

Women Painters of the World

who formed her style on that of Fra Bartolommeo ; she became prioress of a convent in Florence, the convent of St. Catherine, and died in 1588, aged sixty-five. Barbara Longhi of Ravenna, another painter of the same period, was not a nun, but I mention her now in order that attention may be drawn to a painter having a genuine sympathy and style (see page 41).

We pass on to a little bevy of emigrants, women painters who visited foreign courts where they met with great successes. Sophonisba Anguisciola, born of a noble family in Cremona, was enriched by Philip II. of Spain ; Artemesia Gentileschi came to London with her father and found a patron in Charles I. ; Maria La Caffa (17th century), a flower painter, came upon her Mæccenas in the Court of Tyrol ; it was in German Courts that Isabella del Pozzo (17th century), like Felicita Sartori (18th century), plucked hay leaves and laurels ; and Violanta Beatrice Siries, after making for herself a name in Paris, returned home to Florence and painted many famous persons of the 18th century. Then we have Rosalba Carriera, whose career ended in blindness and loss of reason, and whose whole life is a touching story. As a child she made Point of Venice lace ; at the age of fourteen or fifteen she painted snuff boxes with flowers and pretty faces ; then miniatures of well-known persons kept her brushes busy ; but this minute art tried her eyes so seriously that Rosalba adopted pastels instead, and soon became the most famous pastel-list of her period. She journeyed pretty well all over the Continent, winning an extraordinary success wherever she went, as well as a place in all the Academies of note, from the Clementina at Bologna to the Royal Academy at Paris. Rosalba Carriera arrived in Paris in April 1720 ; she kept a diary of her experiences, and students of French history should read it in the edition annotated by Alfred Sensier. But here we are concerned with the art alone of Rosalba Carriera, an art rich in colour, swift and nervous in drawing, full of character, and modelled always with vigour and with ease.

Returning now to an earlier traveller, Sophonisba Anguisciola, we meet with another portraitist of real merit, more