

one stranger who would not say when he saw him: 'That is the King.' There is in all his movements a gravity and a grandeur which, to my thinking, no prince can hope to emulate. . . . He loves distinction in apparel. His clothes are braided and slashed and sprinkled with precious stones. He speaks passing well on the chase and on all bodily exercise; of painting also, and of letters, and of languages, dead or living." He was genuinely a lover of the arts, and dearly loved to show his knowledge and his patronage, for which see J. A. Symonds, *Life of Cellini*.

l. 150.—**Fontainebleau**. The town is thirty-seven miles to the south-east of Paris. Its chateau is one of the finest in France. When Francis I. began his reign it was a mere hunting-lodge in the forest. Of all the king's splendid buildings this lay nearest to his heart. The gardens were cut out of the forest, and Italian workmen were summoned to aid the king's magnificent plans.

l. 152.—**the glory, Rafael's daily wear**. "Over Raphael's niche in the Temple of Fame might be written 'I have said ye are gods,' for the children of men in his ideal world are divinized. The god-like spirit in man is all in all. Happy indeed was the art that by its limitations and selections could thus early express the good news of the Renaissance."—J. A. Symonds.

l. 153.—**humane**. Characterized by such behaviour as becomes a man; but the word is applied to the study of the literature which tends to refine, *litteræ humaniores*, which were especially cultivated in the Renaissance court of Francis I.

l. 170.—**grange**. Originally a depository for grain, (Lat. *granum*, grain), then a country house with farm buildings attached. Here a barn or granary.

Page 122. l. 187.—**a palace wall**. Raphael decorated in fresco the papal state-apartments (*Stanze*) of the Vatican, by order of Popes Julius II. and Leo X.