

etchings of biblical subjects. Having been invited to Amsterdam to paint portraits, he removed there and in that city we trace his further progress. At that time Amsterdam, trading with the whole world, was the exchange of all nations and the focus of civilization. Artists were numerous, finding ready market for their paintings, and among them Rembrandt established his studio, where he painted the magnificent "Presentation in the Temple," now at the Hague. It is the first of his own paintings, containing a number of figures, and widely different from the Italian religious picture of his time. In 1632 Rembrandt, now 23 years old, painted the "Lesson in Anatomy" and etched a number of plates, among them his first landscape etching, "A Cottage with White Palings."

"The Seller of Rat Poison" and "The Resurrection of Lazarus" illustrate the versatility of his genius. "The Descent from the Cross" was painted for Prince Frederick of Holland. "The Good Samaritan," also a picture of this period, was a charming little picture of warm tones, with fine touch and sentiment. Rembrandt's intimate acquaintance with Bible text is remarkably shown in the details of his scriptural subjects, and few of his pictures appeal to us more than his little sketch of the "Flight into Egypt."

As Beatrice is a part of Dante, Mona Lisa of Da Vinci and Vittoria Colonna of Michael Angelo, so is Laskia Van Uenburgh the bright particular star which at this time rose upon the golden horizon of Rembrandt's life and impressed herself upon all his future work. We see her everywhere after this; as "Queen of Sheba," as the "Jewish Bride" in the bright face with a straw hat, so well known to every lover of art; again as the happy wife seated upon her husband's knee, and so on through all this prosperous period of his life. Laskia was the daughter of a noble and wealthy lawyer of high position. It is probable that her attention had often been directed to the talented young painter, who had both genius and beauty and was already famous from his great painting, "A Lesson in Anatomy." Rembrandt was married to Laskia in 1634, and this year was fertile in important works, among them his own portrait treated with great freedom of touch and luminous beauty of color. The ten succeeding years of his married life were devoted to quiet industry. He had a pleasant home, many friends, a famous garden and a good income.

The typical and more celebrated pictures of Rembrandt stand out among other productions like church spires above the roofs of a large city. "The Descent from the Cross," now in the National Gallery, London, the "Syndics," the "Night Watch," "The Lesson in Anatomy," each illustrates in a

special manner one or more distinctive characteristics of his work.

He was a famous print collector and his house was brim full of folios of rare etchings and prints. No modern lover of bric-a-brac was more enthusiastic than Rembrandt, who bought every rare piece of china, ivory and wood-carving and all the old books he could purchase. Perhaps it was owing to this extravagance that he finally became involved in financial difficulties, and consequently in law-suits with Laskia's family, in connection with her large fortune.

[TO BE CONTINUED.]

### THE CAUSES AND EFFECTS OF THE AMERICAN CIVIL WAR,

BEING A SHORT STATEMENT OF THE PAPER READ BEFORE THE LITERARY AND SCIENTIFIC SOCIETY BY J. C. BROWN, B.A.

The two most prominent causes which led up to this great irruption in the United States were "state rights" and "slavery." Just how much prominence should be given to each is difficult to say, for both had been developing from the time of the earliest settlements.

The several colonies had been formed at different times and under various charters, and each had developed in a way more or less peculiar to itself. Through time, as they continued to extend their borders, they came into closer contact with each other, and the picture that resulted seemed to emphasize their provincial pride and jealousy. All the settlements cherished a very rigid independence, not only of each other, but even of the mother land, and in many instances the colonial governments calmly proceeded with their legislation in seeming indifference as to whether England approved of it or not. In attacking this freedom of local legislation George III. touched the colonies on a very sore point, and the result was that all local jealousy was put away for the time and a successful united resistance was made. The final separation from England only made more explicit the general desire of the states for autonomy and entire freedom from the meddling of any outside power. However, some unity of action was deemed necessary, so the first articles of federation were drawn up in 1781, but they proved unworkable, and in 1789 the articles of closer union were adopted, though many of the states were driven to accept them only by the fear of foreign conquest. Under this constitution the States worked in the main harmoniously, disturbed only by an occasional threat of secession from some discontented state, until the slave question assumed the acute and clearly defined stage revealed in the presidential canvass of 1861.