

With a sound — even if limited — knowledge of the subject, we can walk the galleries of Europe, on our next vacation, with appreciation supplying the usual expression of vacancy, and with a manner befitting “the heir of all the ages.”

But how are we, remote from the great galleries and libraries, and with no such course in our schools and colleges, to acquire any thorough knowledge of this subject?

Now here, I think, is an opportunity for the home reading club to do a good winter's work, and by co-operation the necessary books and illustrations may be obtained at small expense. The latest editions of Art books are so richly illustrated that fewer photographs will be needed\*.

Of course, each club or class must choose its own line of study, but in view of a natural feeling of bewilderment at the vastness of the subject, I venture to submit the following examples of courses:

1. General Survey of Art of Peoples, from primitive times down to the complexities of Medieval Art when it must be divided into the great branches,—Architecture, Sculpture, Painting.

Text-Book, “Outlines of the History of Art,” Wilhelm Lübke. Translated by Clarence Cook—2 vols. Dodd, Mead & Co., New York, 1886.

Other books valuable for reference:

“Painters, Sculptors, Architects, Engravers and their Work.” Clara Erskine Clement. Houghton, Mifflin & Co. Boston and N. Y., 1893.

The Catalogue of Casts of the Boston Museum of Fine Arts. Houghton, Mifflin & Co. (Valuable hand-book).

“A History of Ancient Sculpture.” Lucy M. Mitchell, New York, 1883. (Highly recommended).

“European Architecture.” Russel Sturgis.

“Roma Sotteranea.” Northcote & Brownlow, Longmans, Green & Co., London, 1879.

2. The Art of any country may be studied in all its branches. Following are a few of the many books that may be consulted:

“Principal Painters of Dutch and Flemish Schools.” Stanley.

“Hand-book of Painting, German, Flemish and Dutch.” Head. (Also Spanish).

“Renaissance of Art in France.” Mrs. N. Pattison.

“A History of French Painting.” C. H. Strahan. Chas. Scribner's Sons, N. Y., 1893.

“Cathedrals of England.” Archdeacon Farrar. T. Whittaker, N. Y., 1893.

“The English School of Painting.” Ernest

Chesneau. Translated by Lucy Etherington. Cassel & Co., London and New York, 1887.

“History of Painting in Italy from Second to Sixteenth Century.” Crow & Cavalcaselle.

“Pictures by Italian Masters.” W. B. Scott. London, 1876.

“Mornings in Florence.” Ruskin.

“Renaissance in Italy.” L. Scott, London, 1883.

“Pictures by Venetian Painters.” W. B. Scott, 1875.

“Stones of Venice.” Ruskin.

3. Art as Divided by Periods,—Primitive, Classic, Early Christian, Medieval, Renaissance, Modern.

Text-book, Lübke's “Outlines of the History of Art.”

Other reference books:

“The Art Schools of Medieval Christendom.” A. C. Owen. Edited by John Ruskin. Mozley & Smith, London, 1876.

“Historical Studies of Church Building in the Middle Ages.” Charles Eliot Norton.

(See also books in other courses).

4. Sacred Art — from which Legendary Art cannot be separated.

“Sacred and Legendary Art,” “Legends of the Madonna,” “Legends of the Monastic Orders,” Anna Jameson. Edited by Estelle M. Hurl. 5 vols. Houghton, Mifflin & Co., Boston and New York, 1896.

“Hand-book of Christian Art.” Clara Erskine Clement.

“The History of Our Lord,” commenced by Mrs. Jameson, completed by Lady Eastlake.

“The Life of Christ as Represented in Art.” Archdeacon Farrar. A. & C. Black, London, 1894.

“The Christ Child in Art.” Henry Van Dyke.

“Christian Art and Symbolism.” Rev. R. St. John Tyrwhitt. Smith, Elder & Co., London, 1872.

Articles in *Century Magazine* for 1890 by W. J. Stillman.

Any of these courses would furnish material for a winter's work. If the club is literally *beginning* the study, the first course will be decidedly the most logical, and for a starting point nothing can be better than a careful study of Lübke's “Outlines of the History of Art.” The following will serve as an example of meetings of class studying Lübke:

*First Meeting*—Subject, “Ancient Art of the East”; Introduction and First Book to be read carefully at home by entire class, and an abstract of each chapter to be given in class by four appointed members; maps, illustrations and references.

*Second Meeting*—Subject, “Classic Art”; Second Book, first chapter, first two divisions; abstracts from five members; references, illustrations, etc.

\* A catalogue of photographic reproductions of works of Art may be obtained of the Scule Photograph Co., 340 Washington street, Boston, Mass. Price 15 cents.