

left of the painting is carefully protected, and constitutes one of the choicest treasures of that city of

"The chanting quires,
The giant windows' blazoned fires."

The general opinion of the masters of art criticism is that Leonardi's ideal of the Christ as seen in this painting is the very highest ever realized in human art, and his ideals of the apostles the truest and noblest. Wordsworth, in a note to his sonnet on the original picture, says in reference to two engravings of it exhibited in London: "In the original is a power which neither of these works has attained, or even approached."

When Leonardi returned to Florence he found Michael Angelo on the wave of popularity as the great painter. It was with little favor that he looked upon this young man twenty-three years his junior, making use of many new phases of art which Leonardi's genius had originated. It was to Michael Angelo that he used the sarcasm so familiar to us: "I was famous before you were born." These artists did, however, compete for fresco-work, which for some reason was never executed. The cartoons for this work were long the inspiring models for younger artists. Both were called to Rome by Leo X., but as they were unable to work in harmony, Leonardi left Rome and Italy forever. The remainder of his life was spent in France in the employ of Francis I. He died at Cloux at the age of 67.

As I have said, his paintings are few in number, but they are sufficient to prove his transcendent art. He could model in light and shade! He was not so supreme in color. The emotions of the soul, its sweetness, the smile of inward happiness, found in him their great portrayer. You will read with interest one of Leonardi's sonnets. The translation is Samuel Waddington's:

Who would, but cannot—what he can should will.
'Tis vain to will the thing we ne'er can do:
Therefore that man we deem the wisest who
Seeks not mere futile longing to fulfil.
Our pleasure, as our pain, dependeth still
On knowledge of will's power; this doth imbue