



MARY MAGDALENE AFTER HER CONVERSION.

among his brethren amid the surroundings which furnish the only possible background for his remarkable career. It is not an Italian, a French, a German, nor a Dutch Jesus, but Jesus the Jew, striving mightily to realize his ideal reforms among the Jews.

It was to ascertain the truth in all its bearings upon the character and teachings of Jesus that M. Tissot spent so many years in the Holy Land, sometimes passing an entire day sketching a single corner of landscape, returning to Europe with his eyes full of Eastern light, his heart full of pious emotion. His paintings are a vivid commentary, a real interpretation of the life of Jesus, in so concrete a form and so clear characters that they afford more actual information in a glance than many hundreds of pages about Palestine. His commentary upon the Gospels is one such as they have never had before, enduing them

with a new vividness and reality, pointing to the living purposes behind their composition.

If James Tissot had not been a firm believer, not only in the living Jesus, but in the resurrected Christ as well, he could not possibly have painted these pictures. They are, indeed, the graphic chronicle of a wonderful life accepted as true by millions of human beings. The result of his work must be a reviving and broadening of the interest in the study of the life of Jesus. He has made him live again for many who would not or could not grasp the full content of his life; and for that Christendom must be grateful.

M. Tissot himself thus describes some of his pictures and the manner of their making:

"That picture has a history—a very interesting story. Perhaps you would like to hear it," said M. Tissot, of the painting of a much-bedecked woman, clothed