dancing Girl," which exhibit his fatal facility in lowering classical sculpture until it comes within the range of a *grisette's* comprehension, and claims the admiration of a tasteless and ignorant *boulevardiste*. The drapery, the pose, and the general air of these figures are pretty, even elegant, but one cannot look upon figures which are so popular without feeling that Canova has degraded his art in producing them.

He did, however, aim at a style more approaching the sublime in his "Perseus with the head of the Medusa," his "Mars and Venus," his "Pietà," and the beautiful "Recumbent Magdalen." The finish with which these were executed, the perfection of the drawing, and especially the beauty of the extremities, are scarcely rivaled in the whole history of modern art. Even to this day, casts from the

hands and feet of Canova's figures are found in every school and studio of Italy, where they serve as models.

We must look upon Canova as a sculptor who was master of the technique of his art, and filled with a deep appreciation of the antique Greek in art. But he was lacking in intellectual force and imagination. The great sculptors of ancient Greece and fifteenth century Italy were ever mastered by an intellectual idea, by some conception of the beautiful in form, before they approached the block of marble. Aristotle says that the statue lies concealed in the marble block, and the sculptor does no more than release it. This is true only in the sense that the statue first takes form as a conception in the sculptor's mind. Canova had no conceptions of beauty beyond what he saw in the street, the theater, and the drawing-room; and instead of elevating his models to the level of some great classic ideal, he used the classic manner to portray a modern man and woman with all the refined gestures and attitudes of modern life. The result is beautiful, although often frivolous and flimsy; even when it is most dignified it is cold and unreal, nothing but an imitation by a master of technique, of works and conceptions, with the supreme and dominating effect, with which manner and technique have nothing whatever to do.



"PERSEUS"
CANOVA

LORENZO BARTOLINI (1777-1850)

CANOVA was followed by sculptors who aimed at combining naturalism with classicism. A prominent artist of this type was Lorenzo Bartolini, who was born in an obscure village near Florence in 1777, and died in 1850. His first studies were in Florence, under a French artist. At twenty years of age he went to Paris, where he studied both painting and sculpture. A bas-relief of Cleobis and Biton gained a prize for him in the Academy and established his reputation, securing for him many influential patrons. The most important of these was the Emperor Napoleon, who sent him, in 1808, to Carrara to establish a school of sculpture. This school was discontinued at the fall of the empire and Bartolini returned to Florence, where he spent the remainder of his life. He executed many monuments and statues, and left an immense number of busts. His masterpiece is "La Carità," which is in the Uffizi Palace of Florence. The Italians greatly admire his work and rank him next after Canova and Thorwaldsen.

LUIGI PAMPALONI (1791-1847)

LUIGI PAMPALONI was born in 1791 and died in 1847. He executed successfully a number of tombs, and was equally skilful with large works and with statues of children. The colossal statue of Pietro Leopoldo, located at Pisa, is by him, as also those of Brunelleschi and Arnolfo, opposite the cathedral at Florence. His best-known work is a sepulchral Polish monument; the kneeling figure of a child from this monument, popularly called the "Praying Samuel," has been copied in plaster and sold the world over.

GIOVANNI DUPRÉ (1817-1882)

GIOVANNI DUPRÉ was born at Siena in 1817, but was educated at Florence. Coming under the influence of Professor Bartolini, he so far emphasized the naturalistic element of his master's method that he became the first Italian realist. He startled the world of art by his "Dying Abel and Cain" which are in the Pitti Palace. He produced a group, "Pieta," now at Siena, which contains many excellent qualities, though as a whole it lacks dignity. His statue of Dante, which stands in the portico of the Uffizi Palace in Florence, is a majestic and imposing figure. He also wrought the Cavour monument at Turin. It should be mentioned that Pazzi, the sculptor of the monument of Dante in Florence, was a loyal pupil of Dupré, to whom a portion of the credit of the noble work is justly due. Dupré died in 1882.

MODERN FRENCH SCULPTURE

FROM the confusions of the French Revolution, new forces and influences emerged which found expression in the national art and literature. One result of the Revolution was a reaction against the traditions of aristocracy. Republican Rome became the model of the French people in their social, political, and artistic life. French painters, such as David, sought to infuse a classic calm into their works. French sculptors copied the ancient Greek models. But this restrained, austere spirit could not fully express the genius of a nation which had just passed through the frightful cataclysms of the Revolution. The French people had been in moral torment; they had beheld the forms of life and of death in utter nakedness. They had been racked by magnificent hopes; by intolerable despair. From these complex emotional experiences, romance, rather than pagan calm, was likely to issue. Romantic and naturalistic tendencies in painting and in sculpture eventually dominated the classical tendency, which was at its height at the beginning of the century.

The classical school of sculpture in France was represented by Antoine Denis Chaudet (1763-1810), François Joseph Bosio (1769-1845), and James Pradier (1792-1862). Chaudet was never influenced by the romantic school; his work being strictly classical in spirit. He was the sculptor of the statue of Napoleon which occupied for a time the summit of the Vendôme Column. Among his other works are "Paul and Virginia," and "Œdipus Called to Life by Phorbas." Bosio, sculptor to the court of Napoleon, expressed in his work the ideal elements of the pagan tradition. Pradier was more French than Greek in his spirit, yet he adhered to the letter of the classical formula. He designed the "Victories" on the Tomb of Napoleon, and on the Arc de Triomphe. Among his statues are the "Atalanta," in the Louvre, and the "Three Graces," at Versailles.

The romantic school was stronger than the classical, because it was more in accord with the national temperament. Of this school, Préault was a leader. He looked neither to Rome nor to Greece for his inspiration, nor to Renaissance Italy, but to the France of the Crusades; the France of chivalry, of knightly state, of mystic devotion and mystic loves. The statues of Jacques Cœur, at Bourges, and of Marceau, at Chartres, are from his hand.

Among the naturalists, François Rude (1784-1855) was, perhaps, the most prominent figure. He began his career under classical influences, winning prizes for his "Marius on the Ruins of Carthage," and "Artis-

teus Deploring the Loss of his Bees." The classical influence was further visible in the reliefs which he made for the Château de Tervueren at Brussels, their subjects being the "Hunt of Meleager" and the "History of Achilles." Rude's emancipation from the bonds of classicism was accomplished under the inspiration of a subject which made the strongest appeal to his patriotism, "The Departure of the Volunteers of 1792," a group intended to adorn one of the piers of the Arc de Triomphe. This magnificent conception represents a number of warriors, old and young, being led on to battle by a winged Liberty. The costumes are Roman, but the spirit of the group is intensely national, patriotic, and modern. This great work was accomplished in 1836. Rude's subsequent productions witness to his eclecticism. He appears to have been influenced by mediæval traditions; by the art-traditions of the seventeenth and eighteenth centuries.

Antoine Louis Barye (1795-1875), belonging to the naturalistic school, acquired fame through his representations of animals in bronze. For his models he went directly to nature, studying the habits and appearance of the animals in the Jardin des Plantes, Paris. His casts were strong and massive rather than delicate and precise, his naturalistic tendencies leading him to imitate the strength and roughness of nature. He took for his subjects, as a rule, animals in contest — a jaguar devouring a hare, a lion crushing a serpent.

Contemporary French sculpture represents every tendency from the severest classical to the extreme romantic, naturalistic, and realistic tendencies. The sculpture gallery of the Luxembourg, the yearly exhibitions of the *Salon*, contain every variety of subject and of composition in statues, groups, busts; in historical and monumental sculpture. Among the followers of the early classicists was Henri Chapu (1833-91) whose kneeling statue of Jeanne d'Arc in the Louvre is notable for its strength and classic calm; Augustin Alexandre Dumont who designed the Genius of Liberty on the Colonne de la Bastille; François Jouffroy (1806-82); and Perraud.

The academicians among French sculptors, those trained in the traditions of the *École des Beaux Arts*, look to Renaissance Italy, rather than to Greece and Rome, for inspiration and guidance. Their work is distinguished by elegance, grace, reserve, and quiet charm; the qualities of the early Italian sculptors before the disturbing genius of Michelangelo introduced modern subjectivity into this art. Paul Dubois (born 1829) is noted for his graceful work; his Florentine singer, a figure full of charm and ease, representing a page with a mandolin, may sometimes be seen among the casts sold in the streets of the city. His "Narcissus" and his "Young St. John" are distinguished by the same qualities of grace and delicate youthful beauty. Jean Alexandre Falguière (born 1831) and

Puech are both pupils of Jouffroy. Falguière's "Young Martyr Tarcisius," in the Luxembourg, is notable for its originality of conception; Puech's "Muse of André Chénier," for its refined loveliness. Antonin Mercié, a pupil of Falguière, represents, perhaps, the most complete modern expression of Renaissance genius in sculpture. His "Gloria Victis," and his beautiful "David," are consummate works of art. Nearly on a level with him is René de Saint Marceaux, whose "Genius Guarding the Secret of the Tomb," in the Luxembourg, is dramatic and powerful. Among other academicians of note are Louis Ernest Barrias, whose group of Adam and Eve mourning over Abel is well known; and Moreau Vauthier, represented in New York by a fine bust in the Metropolitan Museum.

The Naturalists are still strong in France; Barye found a successor in Auguste Cain, well known for his magnificent bronze, "Rhinoceros Attacked by Lions and Tigers," in the garden of the Tuileries; and for his "Tigers and Cubs," in Central Park, New York. Another naturalist of note was Jean Baptiste Carpeaux (1827-75), a pupil of Rude, whose influence is seen in Carpeaux's relief of the Dance on the façade of the Opera House. Another work of this sculptor is the vigorous "Four Quarters of the Earth Supporting the World," in the Luxembourg garden. Frémiet, a nephew of Rude, has produced monumental works of power, such as his "Louis d'Orléans." Jules Dalou, another naturalist, is the author of the great work in the Chamber of Deputies, representing Mirabeau delivering his address before the Marquis de Dreux Brézé. Rodin has carried the principles of the naturalistic school to extreme expression. His "John the Baptist" has no beauty; it represents a lean, half-starved man, with the shadow of fanaticism upon him.

Bartholomé, one of the greatest of the younger sculptors, is the creator of the wonderful monument to the dead (*Aux Morts*) which stands at the head of the central entrance in the cemetery of Père-la-Chaise, Paris. Against a great façade of rock, broken only by the wide door of a vault, a number of nude figures of men and women move forward to the tomb, but with gestures and postures indicating reluctance, pain, and backward yearning. Two of them, a man and a woman, in symbolic nakedness, are already entering the door of the vault. The woman lays her outstretched hand upon the shoulder of the man as if for support. Every line in each figure expresses shrinking from the ordeal of the dark mystery. Beneath the vault are the recumbent figures of a man and a woman with a dead child stretched across their loins. They are worn, as if with the stress of life; the repose in their tired faces seems eternal; above them, an angel bends, but does not waken them. The spirit of this great work is modern, subtle, melancholy; pagan rather than Christian in its resigned hopelessness.

MODERN GERMAN SCULPTURE

DURING the eighteenth century, German sculpture was at its lowest ebb. When the artistic revival took place, toward the beginning of the nineteenth century, its expression was national, rather than classical, in character. The German genius, intensely subjective, emotional, and patriotic, did not lend itself readily to classical influences; nor was the Teutonic standard of beauty sufficiently Greek to be adapted to the standards of the neo-classicists. Germany, moreover, being a Protestant country could not look for inspiration to Catholic Italy. In consequence of these conditions, Berlin, Munich, and Dresden became the centers of flourishing schools of German sculpture, chiefly romantic and historical in their tendencies. Classical influences were represented by the school of Stuttgart, of whom Johann Heinrich Dannecker (1758-1841) was chief representative. His works are in the spirit of Canova; the most famous among them being the "Ariadne" at Frankfort. It represents a nude female figure, of a distinctly Teutonic type of beauty, seated upon a panther.

Of the Berlin school, the tendencies of which have been chiefly historical and realistic, Johann Gottfried Schadow (1764-1850) was the greatest representative. His chief works were his statues of Frederick the Great, of Leopold of Dessau, his symbolical "Quadriga of Victory," over the Brandenburger Thor, and his "Nymph Awakening Out of Sleep." A very charming group by Schadow is that of the "Two Princesses," in the castle at Berlin; the graceful, girlish figures, the soft flow of the draperies are rendered with delicate skill. Among Schadow's pupils were Christian Friedrich Tieck (1776-1851) who decorated the Royal Theater of Berlin with mythological sculpture; and Rudolf Schadow, Johann Gottfried's son (1786-1822).

The greatest historical sculptor of Germany, Christian Daniel Rauch (1777-1857), belonged to the Berlin school, but was too original a genius to be, to any degree, under its influence. He studied in Italy, classicism serving to inspire and purify his art, which remained essentially Teutonic. In 1811 the king of Prussia called him to Berlin to execute a monumental statue of Queen Louise, to be placed in her mausoleum in the garden of Charlottenburg. This statue exhibits Rauch's genius in its highest form; it is a blending of ideal and personal elements that makes it at once a great work of art, and a true



ARIADNE
DANNECKER

portrait. Rauch also executed statues of General Scharnhorst and General Bülow, and made a heroic statue of Albrecht Dürer for Nuremberg. His greatest work is his statue of Frederick the Great at Berlin. It is a realistic, commanding figure of the soldier-sovereign seated upon horseback. The pediment of this monument is ornamented at the four corners with equestrian statues. Between them are groups of warriors. The whole is full of martial dignity and glory.

A follower of Rauch was Frederick Drake (born 1805), noted for his equestrian statue of Kaiser Wilhelm I., at Cologne. Gustav Blaser (1813-74) was also under Rauch's influence. His Francke monument at Magdeburg is his best-known work. Friedrich Hermann Schievelbein (1817-67) is represented in Berlin by his group "Pallas Instructing a Youth in the Use of a Spear," on the palace bridge; and his frieze of the destruction of Pompeii in the Greek court of the new museum. Another well-known member of the Berlin school was August Kiss (1804-65) whose reputation rests upon his animals in bronze. One of his best works is the "Mounted Amazon Fighting a Tiger," on the steps of the old museum, Berlin.

Of the Dresden school, Rietschel, Hähnel, and Schilling were the foremost representatives. Rietschel appears to best advantage in his statue of Lessing, at Brunswick, and in his Luther monument, at Worms. Ernst Hähnel's work exhibits both classical and romantic influences. The monument to Beethoven at Bonn is from his hand. Johannes Schilling's sculptures are conceived in a similar spirit. The most noted of them are the groups of Night, on the Brühl terrace at Dresden, and the colossal figure of Germania, at Niederwald.

The Munich school was romantic in its tendencies. The chief exponent was Ludwig Schwanthaler (1802-48), a historical sculptor of strength and skill. He designed the twelve gilded bronze figures of Bavarian kings for the throne-room of the Königsbau, and the colossal figure of Bavaria in front of the Ruhmeshalle. Among later Munich sculptors are Caspar Zumbusch, Conrad Knoll, and Anton Hess.

MODERN DANISH SCULPTURE

THORWALDSEN (1770-1844)

THE classical revival in sculpture at the end of the eighteenth century found a great exponent in Bertel Thorwaldsen, a native of Denmark. His classicism was pure, elegant, and exalted in sentiment, but, on the whole, more Christian than Hellenic.

The exact date of Thorwaldsen's birth, and his birthplace, are not known. He said of himself that he only began to live when he arrived

in Rome, experiencing there a birth of the soul which was also the beginning of his life as an artist. From childhood, however, his genius had manifested itself. The son of a poor ship carpenter, Thorwaldsen made his first essays in sculpture by carving the figure heads of ships. In 1793 he won the gold medal for design at the Academy of Copenhagen, which also entitled him to three years' residence in Italy. At Rome he devoted himself to copying the ancient statues; in the spirit of the classic marbles he produced his first work of importance, "Jason." Of this statue Canova said that it exhibited a new and grand style. It secured to Thorwaldsen European recognition. His studio in Rome became a Mecca for students. To this period belong the graceful and elegant statues of Psyche, Venus, Hebe, Adonis, and Gany-mede.

In 1812, Napoleon being expected in Rome, Thorwaldsen was commissioned to design a frieze for one of the halls of the Quirinal Palace. Taking for his subject the entrance of Alexander into Babylon, he produced a work of such classic magnificence that the Romans called him "*patriarca del basso-rilievo.*" This achievement marked the beginning of Thorwaldsen's golden period of development. In the ten years that followed he produced his "Achilles," "Priam," "Shepherd Boy," "Mercury," "Night," and "Morning." The circular reliefs "Night" and "Morning" are among the best known of Thorwaldsen's works. They represent winged female figures; Night, in solemn, quiet motion, bearing sleeping children on her breast, while an owl floats near by; Day, on joyful wing, scattering flowers. Another celebrated work of Thorwaldsen is the beautiful "Lion of Lucerne," erected in memory of the Swiss guard who died in defending Louis XVI. and the Royal Family of France. This masterpiece represents a lion dying as he guards the shield of France.

From 1838 to 1841 Thorwaldsen resided in Copenhagen, executing there religious works for the Frue Kirche, the cathedral of the city. These sculptures, "Christ and the Twelve Apostles," "St. John Preaching in the Wilderness," "The Procession to Golgotha," and "The Angel of Baptism," exhibit Thorwaldsen's genius in its full strength. It is not always taken into account that Christianity has also its Hellenic elements: calm of spirit, dignity, self-restraint. The Greek elements in Christianity, linking the Platonic philosophy to the teachings of Christ, Thorwaldsen appreciated and expressed in this sculpture of the Copenhagen



"LION OF LUCERNE"
THORWALDSEN

cathedral. He died in his native city in 1844, leaving an influence which is potent to this day. One of his immediate followers was Herman Wilhelm Bissen (1798–1868), who took his subjects from Norse instead of Greek mythology. Of living sculptors, Jerichan, a Norwegian, carries on the Thorwaldsen tradition. In Sweden the classical revival was embodied in the work of Sergell (1736–1813), of whom Schadow, the German sculptor, said "He is less widely known than Thorwaldsen, but stands equally high in the estimation of connoisseurs."

EIGHTEENTH CENTURY AND MODERN ENGLISH SCULPTURE

GRINLING GIBBONS (1648–1721)

THE great wood carver and sculptor, at the time that Sir Christopher Wren was erecting his beautiful churches in London, was Grinling Gibbons. He was born in Rotterdam, Holland, in 1648, but settled early in life in England, so that he was to all intents and purposes an Englishman; and, indeed, some writers have supposed him to be a native of that country, though his father was known to be Dutch.

Gibbons flourished during the period of Charles II., and though he erected a number of monuments and produced some works of sculpture in stone, it was as a wood carver that he became preëminent. Evelyn recommended him to the king, who attached him to the board of public works, employed him to decorate the chapel of Windsor Castle, and gave him various other commissions. Though he sometimes wasted his genius on trifling subjects—as in making flowers that would turn in the wind—his work in the main was superb. He excelled in carving flowers, fruits, foliage, lace, and birds.

Gibbons did an immense amount of ornamental work for Windsor Castle, and Hampton Court; for Burleigh, Chatsworth, and other aristocratic mansions. His masterpiece was the decoration of the ceiling of the great room at Petworth. The chief portion of the work of Gibbons was the decoration of churches. After the great London fire, many of the churches then destroyed were rebuilt by Wren, and much of the carving of altars, screens, stalls, pulpits, and fonts, is by Gibbons. In the Church of St. James, in Piccadilly, there is a beautiful marble font, which he executed. The choir of the Cathedral of St. Paul's also contains elaborate and beautiful carving by this artist. The pulpits of St. Giles Cripplegate, St. Olaves, St. Dionis Backchurch; the altar pieces of St. Michael Paternoster Royal, and of St. Vedast; other carvings at

St. Dunstan's-in-the-East; at St. Michael Queenhithe; at St. Michael Cornhill; at St. Mary Abchurch; at St. Mildred, Bread Street; and at St. Sepulcher's, are an indication of the activity of this carver from Holland, who exercised so good an influence in England. The lover of art who wanders through those quaint old churches is continually impressed by the marvels of this wood carver's genius. He also worked in bronze, the royal statues of Charles II. and James II. being specimens of his achievement in this direction.

Gibbons died in 1721, but the extraordinary excellence of his work gave an uplift to that branch of art in England, so that his influence continued for nearly a hundred years after his death. But later on, in the eighteenth century, all important commissions in England were given to Flemish and French sculptors.

JOHN FLAXMAN (1755-1826)

THIS celebrated artist, one of the foremost sculptors of England, was born at York in 1755. His father, of the same name, manufactured and sold plaster casts in London, and it was during a temporary residence in York that the child was born. The family soon returned to London. The future sculptor was weak and sickly during his childhood, so that it was impossible to keep him in school. Such education as he received he acquired at home. From the plaster casts with which he was from infancy surrounded, he got his first taste for the plastic art, and he soon indulged in the practice of modeling.

Young Flaxman's talents developed early. At the age of eleven, and again at thirteen, he won prizes from the Society of Arts. At fifteen he entered the Royal Academy and won a silver medal. To his work of sculpture he added that of painting, and applied himself with industry until he was twenty years of age, when he was engaged by Josiah Wedgwood to model designs for the celebrated pottery. This position he held for twelve years, and it was during this period that he first undertook monumental sculpture, a branch of his art nearest akin to his genius. He constructed a monument to Chatterton at Bristol; in the Gloucester Cathedral a pathetic monument to Mrs. Morley and her child, who were lost at sea; and one of a widow comforted by an angel, in the Chichester Cathedral. During his long life he sculptured many monuments that are of Grecian gracefulness and noted for the combination of pathos and loveliness. That erected to Mrs. Baring, in Micheldever church—a product of later years—illustrates the Lord's Prayer with tender and graceful simplicity, and is the richest of all of his monuments in relief.

In 1787 Flaxman went to Rome to study for two years, but extended his stay to seven. He had begun painting, and here he drew his outline

illustrations of Homer, Æschylus, and Dante, which proved to be among his most popular works. It was these drawings that gave him an enviable reputation throughout Europe. While in Rome he executed various commissions, including two ideal groups and a few designs for monuments. Among the latter is the small but beautiful memorial to the poet Collins, in the Chichester Cathedral.

Flaxman returned from Rome in 1794, and found occupation that was sufficiently remunerative. In 1800 he was chosen Academician, and in 1810 he became lecturer on sculpture in a professorship created for him. His lectures were published and exerted a healthful influence on art. He died in 1826, at the age of seventy-one. He had married in 1782 and his wife, by her intelligence and appreciation of art, was of great assistance to him during the rest of her life.

The masterpiece of Flaxman is "St. Michael Overcoming Satan," which the artist executed for Lord Egremont in 1822, and which is at Petworth. A notable work, very different from this in every respect, is "The Shield of Achilles" taken from Homer's description in the eighteenth book of the "Iliad"; Flaxman made the drawings for the shield and the mechanical work was done by goldsmiths. Four casts were made, the first going to George IV.

Flaxman's work in relief was superior to his sculpture in the round, though the latter was meritorious. His designs are rhythmical and his conceptions full of sympathy and grace. "Of pity he is a perfect master, and shows how poignantly those passions may be expressed in the simplest conceivable combinations of human shape and gesture."

Many of Flaxman's statues went to India. In Scotland there are three: William Pitt and Sir John Moore in Glasgow, and Robert Burns in Edinburgh. He has four statues or monuments in Westminster Abbey, and in St. Paul's Cathedral, three—namely, Nelson, Howe, and Sir Joshua Reynolds. His last work was the design for the exterior decorations of Buckingham palace—the execution of which he would at least have superintended, had he lived—and when he died he was engaged on the friezes of the Covent Garden Theater, only one figure of which, "Comedy," was executed by him.

NICHOLAS STONE (1586-1647)

THE troublous times in England, which followed the period of the Reformation, were not favorable to the development of art. In the seventeenth century, however, the art of sculpture showed signs of new life. Nicholas Stone, who united architecture with sculpture, was born near Exeter in 1586. He worked much in connection with the celebrated architect Inigo Jones, and was a great favorite with Charles I.

He spent a part of his early life in Holland and married there, but returned to England where most of his work was done.

It was an age of the building of tombs, and Stone has been called the connecting link between the old and new sepulchral styles. He has several works in Westminster Abbey, of which the most important are the monuments to Sir Francis Vere, and Sir Charles Villiers and his wife, parents of the Duke of Buckingham. The design of the former, which is located in the north transept, is four kneeling figures bearing a slab covered with armor, and underneath this is the sculptured effigy. In the Chapel of Henry VII. is the monument of Villiers. The duke, clothed in the rich armor of the time of Charles I., lies in the stiff attitude of the medieval monuments, while over him Fame lustily blows her trumpet, and Mars, Neptune, Minerva, and the allegorical figure of Beneficence are weeping for the dead. The statues of the duke's children are graceful and harmonious.

Nicholas Stone also constructed a tomb for the Earl of Ormond, at Kilkenny, Ireland; one for Lord Northampton, in Dover Castle—a magnificent work; and one for the Earl of Bedford. He erected the monument to the poet Spenser, and one to Sir George Holles in Westminster Abbey. There are also in London statues of four sovereigns of England, the work of this sculptor. He died in 1647.

MODERN ENGLISH SCULPTURE

LIKE other European nations, England felt the influence of the classical revival at the beginning of the nineteenth century. Her most distinguished classicists in sculpture were Sir Francis Legatt Chantrey (1781-1842), Sir Richard Westmacott (1775-1856), Edward Hodges Bailey (1788-1867), and John Gibson (1790-1866). The work of Sir Richard Westmacott was characterized by purity and elegance of design rather than by strength and originality. His statues of Cupid, Psyche, and Euphrosyne display this refined Greek spirit. His monuments to Pitt and Fox in Westminster Abbey are full of dignity. Chantrey produced several monumental works of importance, such as the statue of Canning, in Liverpool; that of the Duke of Wellington, in front of the Royal Exchange, London; and the equestrian statue of George IV., in Trafalgar Square. He is seen to best advantage, however, in his memorial sculpture, the "Sleeping Children," in Lichfield Cathedral, and the "Resignation," in Worcester Cathedral. The chief work of Edward Bailey, a pupil of Flaxman, is the statue of Nelson for the monument in Trafalgar Square. John Gibson was entirely dominated by the classical tradition; among his works are "Mars and Cupid," "Meeting of Hero and

Leander," "Narcissus," "Cupid Tormenting the Soul" and "Hylas Surprised by Nymphs." His "Tinted Venus" was an attempt to imitate the Greek methods of coloring a statue — not wholly successful.

The classical revival was succeeded in England by that romantic or gothic movement, which in ecclesiastical matters manifested itself as the Oxford movement; in painting as pre-Raphaelitism; in sculpture by a return to the art traditions of the early Renaissance. Among the sculptors of this second period, Alfred George Stevens (1817-75), a pupil of Thorwaldsen, produced works of great merit, such as his Duke of Wellington monument in St. Paul's Cathedral. John Henry Foley (1818-74) was a naturalist rather than a romanticist. This naturalistic spirit is strongly evidenced in his busts and portrait statues of Selden, Goldsmith, Burke, and Hampden; and in his equestrian statue of Sir James Outram, in Calcutta. He also executed the statue of the Prince Consort on the Albert Memorial, and the group "Asia." Another naturalist was Sir Joseph Edgar Boehm, celebrated for his busts of Carlyle at Chelsea, and of John Bunyan at Bedford; for his tomb-statues of Dean Stanley and the Earl of Shaftesbury, in Westminster Abbey. His work is vigorous and lifelike, strong in characterization. Thomas Woolner (1825-93), one of the seven original members of the pre-Raphaelite Brotherhood, was a poet as well as a sculptor. He produced romantic works such as "Eleanor Sucking the Poison from the Wound of Prince Edward"; but, he was at his best in portraiture, in medallions, busts, and statues. Mrs. Coventry Patmore, Tennyson, Carlyle, Dickens, and Wordsworth were among his subjects, their portraits being executed with great refinement and delicacy. The painters, George Frederick Watts (1818-) and Sir Frederick Leighton, were also sculptors of no mean power. Leighton's "Athlete Strangling a Python" is a strong and original conception. Of contemporary sculptors, the three most prominent are E. Onslow Ford (1852-), Alfred Gilbert (1854-), and Hamo Thornycroft (1850-). Onslow Ford has produced graceful and poetical statues: "Folly," "Peace," "The Singer," "Dancing," a female figure of delicate beauty; and the expressive statue of Henry Irving as Hamlet. His latest and perhaps most important work is the beautiful Shelley Memorial in University College, Oxford, — the college which expelled Shelley because of his supposed atheism. This splendid memorial represents the nude figure of Shelley in marble, lying upon a bronze slab, as if washed up by the waves. The heavy hair, the relaxed graceful limbs, the entire abandon of a drowned body, are rendered with wonderful skill. Alfred Gilbert's sculpture is distinguished by French grace and subtlety. His bronze "Icarus," his "Kiss of Victory," his "Perseus Applying His Winglets" are beautiful and original works. Gilbert also designed the Shaftesbury Memorial Fountain in Piccadilly Circus, London, and the Memorial to Henry

Fawcett in Westminster Abbey. Hamo Thornycroft is a thoroughgoing naturalist; producing statues and groups of splendid technique and restrained force. Among them are the "Warrior Carrying a Wounded Youth from Battle," "Putting the Stone," "The Mower," and "The Sower."

RUSSIAN SCULPTURE

RUSSIAN sculpture is entirely a product of the nineteenth century. The Greek church forbids the use of sculpture in round forms; the use of bronze is limited to images of the czar, and of the highest nobility. Hedged about by these restrictions, Russian sculptors have had little scope for the exercise of their art. The greatest of them, Lancere, is noted for his small bronzes representing such subjects as "A Donkey Driver," "An Arab Horseman," "A Russian Standard-bearer." The horse in the "Standard-bearer" is splendidly modeled. Lieberich is exclusively an animal sculptor; his work is spirited and lifelike. Among other noted Russian sculptors are Samonoff, Kamensky, and Genzburg.

AMERICAN SCULPTURE

AMERICAN sculptors, like American painters, in the first half of the nineteenth century were wholly dependent upon European influences for guidance and stimulus. The tendencies of European art were reflected in the work of American artists. At the beginning of the nineteenth century, the neo-classical revival was at its height in the schools of Thorwaldsen and Canova. Under this classical influence the earlier American sculptors produced their work. The American classical school included Greenough, Powers, Story, Brown, Ball, Rogers, Rinehart, and Harriet Hosmer.

HORATIO GREENOUGH (1805-52) went to Rome for instruction and inspiration; in consequence his works were in the spirit of Canova. He was the first American sculptor to portray the nude, arousing thereby the puritanical opposition of his countrymen. His statue of George Washington, in Washington, represents him as an Olympian Zeus. Greenough made excellent busts of Washington, Lafayette, John Quincy Adams, and Fenimore Cooper.

HIRAM POWERS (1805-73) was not a sculptor of great genius, but he was painstaking and thoroughly sincere in spirit. His most celebrated statue is "The Greek Slave," a nude female figure of refined beauty, which became very well known through the numerous copies which Powers made of it. The original is owned by the Duke of Cleveland; a *replica* is in the Boston Museum. Among the artist's other works are "Eve

Disconsolate," "The Last of the Tribe," and the splendid bust of Edward Everett. He also executed busts and statues of Adams, Jefferson, Franklin, Van Buren, Calhoun, and Webster.

THOMAS CRAWFORD (1813-57), a student of Thorwaldsen, devoted much of his artistic labor to the service of his country. He designed the figure of Liberty for the dome of the Capitol; he also executed the pedimental group at Washington, representing an Indian mourning over the decay of his race. The equestrian statue of Washington at Richmond was from his hand. His latest work was the bronze doors of the Capitol, in the manner of Ghiberti.

HENRY KIRKE BROWN (1814-86) was the sculptor of the well-known equestrian statue of Washington in Union Square, New York; and of the equestrian statue of General Scott in Washington.

ERASTUS DOW PALMER (1817-); the best-known works of this sculptor are his "Indian Girl" and "White Captive." His style is characterized by a refined idealism.

WILLIAM WETMORE STORV (1819-96) carried the classical spirit to an extreme of coldness which implied lifelessness. Three characteristic works of his are the "Semiramis," "Medea," and "Polyxæa," in the Metropolitan Museum, New York.

THOMAS BALL (1819-) is well known as an historical and portrait sculptor. His "Daniel Webster" is in Central Park, New York; his equestrian statue of Washington is in the Boston Public Garden.

RANDOLPH ROGERS (1825-92) designed the bronze doors for the Capitol at Washington. Among his other works are a colossal "America" at Providence, R. I.; a symbolic statue of the state of Michigan at Detroit.

WILLIAM HENRY RINEHART (1825-74) was a classicist of the classicists. Among his ideal works is the famous "Clytie" in the Rinehart Museum of the Peabody Institute, Baltimore. One of his strongest productions is his seated statue of Chief-justice Taney at Annapolis.

MISS HARRIET HOSMER (1831-) belongs to the classical school of American sculptors, and is one of its best representatives. Among her works are "Hesper," "Ænone," "Zenobia," and "Beatrice Cenci."

Among other sculptors of this period were Henry Dexter, Joel T. Hart, Joseph Mozier, Margaret Foley, Thomas R. Gould, and Henry Haseltine. Since the Centennial Exhibition there has been a notable advance in American sculpture; an advance signalized not so much by an increased mastery of technique, as by greater originality and the manifestation of a national spirit. Before the Centennial, the majority of American sculptors were lacking in originality. Deeply imbued with the spirit of the European schools, the national character of their works was obscured.

Within the past twenty-five years four American sculptors have arisen whose works express the highest degree of originality; a degree which completely severs them from the influence of any school, and places them in a class together as American sculptors of the first rank. They are Augustus St. Gaudens, Daniel Chester French, Frederick W. MacMonnies, and George Gray Barnard.

St. Gaudens, the eldest of the group, received his art-education in the *École des Beaux Arts*. Because of the virility and calm of his genius, critics have called him a Greek of the Ionic school. Among his finest productions are portrait statues and reliefs, his most noted work being, perhaps, the statue of Lincoln, in Lincoln Park, Chicago. The character of Lincoln is perfectly expressed in this masterpiece; his great qualities as a leader; his great qualities as a man. The low-reliefs of the sons of Prescott Hall Butler are instinct with delicacy and charm. The bronze relief of President McCosh, in Princeton University Chapel, is strong and lifelike.

Another great work in high relief is the representation of Colonel Shaw leading his colored regiment to battle. Colonel Shaw, killed in the attack on Fort Wagner, S. C., in 1863, was at the head of the Fifty-fourth Massachusetts Regiment, the first colored regiment to be formed at the North. The "Colonel Shaw" monument, the property of the city of Boston, is a consummate work of art, in which the qualities of strength, beauty, and pathos, are wonderfully blended. The splendid action of the figures pressing onward to some far, immortal goal; the expression of the faces, lit with resolve and high hopes; the perfect composition of the group, render this work one of the greatest in the history of American sculpture. Another famous work of St. Gaudens is the memorial figure entitled "Grief," on a tomb in Rockcreek Cemetery, Washington, D. C. The mystery and solemnity of death have never been more fully expressed than in this seated, veiled figure; awful in its comfortless gloom.

Frederick W. MacMonnies, a pupil of St. Gaudens, is most widely known through his great fountain in the Court of Honor, at the Chicago



LINCOLN
ST. GAUDENS

Exhibition. Among his statues, that of Nathan Hale, in the City Hall Park, New York, is remarkable for grace and dignity of pose; for its virile beauty. Another statue of MacMonnies, the dancing Bacchante, with a young child on her arm, has a double claim to fame. The statue in itself is full of life and action; is well-nigh infectious in its abandonment of gayety. But it neither points a moral, nor adorns a tale; therefore it was rejected by the trustees of the Boston Library, to which institution it had been offered by MacMonnies; and it has now become

the property of the Metropolitan Museum, New York, where it may be seen in all the glory of its frank, pagan joy.

Daniel Chester French, a native of New Hampshire, first attracted public attention by his bronze statue of "The Minuteman," at Concord, Massachusetts. Among his later works are the colossal statue of the Republic, for the Columbian Exhibition; his group of Gallaudet teaching a deaf-mute; his John Boyle O'Reilly memorial group; and the strange relief called "Death Staying the Hand of the Sculptor," a memorial to a young Boston artist. It represents a youth carving out a great figure of the Sphinx; but in the very moment of action, the veiled and winged figure of death stretches forth a quiet hand and stays the hand of the sculptor. French's work is distinguished by purity of technique, and by its poetical, ideal spirit.



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"GRIEF"

ST. GAUDENS

George Gray Barnard has obtained an international reputation by his works exhibited in Paris in 1894. They are characterized by rugged strength, by a Michelangelesque power of imagination. One group called "Friendship" represents two nude figures of men struggling to reach each other through an intervening mass of rugged stone; a symbolism of the dense wall of matter separating soul from soul.

Among other contemporary sculptors of note is Herbert Adams of Brooklyn, in whose work the influence of St. Gaudens is visible; but not sufficiently marked to obscure his own originality. His heads of women

are distinguished by great charm and delicacy. Other sculptors of importance are William Ordway Partridge, whose "Shakespeare" is in Lincoln Park, Chicago; Charles H. Niehaus, designer of the Hahnemann Memorial at Washington, D. C.; J. Massey Rhind, whose group, "Learning Enthroned Amid the Arts and Sciences," adorns the front of Alexander Hall, Princeton; Martiny, Bitter, Royle, and Taft, decorators of several of the buildings at the World's Fair; Kemys, Procter, Wellington, and Bartlett.

The field for sculpture in the United States is enormous, and offers the richest opportunities to young artists. During the first hundred years of our history, building was for utility rather than beauty. Now has begun the era of permanent buildings, in which beauty is a leading element. Sculpture is being largely employed for the adornment of these buildings; for the decoration of parks; for memorials; for churches; for private dwellings. The leading sculptors of the present day, St. Gaudens and others, are setting high ideals for the nation, and for the nation's artists, to follow. Judging by the signs of the times the future of sculpture in the United States will be of exceptional brilliance.

EUROPEAN CHURCH ARCHITECTURE

AND ITS INFLUENCES ON BUILDING IN THE UNITED STATES

By *EPIPHANIUS WILSON*

THE history of Christian architecture in Europe is practically the history of the domed roof and the pointed arch. The domed roof originated at Constantinople and seems to have been the conception of the Emperor Justinian and the group of Oriental architects by whom he was surrounded. Justinian is one of those geniuses that mark an epoch. His mind exhibited, in rare combination, powers of strict scientific analysis and imaginative enthusiasm of the highest order. He was a man whose versatility finds its only reflection in the great personalities of the Italian Renaissance, when intellectual and artistic activity burst forth with a sort of tropical exuberance. It is natural, therefore, that the church of Justinian should be constructed on scientific principles, while its decoration was suggested and inspired by the wildest and freest fancy of religious mysticism. Santa Sophia became then a miracle of decorative detail in color and form. Justinian is best known as the author of the "Pandects"; but the art-student recognizes in him

the inaugurator of a new system in the domain of church architecture, and the builder of Santa Sophia in the capital of the Eastern Roman empire. In short, Justinian stands to religious architecture in Europe as Aristotle stands to European science, and Homer to European poetry. The idea of the dome seems to have had a reflex influence on the far East, whence some of Justinian's architects probably came; and the builders of the Taj Mehal are as much indebted to Justinian as to Michelangelo or Sir Christopher Wren.

It is absolutely necessary that the student of church architecture should begin his inquiries amid the churches of Byzantium. The principal features of the Byzantine church are the domed roof and the capital. The latter is used, not for supporting a horizontal entablature, but an arch. The roof of Santa Sophia consists of a series of domes, pierced by windows and supported each by four piers of great stability. The central dome is the largest and the loftiest, and when Mme. de Staël stood beneath it, she said that she felt as if she were gazing into an abyss of the firmament.

With regard to the material of the Christian church as built by Justinian and his successors: In all Europe it was decided that stone should be the only material employed in the stable and constructive elements of the buildings. From foundation to pinnacle, the material was to be the same, and it was Justinian who first conceived the idea of a stone roof for a church. This idea we see carried to its ultimate perfection in such churches as the cathedrals of Amiens, Paris, Rouen, and Orléans.

The simplicity and singleness of material employed in the construction of a church cannot be too earnestly insisted upon. The combination of wood with stone is only to be looked upon as a provisional expedient in the history of Christian architecture. The wooden roof, however beautiful it may appear in the frank, open grace and strength of its interior arrangements, was resorted to only until a better, purer, and more scientific system was discovered. The medieval architect, in the palmy days of Gothic building, shrank from employing wood or iron as a structural support, much in the same way as the Hebrew refused to plow with an ox and an ass or to weave his cloth of two fibers—one derived from the animal, the other from the vegetable world.

The arches employed in the churches of Byzantium, and those built on the same system, are round. Each end of this arch was supported by a capital, whose shape and carving were doubtless suggested by the Roman modifications of the Corinthian capital. The Romans allowed themselves great license in their adaptation of the Corinthian capital, which was originally suggested by a basketful of the acanthus plant, upon which a tile had been set, bowing down the serrated leaves as if they supported it. The Greeks kept the acanthus pure and simple in their Corinthian capi-

tals. The Romans inserted human heads and figures of various devices. The Byzantine capital was the Corinthian, without the airy grace of pagan antiquity, but with the richness, variety, mystic meaning, and suggestion of the grotesque, entirely foreign to the plain serenity of Greek art. To see the Byzantine capital in the full flower of its perfection, it is necessary to visit the cloisters of Le Puy: here we see a horseman snatching the crosier of an abbot from the hands of a monk—a triumphant caricature of the lords of Polignac, so frequently vanquished in battle by the Churchmen. On another capital, two demons quarrel over a child carried in the arms of a flying angel. The simpler Byzantine capitals of Constantinople, Italy, and France, are more arabesque in their inarticulate foliations, which point to the Eastern origin of this constructive detail.

From Constantinople, the trade routes of the day made easy the passage to Ravenna or Venice. The Cathedral of San Marco, at Venice, is an example of the Byzantine idea, modified and enriched by Italian fancy and originality. But the fundamental principles of construction here are identical with those at Constantinople. The rounded arch and the dome form what we may call the elements of support. The Church of San Marco, like that of Santa Sophia, is in the form of a Greek cross. The center, as well as each of the arms, is roofed by a dome. These domes are inclosed by arches, which in turn rest on isolated piers. As at Constantinople, the form of a cross divides the ground plan of the church into nave, sanctuary, and transepts. This division of the sacred edifice becomes fixed for all succeeding churches of the Byzantine or Gothic order. In Italian, French, and English churches, as in those of the East, the most eastern arm of the cross is the seat of the altar and the choir. The people occupy the nave, in which the pulpit is usually set up, as we see, for instance, the pulpit of Bossuet at Meaux. In Spanish churches the people are excluded from the nave, which is occupied largely by the Coro, or choir, and during the celebration of mass in the Capilla Mayor, or sanctuary proper, the congregation assembles in the transepts. The important place taken by the chapels in such a cathedral as that of Bourges removes all inconvenience from this arrangement. The Church of San Marco shows the Italian development of the Byzantine idea, in its broken sky-line, where Gothic spires and turrets contrast with the somber and somewhat heavy exterior of Eastern churches. This somberness is particularly distinguishable in the churches and chapels which appear on the heights and in the valleys of Caucasia at Tiflis, as far as the south of Russia. In northern and central Russia the Christian church takes the form which reminds us that the Tartars came from Asia, and the mosque-like structures, with their bulbous domes and minarets, are evidences to the fact that Russia

was never conquered by Rome, consequently the purifying and restraining influence of Greek art and science was never permitted to influence the infancy of Slavonian civilization.

From Venice the dome construction spread to France. It is said that somewhere at the end of the tenth or the beginning of the eleventh century, a number of Venetian exiles settled in Guienne, on the banks of the Isle, and built a church in the city of Périgueux. This church was in some respects a repetition of the San Marco at Venice and the Santa Sophia at Constantinople. The Church of St. Front at Périgueux has its ground plan in the shape of a Greek cross. There are five domes, each of them surmounted by a structure which recalls the Oriental minaret. Instead of the rounded arches of Venetian architecture, the four arches that support each dome at Périgueux are pointed, so that altogether this cathedral indicates a transition from Byzantine to pure Gothic style. The church is in many respects interesting. Externally it is half Oriental in its lines, and seems to stand midway between a mosque of Damascus and a pointed church like that at Amiens. It resembles that strange flower in the Campo Santo at Pisa. Tradition runs that when the Pisans wished to consecrate a resting place for their dead, they sent their merchant ships of greatest burden to the Holy Land to bring to Italy the sacred soil of Palestine. When this soil was brought to Pisa, it was spread upon the surface of the cemetery, and lo, from the earth there sprang a flower unknown before, native neither to Palestine nor to Tuscany. And such seems to be the great Church of St. Front at Périgueux. It is neither French nor Oriental, but a blending of both. The dome at Périgueux is seen in the Cathedral at Poitiers, and in that at Bordeaux, to assume its first development into the groined roof of perfect Gothic.

The groined roof of stone, formed by making the heads of the pointed arch which supports the dome to meet, while their lines and moldings intersect, is the fundamental principle of pointed Gothic architecture in France. The problem of the French architect was how to construct a church of elegance as well as stability, with a stone roof. The support of this stone roof rising to a point in true Gothic style was secured from the outside. The pillars on the inside maintained it in its position by a perpendicular thrust. But there was always danger that it would fly apart laterally. Hence the expedient of buttresses. These held up the wall and, by their lateral thrust, prevented the collapse of the roof arch. A perfect balance was thus maintained; and the skill of the architect consisted in not using on the exterior an ounce of stone more nor less than was necessary to keep the structure in its place. By means of the flying buttress, which looks as though it were a prop set up to keep a building from collapsing, much heaviness and

uncouthness was avoided on the outside of the church. The finest examples of the flying buttress are to be seen in the apsidal east end of Notre Dame at Paris, and in the remarkable cathedral at Bourges. These buttresses, light and airy, and fretted with carving, are beautiful adjuncts to the building, so that one who has not studied the principles of Gothic architecture may be inclined to think that their sole purpose is that of ornament; and even Sir Walter Scott talks about a Gothic building adorned with flying buttresses. Adorned, the great apse of Notre Dame undoubtedly is, by those vast arching shafts of stone, stretched out like arms to support the spring of the vaulted roof, but they were not put there for adornment. Day and night they support their burden, and without their strength the great stones which are seen in the interior of the church, hanging as if in mid air, would fall crumbling to the ground.

Before the invention of the dome and the cruciform ground plan, another style of church building had existed, and this, for some centuries in the history of art, flourished beside the domed church. The basilica was a plain oblong in plan, and was roofed in wood. The interior was divided by rows of columns into naves and aisles. The west end was taken up with a large porch. In the east was a raised tribune, containing the altar and reading desks, while the seats of the bishops and clergy were ranged against the apsidal eastern wall. The building was constructed after the model of the Roman Law Court, or Mercantile Exchange, such as appeared in the forum of a Roman city. This was the model on which Constantine built his churches; and at Ravenna and at Rome, in Italy, there still exist churches that are genuine basilicas. Churches in France and Germany were built in the same style, but during the barbarian invasions and the vicissitudes of national life, most of them were destroyed. One of the most remarkable ecclesiastical monuments in northern France is what is called the *Basse-Oeuvre*, at Beauvais, which was the primitive Episcopal basilica before the present magnificent choir was raised in the fourteenth century. This is a genuine Roman building, and a very good example of ancient Christian architecture before the introduction of the dome and the groined roof. One of the reasons that the basilica so easily gave way before the new style of architecture, resulted from the facility with which it was burned. Its wooden roof exposed it to the torch of the incendiary in war time, and to the accident of conflagration from the interior, in which a great number of lamps and candles were employed during ecclesiastical festivals. During the religious wars in France, the Calvinists found it difficult to destroy the stone-roofed cathedrals and churches except by demolition; and when Theodore Beza wished to pull down the Cathedral of St. Croix at Orleans,

he was obliged to spring a mine under one of the vast piers which sustained the central roof and spire. Even then he was only partially successful in bringing down the roof, which was afterward repaired without making any general alteration in the rest of the cathedral.

The earliest example of the perfect Gothic church in France is that of Amiens in Picardy, which should be studied carefully by all who wish to understand the progress of church building in Europe. This church was built in the thirteenth century, in the time of Philippe Auguste; and a notable feature of its history is the short time in which it was erected. Thus it exhibits an example of a single harmonious style, and is not like churches which it has taken centuries to raise, a mixture of the Round and Pointed style, or of Gothic characteristics borrowed from Early Pointed, Perpendicular, and Decorated periods. Nor must we forget that the great cathedral-building age which began in France in the thirteenth century was the outcome of a new phase in national and political life. It was, in fact, an incident in the conflict between the monarchical and the feudal power, between the king and the barons, between the abbot as united with the great baronial houses and the bishop as standing for the king. James I. of England used to say "No bishop, no king," and Philippe Auguste, in consolidating the kingdom of France and changing it from a cluster of dukedoms into a single kingdom, in which the monarch was supreme, chose the church, as represented by its bishops, for an ally in his statesmanlike policy. The magnificence of the cathedral was to symbolize the importance of the bishop, and of the ecclesiastical diocese, or province, as forming the real unity in a territory over which the king was supreme.

The Cathedral of Amiens accordingly was built on a scale of vast dimensions and lavish magnificence. It became the wonder of France, the wonder of the ecclesiastical world, and the inspiration of every Gothic building of importance that was subsequently built. Its ground plan is cruciform, 456 feet long, and 105 feet broad. The roof of the nave is 144 feet from the pavement, and that of the choir is 141 feet. A modern writer has said that the basilica at Amiens is supreme among Gothic buildings, as that of St. Peter at Rome is supreme among buildings of the Renaissance. The western façade is enriched with sculptures which are still the model of Gothic art at its high-water mark. Almost the whole Scripture story is there told in stone, and Ruskin speaks of this church as the Bible of Amiens. At the entrance is set up a colossal statue of Christ which is called "Le Bon Dieu d'Amiens." The interior exhibits every phase of Gothic art in its utmost perfection. The wood carving of the stalls is among the finest in Europe, and the stained glass windows are of incomparable beauty. When the Amiens Cathedral

was built, the standard of church architecture was fixed for Europe, and the standard was a high one.

The enthusiasm of church building in the Pointed style spread over the whole of northern France, down the valley of the Loire to Nantes, and south to Clermont. It crossed the Pyrenees and spread over the whole of northern Spain where the Moorish power was not predominant. Gothic architecture was transplanted to England, where the principle of the pointed arch and the vaulted roof became the basis for an English style of Gothic, which often equaled, and may be thought to have excelled, in vigor and originality, and sometimes in gracefulness and play of fancy, its French prototypes. The most characteristic of English cathedrals is perhaps Salisbury; but English Gothic is remarkable for its versatility, and while the grammar of Gothic prevails in Lincoln, Ely, Peterborough, and Chichester, it is plainly to be perceived that each of these imposing edifices is the creation of original and independent minds.

The question of the influence of ecclesiastical art in Europe upon American builders may be very briefly dismissed. In this practical age, the idea of the cathedral has almost vanished. It would be absurd to say that there is the same need for a cathedral in New York to-day as there was in the time when the bishop was a great spiritual lord, who could guarantee not only the spiritual salvation but the bodily safety of his flock, within the high buttressed walls of his stone-roofed church. The ancient cathedral was built around a reliquary which contained the dust of some saint or martyr, whose intercessions in heaven or miraculous interposition on earth made the place venerable. The cathedral was altogether without meaning unless the Real Presence of an Incarnate God could at any moment be called up by the priest, who celebrated either at the chapel or high altar. People who talk about building cathedrals have not realized that men never express in stone anything but the genuine convictions of the soul. This is to be verified by an examination of the business buildings of New York, which at this present moment overtop the churches of our forefathers.

But the influence of ecclesiastical architecture in Europe has been to some degree operative in this country. We must, however, premise that as the belief that prompted the building of fourteenth and fifteenth century cathedrals has evaporated, so the production of such churches in the Western Continent has become impossible. In a Protestant world, the doctrine of transubstantiation has been discredited, and thus the supreme sanctity of the high altar has vanished. The invocation of the saints is ridiculed, and the necessity for the side chapels of the cathedral aisle has been eliminated. Great buildings always spring from great beliefs. One of the most melancholy spectacles in New York is that of St.

Patrick's Cathedral, where the noblest and strongest of buttresses are raised, with incomparable art, to support a plaster roof which might be sustained by four pine-wood studs. The same anomaly is apparent in Grace Church, which is a sort of bric-a-brac toy. This ecclesiastical toy-house is absolutely destitute of anything of the virile and simple motive which actuated the old builders of Europe. The roof, which is always the main point in a Gothic building, is of lath and plaster. It is impossible to say whether the pillars are composed of papier maché or of wood, but the whole building is one of those miserable shams which would have been quite impossible in an age when the churches like Amiens, or even Beauvais, sprang from the heart of a people who believed that where the ashes of a martyr were deposited, there the saint himself was present to scatter healing and blessing; and that the Saviour of mankind was present at every altar to communicate omnipotence to every one who knelt at the shrine. Trinity Church is not to be looked upon as anything more than a production of that age in ecclesiastical art when servile imitation was the only sustaining motive. It is by no means a true Gothic church. The ideas expressed in it are altogether English, and the Protestant influence which has done so much to destroy the supernaturalistic confidence in the church, appears in the dwindled proportions of the sanctuary and in the comfort of the pew.

The commercialism of this country, and the cleverness with which all the results of art, literature, and even philosophy, are utilized for the purpose of making money, is exemplified in what I consider one of the most remarkable buildings on Manhattan Island. Although this building is of noble proportions, it is not constructed on that generous style which characterized the baths of Caracalla or the theater of Balbus. It is a mere shell, with concealed beams of steel filled out with plaster and cheap moldings of terra-cotta. Of anything like masonry, in the old sense of the term, it is absolutely destitute. While the ruins of Greece and Rome, the Colosseum and the Parthenon, have withstood for ages the cannon ball and the mine, this, the largest building in the city of New York, might be reduced to dust by the explosion of a few lyddite shells. Yet those who have visited Seville can recognize in the tower which overlooks Madison Square, the proportions of the superb Giralda, a real production of Moorish and Christian art, but they are at the same time confronted with the idea that the tower of the Madison Square building is but a stage representation, as much destitute of genuine and real art as is the tree which appears on the stage when the characters of "The Old Homestead" take their place to represent the realities of an old farmhouse in New England life.



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