

a very high order that see the greatness of men who enjoy little worldly rank and consideration. Rembrandt had little sensitiveness, it seems, as regards the delicate beauty of young women; but he understood—and this is rarer—the venerableness of some old ones. He drew a great many Biblical subjects. It is possible that he may have availed himself of the Bible as a convenient repertory of material, full of fine artistic suggestion, and having the advantage of being universally known. He cared very little for beauty and grace, despised prettiness, calmly tolerated all manner of hideousness, and admired nothing as much as a certain stern and manly grandeur resulting from the combination of habits of reflection with much experience of the world."

"Rembrandt's influence upon the art of his time," says Mrs. Clement, "was very great almost from the beginning of his career. About 1634 he introduced his manner of portrait-painting, with dark backgrounds and deep shadows on the face, with a bright light on the cheek and nose passing down to the shoulder, and immediately other artists adopted this manner.

"Rembrandt's pictures are so numerous and so varied in their subjects that no adequate list or account of them can be given here. And his numerous engravings are as interesting as his pictures, so that a volume would scarcely suffice to do him justice. His management of light was his most striking characteristic. He generally threw a strong, vivid light upon the central or important object, whither it was a single figure or a group, and the rest of the picture was in shadow. This is true of all his works, almost without exception—portraits, pictures both large and small, and etchings."

Hans Holbein the Younger was probably born at Augsburg, but was brought up at Basle. In 1526, at the instance of Erasmus, he went to England with a letter to Sir Thomas More. Sir Thomas received him with the utmost cordiality, employed him to execute many extensive works, among others portraits of himself and his family. He introduced him to Henry VIII., who took him into his service; refusing Sir Thomas's offer of one of his works, telling him, that, "now he had got the painter, Sir Thomas might keep the pictures."

Holbein excels as a painter of portraits, and executed many large historical works, both in England and in his native land.

His most celebrated religious picture is the so-called "Madonna of the Meier Family." The Virgin stands in an alcove, and holds in her arms the infant Saviour. The woman with her head wrapped in linen is supposed to represent the burgomaster's deceased wife. By her side kneel Dorothea Kannegiesser and