

l. 261. — **Four great walls.** See Revelation, xxi, 16, 17.

New Jerusalem. See Revelation, xxi, 2.

l. 263. — **For Leonard, Rafael, Agnolo and me.** "The four greatest draughtsmen of this epoch were Leonardo da Vinci, Michelangelo, Raffaello, and Andrea del Sarto. They are not to be reckoned as equals; for Leonardo and Michelangelo outstrip the other two almost as much as these surpass all lesser craftsmen. Each of the four men expressed his own peculiar vision of the world with pen, or chalk, or metal point, finding the unique inevitable line, the exact touch and quality of stroke, which should present at once a lively transcript from real Nature, and a revelation of the artist's particular way of feeling nature. In Leonardo it is a line of subtlety and infinite suggestiveness; in Michelangelo it compels attention and forcibly defines the essence of the object; in Rafael it carries melody, the charm of an unerring rhythm; in Andrea it seems to call for tone, colour, atmosphere, and makes their presence felt. Raffaello was often faulty: even in the wonderful pen-drawing of two nudes he sent Albrecht Dürer as a sample of his skill, we blame the knees and ankles of his models. (Cf. ll. 111-115, 194.) Leonardo was sometimes wilful, whimsical, seduced by dreamland, like a god-born amateur. Andrea allowed his facility to lead him into languor, and lacked passion. Michelangelo's work shows none of these shortcomings; it is always technically faultless, instinct with passion, super-eminent in force. . . . Michelangelo's style of design is that of a sculptor, Andrea's of a colourist, Leonardo's of a curious student, Raffaello's of a musician and improvisatore." — J. A. Symonds, *Life of Michelangelo*.