

and even the cartoons have perished, though a copy of a portion of Michelangelo's is in the collection of the Earl of Leicester at Holkham Hall. But Raphael's "Battle of Constantine," in the Vatican, is a fine example of the application of Leonardo's principle of orderly confusion and rhythmically organised chaos.

The paintings with which Vasari subsequently decorated the Sala Grande are a poor substitute for the lost masterpieces of Leonardo and Michelangelo. Florentine History is here treated in Roman disguise, which detracts considerably from the documentary value of these representations. Vasari speaks of his vast labour and the "many weary vigils and nights of wakefulness" he supported in the execution of these paintings: "At a word, I may with truth affirm, that in this work I was called on to depict almost everything that could present itself to the mind and thought of man, an almost infinite variety of persons, faces, vestments and ornaments, with arms of all kinds, morions, helmets and cuirasses, horses with their caparisons and defences, artillery of all sorts, and every other implement demanded for battles on land, to which must be added ships, and whatever belongs to those on the sea, or to the navigation of the ocean, with tempests and storms, rains, snows, and other matters, of which I cannot record even the names." Of this vast labour there is sufficient evidence—but the pictures have neither the organisation of great art, nor the historic interest of accurate representation.

Far more interesting as reliable documents, and stimulating for their sense of controlled movement of masses and individuals are Vermeyen's cartoons for the famous series of tapestries at the Prado, in Madrid, depicting the Conquest of Tunis by Charles V. In these naïve battle panoramas the learned precepts of Leonardo are set at naught. The battle is set out like a chess-board, the artist's aim being

to state in the clearest possible fashion the strategic disposition of the land and sea forces and the tactical movements of small bodies of troops. The costumes, arms and accoutrements are absolutely correct. It is obvious that these designs are the work of a man who had witnessed what his brush depicted; and it is actually known that Vermeyen served as engineer with Charles V.'s forces.

The great Venetian painters whom the rulers of the Republic entrusted with the task of painting their wars on land and sea for the decoration of the Sala del Maggior Consiglio in the Doge's Palace—Leonardo and Francesco Bassano, Paolo Veronese, Jacopo and Domenico Tintoretto, and above all Titian, mark a further step towards the visualizing of a battle scene as a homogeneous reality. With them the landscape assumes an increased importance. In Vasari and Vermeyen it still has the function it was given on the reliefs of Trajan's column. It serves to explain the evolutions of the troops. But in Titan's unfortunately destroyed "Battle of Cadore," which is known to us only through an early engraving, and in all subsequent Venetian battle pictures, the landscape is treated with the same degree of attention as the figures—an important step in the direction of the romantic battle pictures of Salvator Rosa and other seventeenth century painters, both in Italy and in the North, for whom the fight became a mere incident in a dramatic landscape, and was used to emphasize the tragic and stormy mood of nature. But these little "cabinet pictures" of Rosa, Wouvermans and Borgognone, though dealing with cavalry skirmishes and similar warlike subjects, cannot in any sense be regarded as war "memorials," and are therefore outside the scope of this brief review.

As the landscape became more realistic and atmospheric, the exigencies of truthful representation made it impossible for the