

STUDIES IN ART.*

II.



REMBRANDT'S PORTRAIT OF HIMSELF.

ONE of the greatest of modern painters was Rembrandt. His colouring was wonderfully harmonious. In *chiaro-scuro* he has never been surpassed, and he was a perfect master of technical processes. His reputation as an etcher and engraver has far exceeded his reputation as a painter.

"Rembrandt," says Hamerton, "was a robust genius, with keen powers of observation, but little delicacy or tenderness of sentiment; he lacked the feminine element, which is said to be necessary to poets. He understood certain classes of men quite thoroughly, and drew them with the utmost perspicacity—men with whom his robust nature had sympathy. He had an extraordinary apprehension of natural dignity and majesty, proving thereby the true grandeur of his own mind; for it is only minds of

* *A History of Art for Beginners and Students: Sculpture, Painting, Architecture.* By CLARA ERSKINE CLEMENT. 8vo, pp. 850. New York: Frederick A. Stokes. Toronto: William Briggs.