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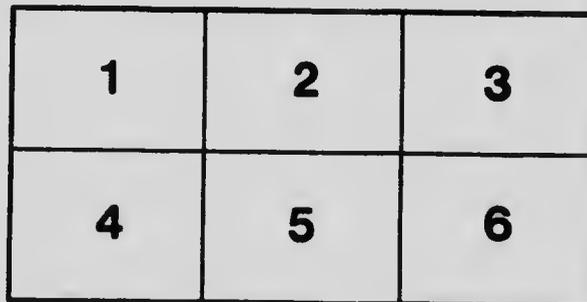
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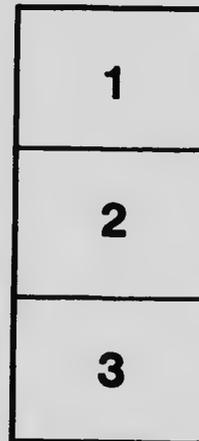
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Presenti per Madame V. Brandry  
à Mathilde en avril 1915.



THE MAN WITH THE PINKS.

JAN VAN EYCK.

(Emperor Frederick Museum, Berlin.)

WORLD'S  
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THE ANNUNCIATION.

(National Gallery, London.)

FRA FILIPPO LIPPI.

# THE WORLD'S GREAT PICTURES

## INTRODUCTION

**N**OT one of the Fine Arts so distinctively belongs to modern times as does the art of painting. Sculpture, for instance, came to perfection in classic Greece and Rome, and architecture reached its highest development in the Early and Middle Ages, whilst painting was practically nothing but a minor art before the beginning of the fifteenth century. During the early centuries of the Christian era the catacombs were ornamented with frescoes, a form of decoration followed in the churches of both the East and West. Some fragments of these frescoes which have survived show clearly that at the time of their execution painting was still closely fettered by rigid conventions and traditions. The only painters who managed to shake off these fetters before the beginning of the fifteenth century were the miniaturists, who decorated the manuscripts of their day with brightly-coloured and vividly-painted little pictures, and though their work did not actually reach its highest point of excellence until a later date, they were certainly the pioneers in pictorial Art to attempt naturalistic treatment.

### Early History of Painting.

The first painters made their appearance in Italy in the thirteenth and fourteenth centuries. They were Cimabue (Florence, 1240-1302), who was still hampered by the rigid bonds of Byzantine tradition, Duccio (Siena, about the same date), who acquired a certain amount of freedom of style, and to whom we owe the beginning of realistic treatment, and Giotto (Florence, 1266-1337), who was the close observer and faithful interpreter of truth and beauty, and the real founder of the Italian school. His work, however, still lacked light and colour—the two qualities that constitute the great fascination of Italian art of the following century. A great many other artists lived and worked at Florence and at Siena, amongst them being Andrea Orcagna, Simon Martini, the unknown painters of the earliest of the Campo Santo frescoes at Pisa, and many another painter whose name has not come down to our day. But though they were numerous, all these early painters were but the precursors of the recognised masters who did not make their appearance until the beginning of the fifteenth century. Then it was that the art of painting approached its maturity and that the first really great pictures were produced.

### Early Italian Painters.

## THE WORLD'S GREAT PICTURES

A great advance in painting was made in Flanders at the beginning of the fifteenth century, either, as some think, by the invention of oil-painting, or—as is more generally acknowledged to-day, on the strength

This new art reflected both an outer world of nature, life and work, seen in its most picturesque aspects, and an inner world of thought and vision, and by its glowing and exquisite colour idealised and beautified both pageant and vision. From this time, painting, as the supreme expression of human imagination, rose to the first place in the world of art, a position it has ever since maintained.

We have already seen that pictures of considerable merit were produced in Italy as early as the thirteenth and fourteenth centuries, and that in that country the full development of art was preceded by gradual growth and expansion of which proofs still exist, so that we can follow its progress step by step. But it was quite different in the Netherlands. There the era of painting was inaugurated

**In the  
Netherlands.**

by a picture that may be called without any exaggeration the most remarkable work ever produced in the Low Countries. The men who painted it had certainly not brought their art to such perfection at the first attempt, and it is equally sure that they had not suddenly discovered it; they were evidently the pupils of someone, but of whom we are totally ignorant. All that we actually know

about them is their name, and that they were brothers. Hubert (about 1370-1426) and Jan van Eyck (about 1390-1440) came from Maaseyk, a village in the valley of the Meuse, and worked at Bruges and at Ghent. The great picture to which we have referred was painted as an altar-piece for the church of St. Bavon, in the latter city. Hubert, the elder of the two brothers, died before the work was completed, and Jan finished it, and also painted a number of other pictures, chiefly portraits



PORTRAIT OF A MAN.

(Salting Collection, London.)

PETRUS CRISTUS.

of excellent evidence—by the development and successful application of that method, which had been discovered at a much earlier date, but had been but little known or used until then.

Simultaneously with the revival of science and learning there came a revolution in painting, and, indeed, in art generally. Every painter set himself to look at nature with his own eyes, and, freeing himself from the yoke of tradition, began to paint things around him as he actually saw them.

or religious subjects. These two brothers were the founders of the Primitive Flemish school, which, originating in Flanders, rapidly exerted its influence through the whole of the Netherlands. The principal masters of this school were Petrus Cristus, who worked at Bruges; Hugo van der Goes, who lived at Ghent; Roger van der Weyden, who settled at Brussels; Dirk Bouts, who was born at Haarlem, but worked at Louvain; Albert van Ouwater and Gerhard van Haarlem, who were Dutch both by birth and art; Hans Memline, who came originally from the vicinity of Mayence, but whose life as an artist was spent at Bruges, and who, after the Van Eycks, was the greatest master of this school; Gheeraert David, who likewise worked at Bruges; and Quentin Massys, who was born at Louvain but lived and died at Antwerp. The true Primitive Flemish school came to an end with the death of Quentin Massys. This school, though pervaded by a deep feeling of mysticism, is characterised by realistic treatment and a tendency to paint things in their most obvious and material aspect. The actual realities of life and the exquisite visions of these Primitive Flemish painters were faithfully reproduced in vivid and delightful colour. To this essentially Netherlandish art the realistic painters of the sixteenth century are closely allied. Jeroni Bosch de Bois-le-Duc, Lucas van Leyden, Peter Breughel the Elder—who came to Antwerp from North Brabant—Peter Breughel the Younger, and Peter Aertsen, are among those who remained faithful to the Primitive tradition.

But whilst the fame of the Primitive school was kept alive by these later masters, quite a new trend of thought was developing. This originated in a rapidly growing infatuation for Italian art, and in a desire to imitate the Southerners in their subordination of rich colour and faithful interpretation of nature to grandiose composition, beauty of form and perfection of drawing. From the beginning of the sixteenth

**Imitators  
of Italian  
Art.**

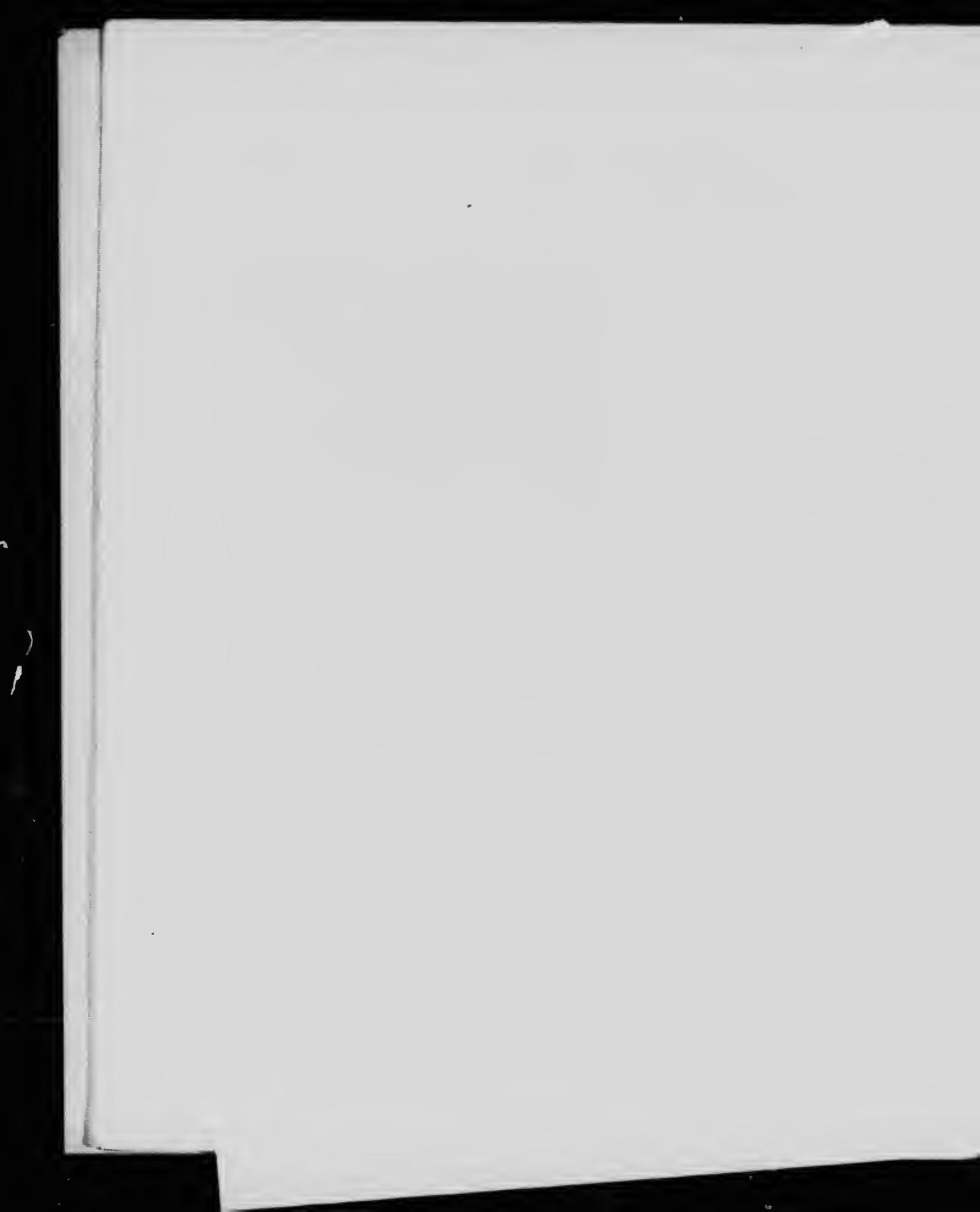
century it became the fashion in the Netherlands, and elsewhere, for painters to go to Italy to perfect their art. Jan Gossart of Mabuse, Bernard van Orley, Jan van Scorel, and Martin Heemskerck, inaugurated



HELENA FOURMENT AND HER CHILDREN. RUBENS.  
(Louvre, Paris.)

this movement; Antonis Mor, Frans Floris, Otto van Veen and hundreds of others soon followed their example. The supreme hope and desire of all these painters seemed to be to divest themselves as far as possible of their original Netherlandish characteristics, and to replace them by a veneer of foreign accomplishments.

It was a pupil of Otto van Veen—Peter Paul Rubens—who first tried to arrest this flood of Italian influence. He fought bravely against it, and with great success. His splendid genius enabled him to retain his original Flemish characteristics in spite of his profound study of Italian art. Rubens regenerated or, rather, re-created the Flemish school, and remained its unquestioned head



and most illustrious representative until the end of the eighteenth century. His fellow labourers, Jan Breughel and Frans Snyders; his disciples Antony van Dyck, Gerard Zeghers, Cornelius Schutt, and Theodore van Thulden, his fellow citizens and compatriots, most of whom never so much as visited his

men and women, landscapes, animals, flowers and inanimate objects, and rarely troubled themselves concerning things supernatural. If they did deal with Biblical or mythological subjects they merely saw them as secular events of a remote age or distant country which they simply transferred to their own times.

**Dutch  
Portrait  
Painters.**

These Dutchmen were portrait painters of the very highest order, and of their number are Frans Hals, Thomas de Keyser, Michiel Mierevelt, Bartholomeus van der Helst, Rembrandt, Jacopo Adriaan Backer, Nicolaas Maes, Covert Flinck, Ferdinand Bol, and Gerard Terburg. In some cases their portrait-painting developed into historical painting, in their great pictures of armed guilds and municipal governors, and in others quite naturally into true *genre* painting. Such is the case, at any rate, with the work of all the greatest of these painters, and it is equally true with regard to one of the greatest painters the world has ever seen, Rembrandt, who found subject-matter for his brush in everything he saw, and who created a new world, so to speak, by the power of his genius and imagination. When the Dutch were avowedly *genre* painters they saw the world from various points of view, some, such as Nicolaas Maes and Covert Flinck, in its gravest aspect; others, such as Gerard Dou, Jan Vermeer, Pieter de Hooch, Metsu, Mieris and Netscher, in its more familiar mood, with its regular, jog-trot round of burgher life; others, again, such as Jan Steen, Adriaan Brouwer, and Adriaan van Ostade, saw its burlesque side. Some of these Dutch masters painted landscape (with or without figures)—such as Jacob and Salomon van Ruisdael, Hobbema, Isaak van Ostade, Aart van der Neer, Adriaan van de Velde, Aelbert Cuyp, and Nicolaas Berchem; others, such as Jan van Goyen, Jan van de Cappelle, Willem van de Velde, and Ludolf Bakhuizen, pictured wide expanses of sea and river reaches with their sailors and waterside population; others, such as Paul Potter, Philips Wouerman and Melchior de



AN OLD WOMAN.  
(Imperial Museum, Vienna.)

REMBRANDT.

studio; Jacopo Jordaens, David Teniers, and many other artists were all dominated by his influence and adopted his conception of art.

After the beginning of the eighteenth century the Flemish school produced no other artist who could be compared with the great masters of the preceding century, and the school died with the century.

With the separation of the Netherlands into two distinct parts there came an era of prosperity for the Northern division, in which some wonderful works of art were produced. The Dutchmen painted the world of everyday life just as they saw it, with its



Hondecoeter, devoted themselves to animal painting; whilst others again, such as de Heem, Willem Klaasz Heda and Abraham van Beyeren, excelled in the painting of still life. All these artists had two points in common: they were all painters of realities, though they differed in their method of expressing what they saw, and they were all worshippers of light and colour, though their interpretation of both varied infinitely.

The fifteenth century was a time of magnificent development for art in Italy, as well as in the Netherlands. General culture had already made

**The Italian Renaissance.** enormous progress beyond the Alps, and the intellect of the age had taken an entirely new direction. The Italians had become acquainted with Greek and Roman literature, and had thus learnt to look at the universe from quite a different standpoint from that of the Middle Ages. Taste became purer and more refined, and man awoke to full consciousness of his power and worth. This knowledge of classic literature naturally resulted in a much keener interest in classic art.

This new art movement had its birth-place in Florence, which city continued for centuries to be its heart and centre. At that time Florence was far more truly the capital of Italian civilisation—we might even say of European civilisation—than either Rome or any other city. Florence, as we have already seen, was the home of the early Italian painters of the thirteenth and fourteenth centuries, and it was in Florence also, after 1400, that the great masters to whom the Italian school owes its fame and splendour, lived and worked.

There were a great many of these Florentine painters, and they were all very talented, though in different ways. At first their figures were rather stiff, and their backgrounds conventional, but very soon those qualities appeared which were in future to characterise Italian art, and, indeed, art

in general—a natural and truthful rendering of figure and action. The first painters of this Early Italian school were Masolino (1383 ?-1447 ?) and Masaccio (1401-1428 ?). They, together with Filippo Lippi, one of Masaccio's pupils, covered the walls of the church of S. Maria del Carmine at Florence with frescoes which will always be admired as a convincing proof of the lofty and noble spirit which had permeated and transformed art. Masolino's and Masaccio's contemporary, Fra Giovanni



A DRUNKEN WOMAN.

JAN STEEN.

da Fiesole (1387-1455), expressed more clearly than any other artist the mysticism with which early Italian art was so deeply imbued, even after the Renaissance had begun to make its influence felt. Filippo Lippi's panels were the first altar-pieces, and, generally speaking, the first religious pictures which breathed this mystic fervour. With Sandro Botticelli (1444 or 1445-1510) art freed itself from this naïve religious feeling and from Gothic influence, and with all the intoxicating

enthusiasm of youth gave clear expression to its profound delight in beauty of every kind. After Botticelli, the most poetical and original master of this school, there followed a succession of painters who attempted to combine truth and beauty and to blend together heaven and earth.

With these masters the fifteenth century came to an end, and Florentine art reached its highest development. Their names are Benozzo Gozzoli (1420-1498), Antonio (1429-1498), and Piero (1443-1489), Pollainolo, Filippino Lippi (1457-1504), Lorenzo di Credi (1459-1537), Domenico del Ghirlandaio (1449-1496), and Leonardo da Vinci (1452-1519).

Feeling that if the school was to continue to live and flourish it would have to be roused and transformed, Leonardo only adopted and conformed to traditions in so far as they left his own great genius liberty to express itself freely. Thus all his work is clearly stamped as his own individual creation rather than that of his school. Contemporary with Leonardo da Vinci is another great artist of even more marked personality — Michelangelo (1475-1564), who broke away still more deliberately from his predecessor's conceptions. Neither beauty nor grace had any great attraction for him; all his preference was for colossal strength and power; he studied man for himself, but he lifted and transported him above this earth and transformed him into an all-powerful being.

These two greatest of Florentine artists left their native city and went to live and work elsewhere, Leonardo at Milan and in

France, and Michelangelo at Rome, and thus Florentine art became Italian art. Some excellent artists, however, remained faithful to Florence, amongst whom were Fra Bartolommeo (1475-1517), and Andrea del Sarto, but after their death there appeared the first symptoms of a decadence which developed with ever-increasing rapidity, and finally ended in complete decay.

Meanwhile, other schools had sprung up. The whole of Northern Italy was like a fertile field which had lain fallow for centuries, and was now, by dint of enthusiastic and intelligent cultivation, producing a very rich and varied crop. In ancient Umbria, in the vicinity of Florence,

from the very beginning of the fifteenth century there were painters of extraordinary talent. Amongst their number were Gentile da Fabriano, Piero della Francesca, Melozzo da Forlì (1438-1494), Luca Signorelli (1441-1523), Perugino (1446-1524), and Pinturicchio (1454-1513), all of whom were characterised by a great religious fervour which distinguished them from the more secular Florentines. This school reached its supreme expression in Raphael (1483-1520), who was born at Urbino, passed several years at Florence, and then went to Rome, where he founded his school. Raphael united in himself all the elements of Italian art, of which he was the most perfect and typical representative. He combined the dreamy, contemplative mysticism of the earlier periods with the more real and human sentiment of his own age. His beautiful figures are full of



THE HOLY FAMILY

(Uffizi Gallery, Florence.)

MICHELANGELO.

**The  
Umbrian  
School.**

intense life, and he groups them with wonderful art.

A school of painting had sprung up at Padua, whose greatest master was Mantegna (1431-1506). It was Mantegna who, more than any other artist, assimilated and introduced into modern painting the noblest qualities of ancient and classic art. Another

**Mantegna of Padua.**

brought new life into art, and amongst his disciples was Bernardino Luini, the fresco painter, whose ability placed him high above all the rest of his fellow pupils, and whose fine and delicate conceptions were expressed in forms of exquisite loveliness. At Rome the school which had been founded by Michelangelo and Raphael produced Daniel da Volterra (1509-1560), Michelangelo's most



MADONNA IN A LANDSCAPE.  
(Imperial Museum, Vienna.)

RAPHAEL

group of painters worked at Ferrara and Bologna, some of whom, like Francia (1450-1517), Lorenzo Costa (1460-1535), and Timoteo Viti (1467-1523), achieved well-deserved renown.

At Milan Leonardo da Vinci had already

famous disciple, and Giulio Romano, Raphael's pupil. Parma gave us Correggio (1494-1534), the great painter of light. Other Italian towns also produced painters of their own, but there are so many of them that it is impossible to enumerate them here.

Venice deserves special mention because her great originality gave her a very important place in Italian art. Whilst all the other schools were practically schools of painter-draftsmen, that of Venice was pre-eminently a school of colourists. Venetian art

Elder (1480-1528), Tiziano Vecellio, called Titian (1477-1576), who is the greatest of them all, Paris Bordone (1500-1571), Porde- none (1483-1539), Moretto da Brescia (1498-1555), Giambattista Moroni, the Bassanos, Tintoretto (1519-1594), and Paolo Veronese (1528-1588), all of whom vied with each other in richness of colour and delicacy of tone. After the death of the two last-mentioned artists, who, after Titian, were the greatest of the Venetian painters, the school rapidly sank into decay, but burst into a final flash of brilliance in the eighteenth century, when it produced Tie- polo (1692-1769), the imagi- native figure painter, and Canaletto (1697-1780), the brilliant painter of the beauties of his native city.

The greatest period of Italian painting came to an end with the sixteenth century, and decadence had already set in when Bologna,



DIANA AFTER THE BATH.

(Louvre, Paris.)

F. BOUCHER.

dates from 1440 to 1490, with the three brothers Giovanni, Antonio, and Bartolommeo Vivarini da Murano. They were followed by several painters whose work, though primitive

**The Venetian School.** in style, is wonderfully touching and impressive: Carlo Crivelli, the brothers Giovanni

and Gentile Bellini, who were admirable artists, though their work was widely different in style—the former painted gentle, dreamy, beautiful Madonnas, and the latter realistic scenes from the lives of the Saints; Vittore Carpaccio, who reproduced most faithfully scenes of actual life; Cima da Conegliano, and Marco Basaiti, who worked during the latter half of the fifteenth and the early part of the sixteenth centuries. The Venetian school came to its full development in the sixteenth century. Its greatest masters, who all worked in Venice, were Giorgione (1478-1511), Jacopo Palma the

which had hitherto remained very much in the background, so far as art was concerned, made a valiant effort to struggle against it. The Bolognese

painters, who were men of remarkable ability, thought

**The Painters of Bologna.**

they could save the national art by studying and attempting to equal the greatest work of the Italian school, and that they could achieve perfection by combining all the finest and most characteristic qualities of the great masters of the sixteenth century in their own painting. Thus academic art, the art which is learnt at a school by means of fixed rules and conventional models, originated with the Bolognese painters. The founders and most famous masters of this school were the three brothers Ludovico (1555-1619), Agostino (1557-1602), and Annibale Carracci (1560-1609). They were followed, and in many ways surpassed,

by Guido (1575-1642), the best of the school, Domenichino (1581-1641), and Cuereino (1591-1666).

Another attempt at the revival and regeneration of Italian art was made by Caravaggio (1569-1609), the founder of the gloomy, naturalistic school, whose tendencies were adopted and followed at Naples by the Spaniard, Ribera (1588-1609), and by Salvatore Rosa, the painter of vigorously handled landscapes and bandits, though without its resulting in any real renaissance of art.

During the Middle Ages France held the first place in Western Europe in architecture and literature, and was famous for her illumination, but in painting she was far behind Italy, Flanders, and Germany. Little is known of the origin and early development of the French school, though many efforts have been made of late years to throw light

#### The French School.

upon the subject. It was not until the fifteenth century that France produced painters of any originality. Amongst these early artists were Jean Fouquet, Enguerrand Charanton, Nicolas Froment, Jean Perréal, and the Maître de Moulins, but none of them exhibited any very marked personality, for French art was under the influence of Flanders in the north and Italy in the south. The tendency of the men of this early school was to paint with great fidelity what they saw around them, and to attempt to express their own personal feelings and sentiments in their work.

French art was of no real importance to Europe until the seventeenth century, and even then it was still dominated by foreign influence. Three brothers, however, Antony (born in 1588), Louis (1593), and Matthew (1567) Le Nain sought and found a way of their own amidst all this foreign influence, and their homely scenes of middle-class life were conceived and painted in quite an independent style; Valentin (1591?-1634) was also original in the fact that he followed Caravaggio, the gloomy Italian realist. But all the other French painters of this period took the decadent Italians, especially the Bolognese,

as their models. The best known are Simon Vouet (1590-1649), Nicolas Poussin (1594-1665), Gaspard Dughet (1613-1675), Philippe de Champaigne (1602-1674), who was born at Brussels, Sebastien Bourdon (1616-1671), Claude Lorraine (1600-1682), Pierre Mignon (1619-1695), Charles Le Brun (1619-1690), Eustache Le Sueur (1616-1655), Jean Jouvenet (1644-1717), Nicolas de Largillière (1656-1746), and Hyacinthe Rigaud (1659-1743).

Their art was essentially academic in form, graceful in style, and mild in colour and drawing. By dint of close and constant study they all became conscientious and reasonably good artists, with a marked distaste for exaggeration, and an equally marked dislike of all originality.

#### French Academic Art.

The two best-known of all these masters are Nicolas Poussin and Claude Lorraine, the former of whom is specially famous for his finely conceived and admirably treated compositions and his idealised landscapes of classic beauty, and the latter for his glorious, golden landscapes. Charles Le Brun was the most successful exponent of the high-flown academic style; Eustache Le Sueur cleverly interpreted the monastic mind; Pierre Mignon, de Largillière, and Rigaud are remarkable as the very correct portrait painters of the most eminent representatives of the French aristocracy and the high official world.

In the eighteenth century an important change came over the French school. The classic and academic spirit by which it had hitherto been characterised developed into quite an idyllic style, which was sometimes moralising in tone and at others slightly tinged with sensuality, but which is always remarkable for its great care for beauty of form and refinement of feeling. The principal painters of this period of French art were Jean Baptiste Simeon Chardin (1699-1779), who is chiefly distinguished by the homely and realistic character of his work; Jean Baptiste Greuze (1725-1805), famous for his pictures of rather melodramatic family life and his



STEPHAN PAUMGARTNER AS ST. GEORGE. A. DÜRER.  
(The Pinakothek, Munich.)

heads of pretty children; Claude Joseph Vernet (1732-1789), renowned for his decorative and artificial landscapes; François Boncher (1703-1770), Antoine Watteau (1684-1721), Nicolas Lancret (1690-1743), Jean Baptiste Joseph Faber (1696-1736), and Jean Honoré Fragonard (1732-1806), who are all the recognised painters of the highest society of their day, a society which, though very frivolous in character, was gay, bewitching, refined, and altogether charming. Thanks to these masters French art rose to the highest level of excellence at a time when painting was in a condition of hopeless decadence all over Europe, and France, after a long period of subjection, became the ruling artistic power in modern civilisation.

When Flemish art was in its earliest stage it found its first disciples in the neighbouring German provinces. The oldest and the most important **Early German Art.** of the German painters worked at Cologne, where they produced some very wonderful pictures. The famous "Adoration of the Magi," in Cologne Cathedral, was painted by Stephen Loehener about 1426. About the same time other painters of less remarkable genius began to work in southern and western Germany, and followed each other in an unbroken succession until the end of the fifteenth century.

The sixteenth century was the golden age of German art. Strictly speaking, its representatives were draughtsmen and engravers, rather than actual painters, but their work is distinguished by such original and characteristic qualities that they rank among the greatest of European masters.

The most famous of these German artists are Albrecht Altdorfer († 1538), Albrecht Dürer (1471-1528), Hans Baldung **Dürer and Holbein.** (1475?-1545), Hans Burgkmair (1473-1531), Bartel Beham (1502-1540), Lucas Cranach (1515-1586), Hans Holbein (1497-1543), and Bartholomäus Bruyn (1493-1553?). Dürer and Holbein were by far the greatest of these. The former was a tireless worker, a keen and profound observer,

and an admirable draughtsman and engraver whose work is noble, dramatic, and yet very sensitive in character. The latter, who was much more of a painter than Dürer, and was, indeed, one of the greatest portrait painters who ever lived, had a fine, strong imagination, and was a close observer of Nature.

During the whole of the seventeenth century there was only one German painter of any real importance, Adam Elsheimer (1578-1620), who was a true painter of light and colour, and whose delightful little pictures were executed with great dash and charm. In the eighteenth century the German school produced no artist worthy of mention among the great masters.

The history of the Spanish school reveals but a few great artists, but this short list includes names which rank with those of the greatest masters of any age or country. Until

**The Spanish School.** the fifteenth century Spain was in the possession of the Moors, or was perpetually fighting against them to recover her conquered territory, so that it was not until after the Spaniards had regained their independence that they had any opportunity to devote themselves to peaceful occupations. As long as Spain was in the heyday of her prosperity she was a dependant upon foreign art, but when, in the seventeenth century, her power had waned and she had fallen from her high estate, national art developed gloriously in every direction, in the realm of literature as well as in that of painting and of sculpture. The principal painters who belonged to this glorious period are Francisco de Herrera the Elder (1576-1656), Francisco Zurbaran (1598-1662), and Alonzo Cano (1601-1667). All their work is intensely Spanish in character, and is marked by grave and almost mournful piety, by a love of truth which is often exaggerated into an over-emphasis of homely details, and by a fine sense of rich, sombre colour.

After these comes the greatest of Spanish masters, Diego Velasquez (1599-1660), one of the most wonderful colourists art has ever



LUCAS PAUMGARTNER AS ST. EUSTACE.

A. DÜRER.

(The Pinakothek, Munich.)

produced. His work is distinguished by its refined and sober feeling, and its respect for truth and reality; while in portraiture it is the wonderful expression of the individuality of the sitters which marks it above all others. Velasquez was a believer in naturalism, like all his fellow countrymen, but he had

**Velasquez and Murillo.**

is pre-eminently the mystic artist of the Spanish school. Murillo is far above his fellow countryman, Joseph Ribera (1588-1656), who lived for some time in Italy, and there adopted the methods and ideas of the gloomy Italian school of that day, which tendencies were further exaggerated by the melancholy and fierceness inherent in the



MISS LINLEY AND HER BROTHER.

T. GAINSBOROUGH, R.A.

(Lord Sackville's Collection.)

none of their exaggerated colour and drawing. Next in importance to Velasquez comes Bartholomé Estéban Murillo (1618-1682), who devoted himself fearlessly to the painting of rough peasant life, and to the interpretation of the deep, fierce piety of his nation. Murillo is seen at his best in his religious pictures, which are full of delicate tender charm, the outcome of his own childlike faith. His colour and his imagination are equally fine, and he

Spanish character. Ribera's passionate regard for truth became exaggerated at times into positive harshness, and his great dramatic power into barbarous violence.

These three great masters of the Spanish school had, naturally, a great number of pupils and disciples, not one of whom is worthy of mention in a list of famous names. During the eighteenth century, curiously enough, the principal painters who worked in

Spain were foreigners, and not native-born Spaniards. The only name worth remembering after the close of the seventeenth century is that of Francisco José de Goya y Lucientes (1746-1828), who was one of the most extraordinary and fantastic painters who ever lived. Goya regarded the world simply as a great pageant quivering with life and interest. His portraits, which glow with light and colour, treat their originals in such a relentless fashion that one can hardly tell whether the artist was joking or in earnest. Goya painted with a marvellous freedom which sometimes degenerated into licence, but in spite of this he was the one great and original master in a period of servile imitation and general decadence.

Though England had early held a foremost place in science and literature, her art was for some centuries far behind that of other European countries. It was not until the eighteenth century, after she had developed in every other direction and had

**The British Painters.**

become a dominant power, both materially and intellectually, that England achieved any originality or importance in art. Then she produced a number of artists of note: William Hogarth (1697-1764), a painter and draughtsman of fantastic imagination and severely moral tone; Richard Wilson (1714-1782), the earliest of the landscape painters, who brought the art of landscape painting from Italy to his own country, where it took root and flourished exceedingly; Sir Joshua Reynolds (1723-1792), whose work is tinged with classic feeling, but who was the greatest of that splendid series of British portrait painters, and whose originality and remarkable technique had been acquired by a close study of the great masters of the past; and Thomas Gainsborough (1727-1788), Sir Joshua Reynolds's rival, and, next to him, the most famous of these portrait painters, who is distinguished by his refinement of style, his

striking grasp of thought and feeling, and his brilliant colour, and who was also a fine landscape painter. These eighteenth-century masters were the founders of the British school, which has ever since continued to produce an unbroken succession of artists endowed with remarkable and varied talents. To the eighteenth century belong also George Romney (1734-1802), Sir Henry Raeburn (1756-1832), John Hoppner (1758-1810), Sir Thomas Lawrence (1769-1830), all of whom were fine portrait painters, and some, in addition, excellent historical painters; Benjamin West (1738-1820), an historical painter who was born in America; John Crome (1768-1821), the founder of the Norwich school of landscape painting; James Ward (1769-1859), a landscape and animal painter; Joseph Mallord William Turner (1775-1851), the great imaginative landscape painter, whose work is full of a poetical and almost lyrical quality, who boasted that he excelled Claude Lorraine, and who, in fact, really did so; and John Constable (1776-1837), the powerful painter of real English landscape; all of whom were splendid pioneers of the British art of the following century.

We intend to reproduce in this work the greatest pictures of all these famous painters. Our choice has had to be influenced to a certain extent by the necessity of clearly tracing the general history of art, and showing the evolution and development of painting at different periods and in different countries by the most characteristic productions, even if these productions are sometimes inferior to other and better-known works. At all events, this long sequence of pictures allows us to see all that is most remarkable in the art of five centuries, and shows us an unbroken succession of the greatest paintings that have ever been produced, paintings which have been for centuries a perpetual feast of light and colour, and a source of fine and noble feeling to all the nations of Western Europe.

**Scope of this Work.**



The Virgin.  
THE ADORATION OF THE LAMB.



God the Father.  
(Church of St. Bavon, Ghent.)



St. John the Baptist.  
HUBERT AND JAN VAN EYCK.

## PAINTERS OF THE NETHERLANDS

### I.—THE FLEMISH AND DUTCH PRIMITIVES

**V**ERY little is known of the origin and early development of the Dutch school, so that the extraordinary beauty of its earliest productions is both mysterious and incomprehensible. The painters of these first great pictures were two brothers, Hubert and Jan van Eyck, who were born, in all probability, at Maaseyck, in Belgian Limburg, respectively in 1370 and 1390. In the early part of the fifteenth century these two came to Flanders, where art, under the patronage of the Dukes of Burgundy, was then in a most flourishing condition, and they both died at Bruges, the elder in 1426, and the younger in 1440. Their most important picture, and the only one in which it is certain that Hubert collaborated,

is "The Adoration of the Lamb." (See illustrations on this and the following pages.)

The subject of this masterpiece of early Dutch art is taken from the Book of Revelation (Chap. VII.), in which St. John writes: "After this I beheld, and, lo, a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands; and cried with a loud voice, saying, Salvation to our God Which sitteth upon the throne, and unto the Lamb." This chapter in the Roman Catholic liturgy forms part of the lesson for All Saints' Day. An old ecclesiastical legend of the origin of that festival relates that a

doorkeeper of St. Peter's Basilica at Rome fell asleep in the church one night and dreamed that he saw the King of kings sitting upon a throne with all the heavenly host around Him. To His right was seated the Virgin, with a sparkling crown upon her head, and to His left St. John the Baptist, clothed in his garment of camel's hair. A countless multitude of virgins and old men wearing priestly vestments were moving towards the

**"The Adoration of the Lamb."**

of the Lamb of God Who came down to earth to redeem us from original sin. The picture is a glorious hymn in honour of the great victory won by Good over Evil, by Heaven over Hell.

This original composition takes the form of an altar-piece with two wings, and contains twelve pictures arranged in two rows, one above the other, seven being in the top row and five in the one below. In the upper half is God the Father Almighty (*see p. 14*),



THE ADORATION OF THE LAMB.

(Emperor Frederick Museum, Berlin.)

HUBERT AND JAN VAN EYCK.

throne, and behind them came a great host of all sorts of people. Then St. Peter came and commanded the doorkeeper to tell the Pope that he must institute a festival in honour of all the saints. The prayers and hymns of the Roman Catholic liturgy for All Saints' Day enumerate the various groups of the great army of saints who came to adore the Lamb—angels, patriarchs, prophets and apostles, the Fathers of the Church, the triumphant army of martyrs, confessors, and virgins.

Hubert and Jan van Eyck painted this vision, and represented it as the crowning glory of the Redemption, the sublime mission

the most merciful, tender and bountiful of benefactors, to Whom the whole world is subject, and Who rules both heaven and earth with great and abiding love. To His right is seated the Virgin (*see p. 14*), who, as the inscription round her head in the painting sets forth, is the human being nearest to God, and who is our great mediatrix with Him. To the left of God the Father is St. John the Baptist (*see p. 14*).

In the upper half of the left wing are angels singing their eternal song of praise (*see p. 16*), and near to them on the left and right are Adam and Eve, our first parents, by whom sin came into the world. Above

Adam and Eve are the Sacrifices of Cain and Abel, and the murder of Abel by Cain.

The lower row contains five pictures. In the centre one the Lamb of God is standing upon an altar and blotting out the sins of the world (*see p. 15*). Angels are kneeling round the altar in front of which is the fountain of

in the landscape are the Blessed on the left, and the holy women on the right. In one of the pictures to the left of the centre panel the Knights of Christ are represented, and in the other the Just Judges. In the first panel to the right of the centre group the Holy Hermits are pictured, and in the second the Holy Pilgrims, all of whom are marching to adore the Lamb.

The reverse side of the wings are divided into three rows of panels arranged one above the other. In the lowest row are four figures, St. John the Baptist and St. John the Evangelist, both painted in tempera, and the donors Judocus Vijd and his wife Isabella Borluut. The centre row, which consists of four panels, represents "The Annunciation." The top row has small semi-circular panels which contain the prophet Zechariah (who foretold the Mystery of the Incarnation), the prophet Micah, and the Cumæan and Erythrean Sybils, who all prophesied the same great mystery. The painter has added to these pictures the prophecies concerning



ADORATION OF THE LAMB:  
SIX PANELS.



HUBERT AND JAN VAN EYCK.

(*Emperor Frederick Museum, Berlin.*)

living waters, pure as crystal, which springs from the throne of God, and to which the Lamb will bring the whole world. To the left of the fountain the prophets are kneeling, and behind them is an array of doctors and philosophers; to the right the apostles and popes are kneeling in adoration; higher up

words of the various prophecies concerning the coming of Christ.

This altar-piece, "The Adoration of the Lamb," was commissioned from the Van Eycks about 1420. In that year Judocus Vijd, the son of a Flemish "receiver," and the over-lord of several communes, bought a

chapel in the church of St. Bavon, then dedicated to St. John, and made a tomb in it for himself and his wife, Isabella Borhuit, a descendant of the greatest family in Ghent. He decorated the chapel magnificently, and put the picture in question on the altar. The frame bears the following inscription, which is a most important witness to the date and authors of the work:—

(PICTOR) HUBERTUS E EYCK, MAJOR QUO NEMO  
REPERTUS  
INCEPIT PONDUSQUE JOHANNES ARTE SECUNDUS  
(FRATER PERFECIT) JUDOCI VIJD PRECE FRETUS  
VERBUM SEXTA MAL VOS COLLOCAT TUERI.

This may be translated: "The painter Hubert van Eyck, a greater artist than any of his predecessors, began this picture, which his brother Jan, only second to him in art, finished at the request of Judocus Vijd."

From this inscription we also probably learn that the work was placed in position on May 6th (1432).

We have no idea which part of this joint work was painted by which brother, and there is nothing in the picture to indicate that two different hands have worked at it. We

have no definite knowledge of any other painting by Hubert van Eyck, but we know several of Jan's pictures, all of which are painted in the same style as the altar-piece in Ghent. If it were not for the inscription nobody would ever doubt that the entire work was done by Jan van Eyck, and even that inscription does not exclude the theory that Jan van Eyck was entirely responsible for the picture, and that his elder brother only made the preliminary sketches.

As we have already said, this "Adoration of the Lamb" was placed on the altar of the Vijd chapel in 1432. During the stormy times of the sixteenth century the picture was moved to the Spanish Citadel in Ghent on August 15th, 1566, from thence it was transferred to the Town Hall, and when the town was at peace again it was, in September, 1584, moved back to its original position. When the Emperor Joseph II. visited the

chapel in 1785 he decided that the nude figures of Adam and Eve were out of place in a church, so they were taken down from the altar and packed away in the church loft. In 1794 the fixed panels were taken to Paris, but the movable wings remained in the church. In 1815 the part that had been taken to Paris was brought back to Ghent, and on May 10th, 1816, was replaced on the altar. But shortly afterwards the wings containing six panels—angels playing on musical instruments, angels singing, the Just Judges, the Knights of Christ, the Pilgrims and the Hermits—were sold to Nieuwenhuys for two thousand francs. Nieuwenhuys sold them to Solly, an Englishman, for a hundred thousand francs, and he disposed of them to the King of Prussia for four hundred thousand thalers. They finally found their way to the Emperor Frederick Museum, where they are to-day.

Meanwhile the wings containing "Adam and Eve" remained in the loft of St. Bavon, but in 1861 the churchwardens gave them up to the Belgian Government, who presented them to the Brussels Museum, and who, in addition to spending a considerable sum of money upon the building, gave the church in place of them some altar wings which had been painted for Philip II. by Michel Coxcie in 1559. These belonged to an altar-piece, a part of which, "God the Father and the Adoration of the Lamb," is in the Emperor Frederick Museum at Berlin, and the other part, "St. Mary and St. John the Baptist," in the Pinakothek at Munich.

The following pictures bearing the name of Van Eyck are the sole work of Jan van Eyck, and are mostly religious subjects, in which are included the portraits of the donors, or simple portraits. In these later works the painter's effort at reality of effect is much more noticeable than in the great altar picture of St. Bavon, whilst the brilliance of the colour, the intensely vivid presentation of the subject, the jewel-like treatment of the accessories, and the exquisite perfection

**Adventures  
of the  
Ghent  
Picture.**



THE "VAN DER PAELE MADONNA."

(Bruges Museum.)

JAN VAN EYCK

of the art are beyond all praise. The most important of his religious pictures in which there is a portrait of the donor is the "Van der Paele Madonna" (see p. 18).

The Blessed Virgin, with the infant Christ

his crozier in one hand and a little wheel with five candles, his special emblem, in the other. On the right is kneeling the donor, George van der Paele, a canon of St. Donatus, who wears a surplice and is holding a "Book



THE "ROLIN MADONNA."

(Louvre, Paris.)

JAN VAN EYCK.

upon her knees, is sitting on a throne which is placed at the end of the choir of a Romanesque church. The Mother is holding some flowers, and the Child has a parrot. On the left is St. Donatus, the patron saint of the cathedral of Bruges, who is holding

of Hours" and his spectacles. Behind the donor is St. George, armed *cap-à-pie*, who is lifting his casque with one hand and is commending his *protégé* to the Madonna with the other. Underneath the picture this inscription is written on the frame: "*Hoc opus fecit fieri magister Georgius de*

*Pala, hujus ecclesiae canonicus per Iohannem de Eyck pictorem Et fundavit hic duas capellanas de gremio chori domini M CCCC XXX III°. Completum anno 1436°.* (George van der Paele, canon of this church, had this picture painted by the artist Jan van Eyck;



THE WIFE OF THE PAINTER.

(Bruges Museum.)

JAN VAN EYCK.

he founded two chaplains' stalls in the choir in 1434. The work was finished in 1436.) There is an old and excellent copy of this picture in the Antwerp Museum, which came from the Church of Watervliet near Eecloo.

A similar, though smaller, painting by Van Eyck is the "Rolin Madonna" (see p. 19), which is chiefly remarkable for the startling force of its portrait of the donor and for the almost miniature-like delicacy of the landscape in the background. The

Chancellor Rolin is kneeling at a *prie-Dieu* with an open book before him, his hands are joined in an attitude of prayer, and he is gazing at the Virgin, who is seated on the right of the picture. The infant Christ is

**The "Rolin Madonna."**

sitting on his mother's knees, in one hand he holds the terrestrial globe, and with the other he is blessing the donor. An angel is hovering over the Virgin, and holding a beautiful crown above her head. The figures are seated in a wide hall with three arches at one end, through which is seen a town intersected by a river, and a range of hills in the far distance. This picture was commissioned from Jan van Eyck by Nicolas Rolin, who was born at Autun in 1376, was nominated Chancellor of Burgundy by Duke Philip the Good in 1422, and died on January 28th, at Autun, where he was buried. Rolin presented this picture to the church at Autun. It was probably painted somewhere about 1426, as the Chancellor was about fifty when Van Eyck represented him kneeling in adoration before the Madonna, so that it must be one of Van Eyck's earliest works.

One of Jan van Eyck's best signed portraits represents Jan Arnolfini and his wife (see p. 21), and is a souvenir of their wedding.

This picture is chiefly remarkable for the minute care with which every line of the two faces and every detail of the costumes and surroundings are painted. This delicate care is quite in keeping with the tone of gravity which pervades the work, and gives to this scene of simple burgher life an air of dignity and solemnity.

Jan Arnolfini and his wife are standing in their nuptial chamber; the husband is holding his wife's right hand in his left, and in the foreground there is a little dog, the

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JAN ARNOLFINI AND HIS WIFE.

(National Gallery, London.)

JAN VAN EYCK.



symbol of fidelity. A chandelier of several branches, only one of which is lighted, is suspended from the ceiling. In the background there is a bed, and on the wall above

it hangs a mirror, the frame of "Jan Arnolfini," which contains ten little medallions painted with scenes from our Lord's Passion. Above the mirror is written, "*Johannes de Eyck fuit hic 1434*" (Jan van Eyck was here in 1434), which suggests that the painter had actually been in this room, probably as a witness to the marriage, and that he painted this double portrait in 1434. Jan Arnolfini was a merchant of Lucca, who lived at Bruges, where he married Jeanne de Chenoy. Van Mander relates that Mary of Hungary, the sister of the Emperor Charles V., discovered this picture in the possession of a barber-surgeon at Bruges, and gave the man a situation that brought him in a hundred florins a year. The painting still belonged to Mary of Hungary in 1556, and then it disappeared. In 1815 it was re-discovered at Brussels, in

a house where he was taken when wounded at Waterloo, by Major-General Hay, who bought it and disposed of it to the British Government in 1842.

The best woman's portrait by Jan van Eyck is that of his own wife (*see* p. 20). He painted it with so much care, one might almost say with so much love, that his art has ennobled and refined a rather commonplace face. Van Eyck has represented his wife as wearing an over-dress of red cloth bordered with fur and belted in with green silk, and a white linen cap edged with pleated frills of the same material. Her hands are clasped on her lap. The picture still has its original frame, which bears this inscription: "*Conjux meus Johannes me complevit anno 1439, 17 Junii*" (My husband Jan finished painting me on June 17th, 1439), and a little lower down: "*Ætas mea triginta trium annorum. Als ikh kan.*" (I was thirty-three years old. As I am able.) These three last words were Jan van Eyck's motto.

This picture originally be-



THE DESCENT FROM THE CROSS.

(The Escorial, Madrid.)

ROGIER VAN DER WEYDEN.

longed to the "Guild," or Corporation, of Painters and Saddlers, and hung in their chapel, which was dedicated to St. Luke and St. Eloy, in the Rue du Sable at Bruges. Monsieur Pierre van Lede found it in the Fish Market in 1809, bought it, and gave it to the Bruges Museum.

One of Jan van Eyck's most remarkable portraits is that of an unknown man, "The Man with the Pinks," which belongs to the Emperor Frederick Museum at Berlin. The man is slightly turned to the left, and is looking at the spectator. He wears a gown edged with fur, and a fur cap. The cross of the Confraternity of St. Anthony hangs from a silver chain around his neck, and he holds three pinks in his right hand, two of them being red, and the other white. (See coloured Frontispiece.)

The contemporary painter whose work resembles that of Jan van Eyck more closely than that of any other

of the early Dutch painters, is Roger van der Weyden, or Roger of the Fields, who was born at Tournay somewhere about 1400. In 1436

**Roger van der Weyden.**

he was the official painter of the city of Brussels, and he worked there in that capacity until his death in 1464. Van der Weyden's pictures have more narrative and dramatic force in them than those of Van Eyck. He painted chiefly subjects from Holy Scripture, and scenes of everyday life. His most famous work is "The Descent from the Cross" (see p. 23), which is in the Escorial, Madrid, and which is noteworthy for the feeling of intense fervour expressed in every figure in the composition.

In the middle of the picture stands a cross, the top and arms of which are cut off by the edges of the panel. One of Christ's friends, Simon of Cyrene, is standing on a ladder reared up



THE SEVEN SACRAMENTS.

(Antwerp Museum.)

ROGER VAN DER WEYDEN.

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THE VIRGIN AND CHILD.

ROGER VAN DER WEYDEN.

(Imperial Museum, Vienna.)

THE  
MEMOIRS OF THE SOCIETY OF SCIENTISTS  
PUBLISHED BY THE SOCIETY OF SCIENTISTS  
1850



PLATE I  
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FIG. 93  
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FIG. 96  
FIG. 97  
FIG. 98  
FIG. 99  
FIG. 100



FIG. 10. 11

THE VIRGIN AND CHILD

against the back of the cross, and is holding the body of the Saviour by one arm. Joseph of Arimathea is standing at the foot of the

**"The Descent from the Cross."**

cross and supporting the body beneath the arms. Nicodemus is lifting the body by the legs. On the left the Virgin is swooning, and is held up by St. John and Mary Salome. Behind the latter an old woman stands weeping. To the right is Mary Magdalene, and an old man is holding a box of precious ointment.

This picture was painted for the church of Nôtre Dame *extra muros*, at Louvain, about 1435. Several very old copies of it exist, one of which was painted by Michel Coxcie at the wish of Philip II., who sent the painter to Louvain for that purpose. St. Peter's Church at Louvain possesses another copy dated 1443; a third belongs to the Madrid Museum, and a fourth, dated 1488, is in the Emperor Frederick Museum at Berlin.

Another important picture of Roger van der Weyden's is "The Seven Sacraments" (see p. 24), which represents several scenes from the daily round of the devotional life.

The centre panel shows the nave and choir of a Gothic church at the high altar of which mass is being celebrated. In the foreground the heart-breaking drama of the Passion is represented. The dead Christ is hanging on the cross. On the left St. John is supporting the swooning Virgin, whose hand is held by Mary Salome. Mary Magdalene, and Mary, the wife of Alphæus, are kneeling on

the right. This part of the picture commemorates the sacrament of the Eucharist.

The left wing of the altar-piece represents the sacraments of Baptism, Confirmation, and Penance, the right wing those of Holy Orders, Marriage, and Extreme Unction; the aisles of the church form the setting of these subjects in both the wings. An

angel hovers with outspread wings over each of these symbolic sacramental groups.

The arms of the diocese of Tournay, and those of Jean Cheviot, Bishop of Tournay, are painted in three places on the frame, Van der Weyden having lived in that town from 1437 to 1460. "The Seven Sacraments" was painted for the bishop mentioned above during that time. Baron van Erthon bought the picture at Dijon in 1826 from the heirs of M. Pirard, President of the Burgundian Parliament, and presented it, together with all his collection of pictures, to the Antwerp Museum.

Flanders and Brabant, both Belgian provinces, were the principal centres

of early Dutch art, but many, we might almost say the majority, of their best artists had come from other Nether-

land provinces. The Van **Dirk Bouts**, Eycks, for instance, came from Limburg, Van der Weyden from Tournay, and other painters came from Lolland. The most famous of these last was Dirk Bouts, who was born at Haarlem about 1415, and settled at Louvain before 1448, where he lived and worked until his death in 1475. As an artist he does not rank with either Jan



THE UNJUST JUDGMENT OF THE EMPEROR OTHO. DIRK BOUTS.

(Brussels Museum.)

van Eyck or Van der Weyden, but he is far superior to any of the painters of the Dutch school who worked at this time at Haarlem and Amsterdam. His colour is rich and his light effects are beautiful. He gave a faithful representation of simple feelings



THE LAST SUPPER. (Church of St. Peter, Louvain.) DIRK BOUTS.

and actions, though his drawing was rather stiff and clumsy, in spite of a tendency to exaggerate the height and elegance of his figures.

Two of his most important works are "The Unjust Judgment of the Emperor Otho" (see p. 25) and "Reparation for Injustice." The story illustrated in these works relates

#### The Emperor Otho.

that during the absence of the Emperor Otho III., his wife fell in love with a married gentleman of the court who was faithful to his wife. The Empress tried in vain to attract him, and then, wishing to revenge herself for the check given to her guilty advances, accused the virtuous nobleman of having attempted to seduce her.

The Emperor believed her and beheaded the accused man. His widow appealed to the Emperor and offered to undergo the ordeal by fire to prove her husband's innocence. Her request having been granted, she held a bar of red-hot iron in her hand for an hour without receiving a single burn. The Emperor was convinced that he had given an unjust judgment, and gave the widow the reparation she asked for, which was that the slanderer should be burnt alive.

The municipality of Louvain commissioned Dirk Bouts in 1468 to paint this legend in two great panels for the adornment of the Council Hall.

The pictures remained there until 1827, when William I.

Dirk Bouts  
at Louvain.

bought them and presented them to his son, the Prince of Orange, who removed them to his palace at Brussels. There they remained until 1839, when William II. sent them to enrich his picture gallery at The Hague. When this collection was sold in 1850, Dirk Bouts's two panels were bought by the Queen-mother. Later on she parted with them to M. Nieuwenhuys, the picture dealer, who sold them to the Brussels Museum for 30,000 francs.

The first of these two panels, which is reproduced on p. 25, represents the beheading of the unjustly accused gentleman. In the foreground the executioner, who has just carried out the sentence, is giving the husband's head to the kneeling wife, who receives it in a white linen cloth. The headless corpse is lying close by. To the right and left are the various dignitaries who have witnessed the punishment. The Emperor and Empress are watching the scene from their castle tower. A little to the left, and farther in the background, is shown another episode of the story—the prisoner on the way to execution.

The second panel, which also belongs to the Brussels Museum, shows in the foreground the widow of the innocent man undergoing the ordeal by fire, and in the background the Empress at the stake.

Another splendid picture by Bouts, possibly his best, is "The Last Supper," which is in St. Peter's Church at Louvain (*see p. 20*). This work is very simple and almost artless in conception, but it appeals by its feeling of deep solemnity which pervades the narrow room in which the Saviour has brought His disciples together for the last time.

The table round which Christ and His apostles are sitting, stands in the middle of a room, with a door and fireplace at the farther end, two windows on the left and two arches on the right. The Saviour is sitting at the middle of the table, and holds the Host in one hand, whilst He blesses it with the other. St. Peter is sitting on His right, and St. John on His left. The host is standing to the right of the table, and the heads of two young men are seen framed in a sort of small window in the back-

ground from which the shutter has been lowered. It is thought that the host is a portrait of the artist, and that the two young men are his sons.

This picture was commissioned by the Confraternity of the Blessed Sacrament in 1468.

Petrus Cristus was born at Baerle, a hamlet of Tronchiennes, in the province of Flanders. He received the freedom of his city (*poorterrecht*) in 1444, and died there in 1472.

**Petrus  
Cristus.**

His work shows the first signs of the deca-



THE LEGEND OF ST. GODEBERT.

PETRUS CRISTUS

(In the Collection of Baron A. Oppenheim, Cologne.)

dence of Primitive Flemish art. The deep fervour of conception and the fine artistic composition of the early painters were now replaced by mere cleverness. The principal work of Cristus was "The Legend of St. Godebert," which belongs to Baron A. Oppenheim, of Cologne.



**THE ADORATION OF THE SHEPHERDS.**

*(Central Panel of a Triptych in the Uffizi Gallery Florence.)*

**HUGO VAN DER GOES.**

This picture represents a goldsmith's shop with St. Eloy sitting behind his counter. He is holding a ring in one hand and a pair of scales in the other. Behind him and a little to the left is a man who has one hand on the hilt of his sword and the other round the shoulders of a woman, St. Godebert. A small mirror on the counter reflects the faces of both these persons and the houses on the other side of the street. The usual stock-in-trade of a jeweller is displayed on the wall at the back. This inscription is

Ter Goes, that is to say, from Flemish Zeeland, to Flanders, properly so-called, and worked there in Ghent and in Bruges from 1465-1476. Later on he entered the Augustine monastery at Ronge-Cloître as a lay brother, and still continued to paint, but his mind became clouded by repeated attacks of melancholia and madness, and he died in 1482. His work has the usual characteristics of his school, which looked upon a realistic reproduction of nature and simple life as the aim and goal

**Van der Goes.**



THE ADORATION OF THE SHEPHERDS.

(Emperor Frederick Museum, Berlin.)

HUGO VAN DER GOES.

written on the front of the counter: "*M. Petrus Christus me fecit anno 1449*" (Master Peter Christus painted me in the year 1449). The picture originally belonged to the Goldsmiths' Guild at Antwerp.

According to the legend of St. Godebert, the saint's parents wished her to make a wealthy marriage. Godebert, however,

**Legend of St. Godebert.**

wanted to take the veil, and went to St. Eloy for advice. St. Eloy, using his episcopal power of professing novices, placed his ring on her finger and said, "I unite thee to Jesus Christ." The setting of the story is explained by the fact that St. Eloy was a jeweller before he became a priest.

Hugo van der Goes, who is the first of a new series of early Dutch painters, came from

of art. Van der Goes' figures are well and vigorously modelled, and each little detail is carefully treated. For a long time only one picture could be assigned to him with any certainty—"The Adoration of the Shepherds" (*see p. 28*), which is now in the Uffizi Gallery at Florence.

In the middle of the picture the Virgin is kneeling with clasped hands and adoring the infant Christ, who is lying naked on the ground in front of her. In the foreground and behind the Virgin, angels are also kneeling and adoring the Messiah. To the right is St. Joseph, and to the left are the shepherds, all of whom are gazing and calling upon the infant Christ.

This picture was commissioned from Van der Goes, who was then living at Bruges,



THE MARRIAGE OF ST. CATHERINE.

HANS MEMLING.

*(A Panel of the Triptych on St. John's Altar, St. John's Hospital, Bruges.)*

about 1476, by Thomas Portinari, *Chargé d'Affaires* to the Mediceis in that town, for the chapel in the Hospital of Santa Maria Nuova at Florence. It remained there until a few years ago, when it was transferred to the Uffizi Gallery. Quite recently a second "Adoration of the Shepherds" (*see p. 29*) has been discovered, which some experts believe to be the work of Hugo van der Goes, whilst others assign it to one of his successors.

In the middle of this picture the new-born Saviour is seen lying in a manger, over which is spread a white linen cloth. St. Joseph and the Virgin are kneeling on either side of the manger, and angels are praying behind them or hovering in the air, singing the praises of the infant Christ. The shepherds are coming in on the left to adore and gaze upon the Saviour. To the extreme right and left corners of the painting two dignified venerable

figures are drawing aside the folds of the curtain behind which the scene is supposed to be taking place.

This picture was discovered in Spain a few years ago, and on the accession of the Infanta Maria-Christina of Bourbon was bought for the Emperor Frederiek Museum at Berlin.

The greatest artist of this second generation of painters was Hans Memline, who was born at Memlingen, near Metz, about 1430. He came to Bruges in 1466 or 1467, worked there for many years, and died there on August 11th, 1494. Memline shook off the pompousness and affected stiffness of his predecessors, and his work is chiefly distinguished by the grace and delicacy of its figures, and the refinement of its colour and feeling. Strong dramatic

feeling is replaced by idyllic sentiment, and strength by grace in Memline's pictures, the finest and best known of which is his triptych on the altar of St. John (St. John's Hospital), illustrated on this and the preceding pages.

The Virgin is represented as sitting on a throne covered with a piece of rich brocade which hangs from a canopy. Two angels are hovering above her, and holding a crown over her head. An angel is kneeling on either side, the one on the left is playing on a psalter, and the one on the right is holding the Book of Wisdom, whilst the Virgin turns its leaves. The infant Christ, who is sitting on His mother's knee, is slipping a ring on to St. Catherine's finger, whom He is thus choosing as His betrothed.



THE ADORATION OF THE MAGI

(Central Panel of the Triptych at St. John's Hospital, Bruges.)

HANS MEMLING

MEMLING.

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St. Catherine's emblem, a wheel, is lying at her feet. St. Barbara is sitting opposite to St. Catherine, and is reading from a book she is holding. Behind her is her emblem, a tower. The patron saints of the hospital, St. John the Baptist and St. John the Evangelist, are standing in the background, the former, to the left, having his lamb with him, and the latter, to the right, holding the



NICOLAS SPINELLI.

HANS MEMLING.

(Antwerp Museum.)

poisoned cup over, which he is making the sign of the cross, and from which he will drink with impunity. The figures are grouped in a hall surrounded by a portico, through the arches of which can be seen on the left side scenes from the life of St. John the Baptist, notably his execution, and through those on the right a hospitaller friar, the gauger of the communal wine, and a corner of the city of Bruges. Still farther back in the landscape are pictured various scenes from

the life of St. John the Evangelist. The right-hand wing of the triptych represents St. John at Patmos.

This altar-piece was probably commissioned by a friar of St. John's Hospital, Antony Ligters, who died in 1475. It was finished in 1479, and placed on the altar of

**Memling  
at Bruges.**

the hospital chapel. On the frame of the centre panel may be read: "*Opus Joannis Memling anno MCCCCLXXIX*" (The work of Hans Memling in the year 1479) (see p. 31). The Virgin is sitting in the middle of the picture with the child upon her knees. To the right of the central figure the eldest of the three magi is kneeling before the Saviour, and pressing his lips to the child's foot. To the left the second magi is kneeling, and offering a precious casket to the Messiah, who is turning towards him with a smile. The third king, a negro, is approaching from the right with his offering. The donor of the picture, Jan Floreins, is kneeling on the extreme left, behind a ruinous wall which contains thirty-six stones, one for each year of his age. Behind him stands his younger brother, Jacopo. The ox and the ass are in the background, and through an opening above their heads is seen the street of a town in which are the magi's retinue, mounted on camels and horses. The top of the frame is decorated with the arms of Floreins and Silly. On each side are the letters J. F., and at the bottom is the following inscription: "*Dit werck dede maken broeder Jan Floreins, alias van der Rust, broeder profess van de hospitale van Sint Jan en Brugge Anno MCCCCLXXIX. Opus Joannes Memline.*" (This picture was painted at the order of Jan Floreins, alias van der Rust, a professed friar of St. John's Hospital, at Bruges. Anno 1479. Hans Memline's work.) Jan Floreins, who commissioned this picture, was born in 1443, became a monk in 1472, and died in 1504.

Memling was also a fine portrait painter.

His work in this direction is characterised by most careful and minute painting of the features and by an animation of expression that is never found in that of his predecessors. Two of his most remarkable portraits are those of Nicolas Spinelli (*see p. 32*) and Martin van Nieuwenhoven.

In the former picture only the head and shoulders are shown. Spinelli wears a black doublet

**The Spinelli Portrait.**

with a white collar, and a little black cap, from beneath which falls a mass of thick dark curls. In his left hand he holds a medal stamped with the Emperor Nero's head, and the following inscription: "*Nero Claudius Cæsar Aug(ustus) Germ(anicus) Trib(unicia) P(otestate) Imper(ator).*" In the background there is a landscape.

Nicolas Spinelli, or Nicolo di Forzore Spinelli, surnamed Nicolo Fiorentino, who was the son of the goldsmith Forzore Spinelli, was born in 1430, and was an engraver of Florentine medals. In 1468 he was in the service of Charles the Bold, Duke of Burgundy, as an engraver of seals, and was working in Flanders. He returned to Florence in 1474, but settled in Lyons in 1493, and died there in 1499. This picture, which has only recently been recognised as a portrait of Nicolas Spinelli, must consequently have been painted in 1468, and may be considered Memling's earliest known work. It formed part of the Van Ertborn collection, which was bequeathed in its entirety to the Antwerp Museum. Baron van Ertborn bought it in Paris in 1826, at the sale of Baron Vivant Denon's collection, by whom it had been discovered at Lyons.

Martin van Nieuwenhoven's portrait forms the right-hand wing of a diptych, the left wing of which is a painting of the Madonna

with the Child, to whom she is offering an apple. The donor of the diptych is kneeling with lifted hands at a *prie-Dieu*, upon which is an open Book of Hours. Behind him are two open windows, one of which has its upper half filled with stained glass representing St. Martin sharing his cloak with a



MARTIN VAN NIEUWENHOVEN.

(St. John's Hospital, Bruges.)

HANS MEMLING.

beggar. Through the open lower half is seen a stretch of country.

This picture was commissioned by Martin van Nieuwenhoven, a member of a noble Bruges family, who was born on November 11th, 1463, elected a member of the city council in 1492, and made burgomaster in 1497. The portrait was finished in 1487.

Gheeraert David, who was born at Oude-water, in Holland, about 1450, was a pupil of



THE MADONNA SURROUNDED BY ANGELS AND SAINTS.

(Rosen Museum.)

GHEERAERT DAVID.

**Memline.** Before going to Bruges in 1488 to work under Memline, David had been influenced by the painters of the Haarlem school, and though his touch afterwards became more flexible, it was more effeminate; though his composition became more spirited, his colour was weaker and his expression less pronounced. Amongst his principal works are the "Madonna Surrounded by Angels and Saints" (*see* p. 34), which is at Rouen, and his "Baptism of Christ" (*see* p. 36), which is at Bruges.

In the first of these two pictures the Virgin is seated in the centre and has the infant Christ upon her knees, who is taking hold of a bunch of grapes which she is offering to him. An angel with outstretched wings is standing on each side of her, the one on the right playing on the violin, and the one on the left on the mandoline. Close to the angels are St. Faustina, who is holding a little saw, and St. Apollonia, who has a pair of pincers in her hand. Four other saints are seated on the right, St. Godeliva, who is reading a book, and St. Barbara in front, and St. Cecilia and St. Lucy behind. Quite in the background is the painter's wife, Cornelia Cnoop. On the left are St. Agnes, St. Catherine, St. Dorothea, and a saint who is without an emblem. In the left-hand corner and quite at the back the artist himself is standing.

Gheeraert David presented this picture to the Carmelite convent at Bruges in 1509. It was sold at Brussels in 1785, together with the rest of the property of the closed convents. Later on it found its way to the Louvre, and was finally given to the Rouen Museum in 1803.

In David's "Baptism of Christ," the Messiah, who is entirely nude except for a linen loin-cloth, is seen standing up to his knees in the river Jordan. St. John the Baptist is kneeling on the bank and pouring water from his hands over the Saviour's head. God the Father is seen in the clouds, and the Holy Spirit is below Him. A rocky

landscape with trees and buildings stretches in the background. To the right and left are crowds of people coming to be baptised. The left wing of the triptych to which this picture belongs contains portraits of Jan des Trompes, the donor, and his son Philip, and a representation of his patron saint St. John. The right wing has portraits of Elizabeth van der Meersch, Jan des Trompes' first wife, and her four daughters, and a picture of her patron saint. On the exterior of the wings are Notre Dame, Magdalena Cordier, the donor's second wife, her daughter Cornelia, and her patron saint, St. Mary Magdalene.

Jan des Trompes was a squire who became treasurer of the town of Bruges in 1498, head of the police in 1501, and alderman in 1512. He died on October 15th, 1516. The triptych was painted about 1506, and in 1520 was given by the heirs of Jan des Trompes and his first two wives to the Clerks of the Tribunal of Bruges (*vierschaar*, the Four Benches), to be placed on the altar of their chapel in St. Basil's Church, where it remained until 1794.

The Early Dutch school comes to an end with Gheeraert David. Quentin Massys represents the transition between the old school and the new. He had many qualities in common with his predecessors—brilliant colour, a minute rendering of details, and stiffness of pose, but the subject of all his studies and pictures is real human life, with its many occupations, its varied aspects, its tragic and humorous situations, and its thoughts and deeds, both good and evil.

Massys was born at Louvain about 1466, and was received as a free master into the Guild of St. John at Antwerp, where he died in 1530. His greatest work is a triptych, "The Descent from the Cross," which is in the Antwerp Museum (*see* p. 37).

In the background of the central picture is a rocky hill upon which stand three crosses, two of which have the bodies of the dead thieves still hanging upon them. In the foreground is the body of our Lord which



THE BAPTISM OF CHRIST.

*(Central Panel of a Triptych, Communal Museum, Bruges.)*

GHEERAERT DAVID.

has just been taken down from the Cross, and is being wrapped in a winding sheet. archway at the back the executioner may be seen giving St. John's head to Salome.

Nine life-sized figures are grouped about the dead Christ. To the right a cave has been hollowed in the rock, and in it a man and a woman are preparing a sepulchre by candle light. On the extreme left of the group round the Saviour

**Massys' Great Triptych.**

is an old man of rank who is holding our Lord's head and washing the blood from the matted hair. Next to him a man, with a long beard, is supporting the dead Christ under the arms. Behind him a man is holding the crown of thorns, and next to him is the apostle St. John, who is supporting the swooning Virgin. To the right are three young women, who are going to embalm the body.

The right wing of the triptych represents St. John in the cauldron of boiling oil. St. John is standing in a huge copper cauldron, beneath which a fire is burning, fed by two sturdy stokers. A dense crowd of officials and people, both mounted and on foot, are seen behind the cauldron. A youth is perched in the branches of a tree to the left, and is gazing at the scene below him. In the distance are the walls of a fortified town, a forest and a stretch of blue sky.

The left wing shows Herod sitting with Herodias at a table on which is the charger containing the head of St. John the Baptist. The king's mistress is driving the point of a dagger into the dead face. Herodias's daughter, Salome, and a page, are standing in front of the table. Four musicians are playing upon various instruments in a little gallery in the background. Through an open

This triptych was commissioned in 1508 by the Corporation of the Joiners of Antwerp



QUENTIN MASSYS.



(Antwerp Museum)



THE DESCENT FROM THE CROSS.

for their altar in the church of Nôtre Dame. Philip II. offered them a large price for it, but did not induce them to part with it. Martin de Vos persuaded the Municipal Council of Antwerp to purchase it, and it was then placed over the altar of the Holy

panel of the triptych shows a portico with three arches at the back through which is seen a stretch of country. The vaulting of the centre arch rises into a cupola beneath which stands a marble bench. The Virgin is sitting in the middle of the bench with the infant Christ upon her knees. Next to her is St. Anne, who is offering a bunch of grapes to the Saviour. Mary Cleophas is seated to the left surrounded by her children, St. James the Less, St. Simon, St. Thaddens, and St. Joseph the Just; St. Alphæus, her husband, and St. Joseph are standing behind her. To the right are Mary Salome and her two sons, St. James the Greater and St. John the Evangelist. Behind her are her husband Zebedee and St. Joachim.



THE LEGEND OF ST. ANNE. (Brussels Museum.)

QUENTIN MASSYS.

Circumcision in Nôtre Dame. In 1798 it was transferred to the gallery of the School of Drawing, now the Museum of Fine Arts.

Somewhere about the time that he painted "The Descent from the Cross," Massys produced another important triptych for his native town, "The Legend of St. Anne."

The subject of which is a religious and meditative, rather than a very dramatic, story. Unfortunately, this painting has been so much damaged that it is impossible to appreciate it at its real value. The centre

The inner side of the left wing represents "St. Joachim at Prayer," and shows the angel announcing to him that his prayer has been heard, and that his wife will give birth to the Virgin Mary. The right wing has the scene of the "Death of St. Anne." On the exterior of the left wing is "St. Joachim's Offering Refused," and on that of the right, "St. Joachim's Offering Accepted." A medallion in the temple façade is shown in the latter panel, which bears this inscription: "*Quinten Metsys screef dit Ao 1509*" (Quentin Massys painted this in 1509).

The Confraternity of St. Anne commissioned this triptych from Quentin Massys, who was then living in Antwerp, in 1508, for the altar of their chapel in the nave of St. Peter's Church at Louvain. The painting was finished in 1509, and placed over the altar in question. A century later it was transferred to St. Cornelia's Chapel in the

apsc, and then given up to the Confraternity. It was replaced in St. Peter's Church in 1816, and in 1879 was bought by the Belgian

**Massys' Portraits.**

Government and presented to the Brussels Museum.

Quentin Massys also painted various other pictures representing the common life of his day, and several por-

One of his most striking portraits is that of an ecclesiastic in the Lichtenstein Gallery at Vienna, reproduced on this page.

This portrait shows the half-length figure of a canon who is attired in a black cassock trimmed with sable, and a pleated surplice, and has his amice over his left arm. In his left hand is a book, in his right a pair of



PORTRAIT OF AN ECCLESIASTIC. (Lichtenstein Gallery, Vienna.)

QUENTIN MASSYS.

traits. These last are faces of a much more vigorous type than the delicate countenances in his religious pictures. spectacles, and on his head a biretta. In the background is a hilly landscape with two trees in the mid-distance.



A MAN AND HIS WIFE (National Gallery, London.)

MABUSE

Jan Gossaert de Mabuse, so-called from Maubeuge, where he was born in 1470, was one of the first Dutch painters who went to Italy and returned with a passion for Southern art that made them reject all their old national traditions. In 1503 Mabuse went to Antwerp, and in 1508 to Italy, but he returned to Antwerp, and died there in 1541. The majority of his pictures are scenes from the life of the Virgin, and Biblical or mythological subjects, to which, after his return from Italy, he gave magnificent backgrounds decorated with designs in the Renaissance style. Mabuse was also a fine portrait painter and we reproduce one of his portraits, which is in the National Gallery, London. It represents a man and his wife; the man wears a velvet coat edged with fur, and a fur cap, and holds a stick in his hand, and the woman wears a head-dress of white linen.

Lucas Jacobs, better known as Lucas van Leyden, was still more strongly influenced by Southern art than Mabuse. He was born at Leyden in 1494, and died there in 1533. He was primarily a steel-engraver, and his engravings of his own compositions are among the most original of their kind. His paintings—of which "The Last Judgment" (see p. 41) is the finest—

have more of the feeling of the Renaissance, especially in the drawing of the figures, than his engravings, which are faithful to the realistic style of the early Dutch painters.

In "The Last Judgment" Christ is seated on a rainbow, and is pronouncing the great final sentence on all mankind. Legions of angels surround Him, the Holy Spirit hovers over Him, and the name of Jehovah shines from a halo in the top of the picture.



ADORATION OF THE MAGI (Madrid.)

JEROM BOSCH.

The painter originally placed a figure of God the Father where the halo now is, but the austere Calvinists of that day made him substitute the name for the reality. The apostles are sitting in the clouds on either side, at the feet of the Son of Man. Below either group hovers an angel blowing a trumpet to wake the dead. In the foreground, on the left, a man and woman, probably the donors, are being taken to heaven by an angel. Behind them, in the background, are the risen dead waiting for the judgment. On the right grotesque devils, conventionally tailed and horned, are already dragging their prey to hell.

This picture was commissioned from Lucas van Leyden on August 6th, 1526, as a memorial of Claes Direkz, a wood merchant, alderman and councillor of the town of Leyden, for the price of 35 Flemish pounds or 180 florins, and was placed in St. Peter's Church. During the storm of iconoclasm which swept over Flanders during the sixteenth century, it was bought from the image-breakers by one of the burgomasters, and given to St. James's Hospital. In 1577 it was placed in the Town Hall, where it remained until 1869, when it was transferred to the Communal Museum.

Many of the Dutch painters, however, were quite influenced by the Italian art which had such a fascination for some of their fellow countrymen, and remained faithful to the realistic style of the Early Dutch school. Some of them even exaggerated this style to the point of caricature, painting grotesque travesties of the human figure, and plainly attesting their partiality for monsters and fiends. The earliest and best known of this school is Jerom Bosch, who was born at Bois-

le-Duc somewhere between 1460 and 1464, and died in 1516. We reproduce his "Adoration of the Magi" (see p. 40), in which he has whimsically represented the peasants of the surrounding district clambering on the roof of the stable and peeping through the holes to see what is going on inside.

Amongst Jerom Bosch's other disciples is Peter Breughel the Elder, who was born at Breughel, near to Breda, in North Brabant, in 1520. In 1551 he entered the Guild of St. Luke, at Antwerp. He then went to Rome; he returned to his own country in 1538, and died at Brussels in 1569. Like Jerom Bosch, Breughel delighted to paint grotesque



THE LAST JUDGMENT.

(Leyden Museum.)

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THE VILLAGE WEDDING. PETER BREUGHEL, THE ELDER.  
(Imperial Museum, Vienna.)

and monstrous beings, but he also possessed in a very high degree the gift of observation. His favourite subjects were peasants and poor folk, and he was the first to paint simple, unaffected landscapes just as we see

them in Nature. He worked both in oils and tempera, and his colour is vigorous and yet delicate.

The Imperial Museum at Vienna has several of his most important works, three of which we reproduce: "The Massacre of the Innocents," "The Village Wedding," and "A Mountainous Landscape in Autumn." **Peter Breughel the Elder.**

"The Massacre of the Innocents" is represented as taking place in a Flemish village. It is winter, and the roofs and ground are covered with snow, against which the yellow and brown of the figures and buildings stand out sharply. A

troop of cavalry is entering the main street of the village, whilst other soldiers have already begun their bloody work in the foreground. The little scenes going on between the fierce soldiery and the droll, plump



THE MASSACRE OF THE INNOCENTS. (Imperial Museum, Vienna.)

PETER BREUGHEL THE ELDER.

children give a homely and almost comic air to this tragic scene. This picture belonged to the Emperor Rudolph II. at the beginning of the seventeenth century, and hung in his gallery at Prague, but was transferred to Vienna in 1748, with the other pictures belonging to the Imperial family. Copies of this work are to be found in several collections.

Rustic weddings were among Breughel's favourite subjects, and in this particular picture, "The Village Wedding"

**Breughel's Peasants.**

(see p. 42), which is at Vienna, the very young bride is wearing a crown and sitting behind a long table. A piece of green stuff is stretched on the wall behind her. The guests are attired in the gaudy colours beloved of the peasantry. In the foreground two men are carrying the dishes in on a sort of rude tray. On the left are the musicians, and quite in the foreground is a child, who is beginning to regale herself on the wedding



MOUNTAINOUS LANDSCAPE IN AUTUMN. PETER BREUGHEL, THE ELDER.  
(Imperial Museum, Vienna.)

dainties. This picture has been in the Imperial Gallery since the beginning of the eighteenth century. In "A Mountainous Landscape in Autumn" a river winds through the hills and woods, with a vineyard on one of its banks. In the foreground to the left are two shepherds armed with long poles who are driving a herd of cows. Three other peasants, similarly equipped, are escorting a horseman who is trotting behind the herd. To the right and left are leafless trees. This is probably one of the five pictures by Peter Breughel which the Archduke Leopold William brought to Vienna from the Netherlands in 1656, and which are described in the catalogue of his collection drawn up in 1659.

The Louvre possesses a most original little picture by Breughel of "A Group of Mendicants." This picture contains typical examples of the crippled and bandy-legged creatures which, with other grotesques, have so large a place in Breughel's work. Five figures are grouped in front of an



GROUP OF MENDICANTS. PETER BREUGHEL, THE ELDER.  
(The Louvre, Paris.)

entrance to a building, all of whom are frightfully mutilated or crippled, dressed in picturesque rags and supported by crutches or wooden legs. M. Paul Mantz, the well-known historian and art critic, gave this picture to the Louvre.

One of the sixteenth-century painters who remained faithful to early Dutch tradition was Peter Aertsen, who, owing to his great height, was nicknamed "Lange Peer" (Long Peter). The son of a stocking-weaver, he was born at Amsterdam in 1517, and early in life showed a taste for art. He was placed in the studio of Allart Claessen, but remained there only until he had acquired a rudimentary knowledge of the technique of painting. In 1535 he became a member of the Antwerp Guild and very soon became known

for his pictures of peasant-life. He died at Amsterdam in 1575.

We reproduce on this page his "Egg Dance," which is in the Rijks Museum at Amsterdam. Several peasants are assembled in a room in the home of one of the party to watch an exhibition of dancing. In a chalk-drawn circle on the ground are an egg, a wooden stand, and several other articles. The dancer is skipping about in the circle without touching any of the things, and without crossing the chalk line. Amongst the assembled company is a bagpipe player. In the foreground, on the left, is a reveller who is holding his mug of beer above his head and beating a merry accompaniment to the dance. The date 1557 is written over the fireplace. This picture was bought by Colonel von Schefeler at Aix-la-Chapelle, in 1839.



THE EGG DANCE.

(Rijks Museum, Amsterdam.)

PETER AERTSEN.

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PETER PAUL ROLLIN.







THE RAISING OF THE CROSS, AND THE DESCENT FROM THE CROSS.  
(Antwerp Cathedral.)

RUBENS.

## II.—THE FLEMISH MASTERS OF THE SEVENTEENTH CENTURY

**A**BOUT the middle of the sixteenth century the Dutch painters abandoned the traditions of the primitive school and began to imitate the Italian artists. Gossart de Mabuse was one of the first to adopt the new style and he was soon followed by Bernard van Orley, Francis Floris (De Vriendt), and Martin de Vos of Antwerp, Otto Venius of Leyden, and many others. Art degenerated most lamentably during this period, in which very little work of any value was produced.

There is little sign of improvement until the beginning of the seventeenth century, but then we come to that giant in the world of art, Peter Paul Rubens, who

brought fresh life to the Flemish school, not only by his own marvellous genius but by the irresistible influence he exercised over his fellow artists. **Rubens.**

Peter Paul Rubens was born at Siegen in 1577, of Antwerp parents, and died at Antwerp in 1640. From 1600 to 1608 he lived in Italy, working from the antique and studying the great Italian masters. Then he returned to Antwerp, there to enter upon a career of unequalled brilliance in the world of art. Rubens painted pictures of all kinds but chiefly subjects of a religious character. He painted all the principal events of the Gospel history and many scenes from the Old Testament, as well as a good many subjects taken from the lives of the

saints. We reproduce several of his pictures.

"The Raising of the Cross" (*see p. 45*) shows us the rocky plateau at the top

The picture suggests with startling reality the idea of brute force wreaking its blind hate upon innocence. Though it lacks the charm of rich colour, the strong brown tones of the painting stand out against the sombre background with striking effect. This work belongs to a period at which Rubens still had an exaggerated liking for figures of inordinate size.



ADORATION OF THE MAGI.

(Antwerp Museum.)

RUBENS.

of Golgotha. The executioners of our Lord are making violent efforts to raise the cross.

**Rubens' Religious Subjects.**

Two of them are pulling on the foot, a third is propping it like a living lever, four others are holding it up nearer the top, an eighth is pulling on a cord passed round the cross at the intersection of the arms, and a ninth is helping at the top. The cross is tilting to the left as it is slowly lifted. The deep sadness, resignation and anguish shown in Christ's face combine to make the most dramatic expression art has ever achieved.

This picture was painted for the high altar of St. Walburgia's church, which is twelve steps above the level of the floor. "The Raising of the Cross" forms the centre panel of a triptych, which is completed by two wings in one of which are the Roman soldiers and in the other the crowd of spectators. St. Eloy and St. Walburgia are represented on the reverse side of the left wing, and St. Catherine and St. Amanda on that of the right. Above the triptych is a detached panel which shows God the Father with two angels. The predella has "Christ on the Cross" in the middle, "The Body of St. Catherine Carried Away by Angels" on one side and "The Miracle of St. Walburgia" on the other. Rubens began this picture in June, 1610, and received 2,600 florins for it. It remained absolutely intact until 1734, but in that year the reconstruction of the altar

necessitated the removal of the panel surmounting it and also of the predella, and these were both sold. The triptych was removed to Paris in 1794, but in 1815 it was restored to the King of Holland, who presented it to Antwerp Cathedral.

In "The Descent from the Cross" (*see p. 45*) the body of the Saviour has been taken down from the cross and is lying upon a winding-sheet in the middle of the picture. Two workmen are bending over the arms of the cross, whilst Joseph of Arimathea and Nicodemus, who are both standing on ladders

halfway up the cross, the Virgin and St. John, who are standing at the foot, and Mary Magdalene and Mary Cleophas, who are kneeling in front of the cross, are vying with each other in the care and tenderness with which they are lowering the Saviour's body. The figures are grouped symmetrically two by two from the bottom to the top of the cross, their pious work and their feeling of common adoration drawing them close to each other. Just as "The Raising of the Cross" represents an act of hate and murderous fury, so "The Descent from the Cross" pictures a deed of love and pure devotion. The richer colour and lighter tone of the latter painting serve to heighten the contrast between the two. "The Descent from the Cross" is painted in Rubens' second style, when he had abandoned his tawny tones and gigantic forms for more natural figures and colour. This work was painted for the altar of

the Confraternity of Arquebusiers in the Church of Notre Dame at Antwerp. It was taken to Paris in 1794, but was restored to the people of Antwerp in 1815. In addition to the principal panel there are two wings, the one on the right representing "The Presentation in the Temple," and the one on the left "The Visitation." The reverse side of the wings contain "St. Christopher Carrying the Child Christ," and "A Hermit," who is carrying a lantern. Rubens chose these different subjects on account of the Arquebusiers' patron saint, St. Christopher, whose name, *Christophorus*, signifies "the bearer of Christ." The triptych was com-

missioned on September 7th, 1611, at the price of 2,400 florins. The middle panel was fixed in its place on September 12th, 1612, and the wings were added on February 18th and March 6th of the following year.

"The Adoration of the Magi" (see p. 46) which is in the Antwerp Museum is another of Rubens' great New Testament pictures. The artist painted this subject several times, but never on so large a scale as in the picture in question.

The Virgin has lifted the Child from the manger and is presenting Him for the adoration of the eldest of the three magi, who, robed in a white surplice and holding the chains of a censer in one hand, is kneeling before the Messiah. Farther back the negro king is standing with one hand on his hip and with a golden vase of myrrh in the other. He wears a richly-coloured turban and is gazing at

the Virgin with naïve admiration. The third of the magi, who is wrapped in a richly embroidered scarlet cloak, is advancing from the left with a golden chalice full of money. Behind the magi crowd their suite, some on horseback and some on camels, and the ox is thrusting his head into the right-hand corner of the picture to take his share in the scene.

This picture was commissioned from Rubens for the high altar of the abbey church of St. Michael at Antwerp, at the price of 1,500 florins, the first half of which was paid on December 23rd, 1624, and the second on August 29th, 1626.



THE LAST COMMUNION OF ST. FRANCIS OF ASSISI. RUBENS. (Antwerp Museum.)

"The Adoration of the Magi" is the first picture painted in Rubens' third style, which is characterised by broader composition and more imaginative colour and light. The

supported by two monks. He is just about to receive the Host from the hands of a priest, who is wearing a richly coloured chasuble. Several monks are standing round



THE MIRACLE OF ST. ILDEFONSO.

(Imperial Museum, Vienna.)

RUBENS.

negro king is attired in the Eastern dress that was brought from Palestine by one of Rubens' friends, Nicolas Respani, who is wearing the same dress in his portrait in the Cassel Museum.

The two finest of Rubens' pictures of subjects from the lives of the Saints are "The Last Communion of St. Francis of Assisi" (see p. 47), which is in the Antwerp Museum, and "The Miracle of St. Ildefonso," which belongs to the Imperial Museum at Vienna.

Rubens has put a far greater amount of religious feeling into the first of these two paintings. The picture shows us St. Francis kneeling upon the altar steps of a church,

the "little poor brother," and two of them who are close to the priest are holding large wax candles. All their faces wear the same expression of profound grief mingled with deep reverence for the Blessed Sacrament, which is being administered to the dying man. St. Francis's face is full of intense fervour and very touching impatience, and his worn body still glows with ardent religious zeal. The picture has an intense brown tone that is rather rare in Rubens' work but is wonderfully delicate and transparent. The composition recalls one of Agostino Carracci's pictures of the same

"The Last Communion of St. Francis."

subject, which Rubens had seen in Italy; and Domenico Zampieri (Il Domenichino) painted this same scene after Rubens had left Italy. All three pictures somewhat resemble each other and they are all masterpieces of art, but the finest of the three is the Flemish artist's painting. Rubens painted this picture in 1619 for Gaspard Charles, who placed it over St. Francis's altar in the church of the Recollects at Antwerp. It was sent to Paris in 1794, but was restored to Antwerp in 1815 and was then placed in the Museum.

The triptych of "The Miracle of St. Ildefonso" (see p. 48) is one of Rubens' greatest works. The miracle is represented in the centre panel. *The*

*Golden Legend* relates that St. Ildefonso, one of the most devoted champions of the Immaculate Conception, was going into the cathedral of Toledo one morning, accompanied by a deacon, a sub-deacon, and the choir boys, when he was struck by a burst of heavenly light so bright that neither he nor his companions could bear to look at it. All except the saint fled at once and told the miracle to the other clerks. These went back to the church, and there they witnessed a marvellous sight. St. Ildefonso was kneeling before the altar of the Blessed Virgin, who in bodily form was seated upon the saint's throne, and was presenting to her faithful defender a chasuble embroidered by her own hands, saying to him, "Fight for my glory, faithful servant of mine, and take this gift which I have brought for thee from the treasure house of my Son." Such is the legend painted by Rubens. Three angels are hovering in the upper part of the picture holding a crown and a cluster of roses. On each side of the Virgin are two saints, St. Barbara and St. Catherine to the right,

St. Agnes and St. Rosalie to the left. The Infanta Isabella of Spain is represented in one wing of the triptych, and her husband,



THE LAST JUDGMENT.

(The Pinakothek, Munich.)

RUBENS.

the Archduke Albert, in the other. Both are attired in state costumes and accompanied by their patron saints. The centre panel glows with heavenly radiance, and the two wings are equally brilliant with a more secular light. On the reverse side of the wings is painted a Holy Family which is known as "Our Lady Under the Apple Tree."

This picture was painted in 1631 for the altar of the Confraternity of St. Ildefonso,



THE JUDGMENT OF PARIS  
(National Gallery, London.)

RUBENS.

to which the officers and dignitaries of the Archducal household at Brussels belonged. In 1641 the triptych was hung in the chapel, its place on the altar being taken by a picture of the Blessed Virgin. In 1777 it was bought by the Empress Maria-Theresa, who took it to Vienna.

In the sketch of this picture, which is in the Hermitage Museum at St. Petersburg, all three panels are arranged as one.

Between the years 1615 and 1618 Rubens painted "The Fall of the Angels" and "The Last Judgment" several times.

What specially fascinated him in these subjects was, "The Last Judgment," in the one the downfall of Lucifer and his angels, overthrown by the archangel Michael, and in the other the headlong descent into hell of the lost souls condemned by the Great Judge in the Last Day. The fall of these damned souls, hurled through space by their own weight, or dragged to eternal torment by devils, must have tempted Rubens quite as much by the display of muscular action as by the terrible character of the subject. Rubens painted "The

Fall of the Angels," which is now in the Pinakothek at Munich, in 1620, and "The Last Judgment," in the same gallery, of which there is a sketch in the Dresden Museum, in 1618. Between 1615 and 1618 he painted "The Fall of the Damned," which is also in the Pinakothek, and of which there is a small copy in the Suermondt Museum at Aix-la-Chapelle; "The Blessed Ascending to Heaven," and "The Lesser Last Judgment" (see p. 49), both of which are at Munich.

This last-mentioned picture is the most remarkable of all Rubens' renderings of this subject.



THE BIRTH OF LOUIS XIII.  
(The Louvre, Paris.)

RUBENS.

The archangel Michael, armed with a thunderbolt and a shield emblazoned with the name of Jehovah, is in the centre of the composition. Below him are crowding and struggling the heavenly hosts and the devils, who are dragging the damned to the hell which is seen flaming in the left-hand corner of the picture. Above,

One of his finest paintings of this style is "The Judgment of Paris," in the National Gallery, London (*see p. 50*).

Paris, who is sitting at the foot of a tree, is holding the apple in his outstretched hand. Mercury is standing close to him. Juno, Venus and Minerva are grouped on the left, the first being seen from the back, the second in



THE CORONATION OF MARIE DE MEDICI

(The Louvre, Paris.)

RUBENS.

the Heavenly Judge is throned in glory and to His right and left are boldly sketched in, rather than painted, the spirits of the just ascending to heaven. Rubens painted himself on the right as one of the lost.

During the whole of his life this great master devoted considerable attention to mythological subjects; one might almost say that the *Metamorphoses* of Ovid were as familiar to him as the Bible and the Gospels. He was particularly fond of such mythological scenes as gave him a chance of displaying the splendid nude figures of young goddesses, as, for instance, "The Three Graces," "The Judgment of Paris," and "Diana and Her Nymphs."

**Rubens' Mythological Paintings.**

profile, and the third in full face. Cupid is crouching at Venus's feet and clutching the drapery which has fallen from his mother's shoulders. Juno is accompanied by her peacock, and Minerva's owl is sitting in a tree above her head. The scene is represented as taking place in beautiful summer twilight, and Rubens, the great painter of light and colour, lavished such exquisite, warm golden effects upon the picture that it is one of the most wonderful paintings in existence. It was one of his last works and was painted somewhere about 1636. At the end of the eighteenth century it formed part of the Duke of Orleans' splendid collection.

Rubens painted comparatively few historical pictures, but among them are some

RUBENS.



RUBENS AND ISABELLA BRANT. RUBENS.  
(The Pinakothek, Munich)

series of paintings which rank with his best work. These are: "The History of Decius Mus," "The History of the Emperor Constantine," "The Reign of James I.," "The Joyful Entry of the Cardinal Infante of Spain," and "The History of Marie de Medici." The last is the most important of all the series, and, possibly, of all this master's work. It was painted for the Queen of that name, the widow of Henry IV., King of France, and was intended for the decoration of one of the galleries in the new palace which Marie de Medici had built between 1618 and 1621. The entire series comprises twenty-four pictures, twenty-one of which are historical scenes and the others portraits. It was commissioned from Rubens in January, 1622. In May, 1623, he himself went to Paris to place the first nine paintings in position. In February, 1625, he took the last of the series to Paris. The gallery was opened in May of the same year on the occasion of the marriage of Henrietta,

Henry IV.'s daughter, to Charles I. of England. In these pictures history and classic fable are blended together, the splendid figures of mythology adding lustre to the virtues and deeds of the heroine and giving brilliance to the general effect. This alliance of actuality and imagination rather upsets our modern notions of history, but it furnished Rubens with a wonderful train of brilliant figures which help to make this history of Marie de Medici the most decorative work of the most decorative of painters.

We reproduce two of the best pictures in the series: "The Birth of Louis XIII." (see p. 50) and "The Coronation of Marie de Medici" (see p. 51).

The first picture shows us the Queen, whose head is resting on Fortune's arm, looking at the new-born prince with touching maternal love. On the right Justice is



HELENA FOURMENT. RUBENS.  
(Imperial Museum, Vienna.)

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HELENA FOURMENT.

*(The Hague Museum.)*

RUBENS.



giving the child to the Genius of Health, and on the left Feemidity is showing in her horn of plenty the five other children which the Queen was to bear. Phaeton's chariot in the heavens represents the Dawn.

In "The Coronation of Marie de Medici" (*see* p. 51) the Queen is kneeling on the steps of the high altar of the abbey church of St. Denis. Cardinal de Joyeuse is just crowning her. Cardinal de Goudy and Cardinal de Sourdis, another Cardinal, and four mitred bishops are assisting in the ceremony. The Dauphin and his sister are close to their mother, and Henry IV. is gazing at the scene from a gallery in the background. Marguerite de Valois, Henry IV.'s first wife, is following the Queen with a cortège of other princesses. The Princesse de Conti and the Duchesse de Montpensier are carrying the royal train, and Madame de Souvrière, Madame de Béthune, and the Duke of Anjou are holding the cords attached to it. Two genii are hovering in the air; one is carrying the palm-branch of peace and the other is scattering flowers and gold.

Rubens was also an admirable portrait painter. No other of his subjects, however, were painted with so much charm, perfection and infinite care as his two wives, Isabella Brant and Helena Fourment.

In one portrait, which belongs to the Pinakothek at Munich, Rubens has painted himself with Isabella Brant (*see* p. 52). The young couple are sitting in an arbour overhung with spring honeysuckle. They are young and handsome, and their love is in perfect harmony with the springtide of Nature. The painter is sitting in an easy, graceful attitude. His young wife is gently pressing his hand with an air of tenderness and pride, and her face expresses a feeling of quiet confidence in the future. This picture was painted shortly after their marriage, which took place on October 3rd, 1609, in the master's new style, which is characterised by firm handling and rich, strong colour. Rubens was born on June 28th, 1577, and

Isabella Brant on October 19th, 1591, so that when this double portrait was executed their respective ages were thirty-two and eighteen years. Isabella Brant died prematurely on June 20th, 1620.

#### Rubens' Wives.

Rubens married again on December 6th, 1630. He was then fifty-three and his wife, Helena Fourment, who was born on March 31st, 1664, was barely sixteen. She was a delightful little dimpled Flemish girl, of whom Rubens was dotingly fond, and he painted her over and over again in all sorts of poses and all sorts of attire, sometimes alone, sometimes with himself, and sometimes with her children, but every portrait is a masterpiece. One of these portraits is in the Royal Museum at The Hague (*see* p. 53).

In this picture Helena Fourment is wearing a blue silk dress with slashed sleeves lined with white silk, a black cloak with a fur collar and a small hat trimmed with a white ostrich feather. In one hand she holds a cluster of roses. She is twenty years old, so that the date of the portrait must be about 1634.

But the most remarkable portrait of Helena Fourment is the one in the Vienna Museum, in which her only garment is a fur cloak thrown lightly round her (*see* p. 52).

She is standing on a crimson carpet and her white nude figure stands out brilliantly against a dark background. A black velvet cloak lined with fur is thrown over her shoulders, and she is drawing the edges together round her hips. She wears a little white cap tied across her forehead with a white ribbon. The upper part of the body and the legs and arms are nude, and the whole figure is full of the freshness of early youth. Rubens painted this portrait about 1630 and bequeathed it to his widow.

One of Rubens' best portraits, outside those of his own family, is his picture of Doctor Theodore van Thulden, which is in the Pinakothek at Munich (*see* p. 56).

Theodore van Thulden was a professor of law at the University of Louvain, and Rubens

probably painted this portrait about 1620. The doctor, who is sitting in his chair, is wearing his gown, and is holding a big book in his hand. He is a healthy man with

fight between hunters and wild animals, in which man and beast are inextricably mingled in a wild *mêlée*. Rubens painted, one after another, lion, tiger, fox, wolf, boar and even hippopotamus and crocodile hunts. "The Lion Hunt" in the Pinakothek at Munich (*see* p. 58) is considered to be one of the best of these pictures. A lion and lioness are being harried by seven hunters, four of whom are on horseback. The lion has buried his claws and teeth in the body of one man whom he is just pulling from his horse. The other hunters are hurrying to help their companion. The lioness, on her part, has pulled down another of her tormentors, who is doing his best to defend himself until he can get help. The dead body of a third hunter is lying in the foreground.



DR. THEODORE VAN THULDEN.  
(The Pinakothek, Munich.)

RUBENS.

light chestnut hair, a florid complexion, and alert, intelligent eyes. This portrait formed part of the Prince Palatine's collection, and was taken to Munich from Dusseldorf with the other pictures.

Rubens painted pictures of every kind and excelled in all. He was unsurpassed as an animal painter, and represented wild beasts as no one else, before or since, has ever done; that is to say, he painted them in dramatic action engaged in death struggles with man. There is a very pathetic note in his pictures of desperate

This picture was painted, at the very latest, about the beginning of 1618 for the Duke, afterwards the Grand Elector, of Bavaria. Several of Rubens' pupils helped him with the work, notably Van Dyck, who painted the horses.

Rubens was also a fine landscape painter, picturing Nature exactly as he saw her, without attempting to idealise or beautify her, and preferring subjects of the simplest type. He ignored the tortuous landscapes, piled-up rocks and high mountains so beloved of his predecessors, and usually painted the woods and fields he saw around him, but, instead of Biblical or mythological figures, he put into them shepherds and peasant farmers busied in their daily occupations. Rubens had more help from his pupils with his landscapes than with any of his other pictures, Lucas

**Rubens' Landscapes.**



**LANDSCAPE WITH A SHEPHERD.**

*(In the Collection of Lord Carlisle.)*

**RUBENS.**

van Uden being his chief assistant. We know of about forty of these landscapes. "The Landscape with a Shepherd," reproduced on page 57, is in Lord Carlisle's collection.

It represents a shepherd leaning on his crook on a river bank at sunset. A little bridge crosses the stream, which has thickly



THE LION HUNT.

(The Pinakothek, Munich.)

RUBENS.

wooded banks. A hunter is strolling in the woods with his dog. The painter has grasped and reproduced the rather severe picturesqueness of the landscape to perfection. This picture was probably painted, like the majority of Rubens' landscapes, somewhere between 1635 and 1640, a period during which he always spent his summers at his country house at Elewijt.

Rubens was the dominating figure of his century, and all the artists of his day were more or less his disciples. Of **Van Dyck**, his actual pupils Anthony van Dyck is by far the most famous. He was born at Antwerp in 1599 and died in London in 1641. By the time he was twenty years old this brilliant and precocious young artist was painting pictures that are difficult to distinguish from those of his master. During his short life Van Dyck produced some hundreds of remarkable

pictures, but it is principally to his portraits that he owes his great and world-wide fame. His life may be divided into four parts. The first (1616-1623) was spent in Antwerp under the teaching and influence of his master; the second in Italy (1623-1627), travelling and studying art; the third (1628-1632) in Antwerp, after his return from the south; and the last (1632-1641) in London, where he died.

The finest and best known picture belonging to Van Dyck's first period is "St. Martin Sharing His Cloak with a Beggar" (see p. 59), which is in the church at Saventhem, a village on the outskirts of Brussels.

The saint is riding a white, or, rather, a blue-grey horse, and wears a steel cuirass and a black hat with a long feather. He is accompanied by a squire riding a brown horse. The beggar who is crouching in the foreground

is turning his naked back to the spectator. The young saint is cutting his flame-coloured mantle in two with his sword, and is giving half of it to the wretched beggar.

#### Van Dyck's Romance.

close to whom is a paralytic leaning on a crutch. This picture, in which both colour and composition are delightful, irresistibly suggests the youth of its painter. A well-known story relates that Van Dyck stopped at Saventhem on his way to Italy, charmed by the beauty of the lord of the manor's daughter. Rubens, fearing that his pupil's love for the girl would keep him from his art and his studies, urged him to continue his journey and succeeded in persuading him to do so. The young saint in this picture was suggested by a drawing that Van Dyck made from one of Titian's figures, which is in one of his sketch-books. He must, therefore, have been to Italy before



ST. MARTIN SHARING HIS CLOAK WITH A BEGGAR.

VAN DYCK.

(*Saventhem Church*)

he painted the "St. Martin." As this work was certainly anterior to his last return to the north we are practically sure that he must have been to Italy twice, the first time in 1621 and the second in 1623, after his father's death, to whose sick-bed he had been recalled from the south in 1622.

Whilst in Italy Van Dyck visited Genoa, Venice, Rome, and Palermo. He spent the longest time in Genoa, however, where he painted the portraits of many great and aristocratic families—the Balbi, the Brignole Sale, the Doria, the Pallavicini, the Imperiale, the Cataneo, and many others. The Brignole Sale family alone commissioned several portraits, one of the best of which is that of the "Marchesa Paola Adorno Brignole Sale," which belongs to the Duke of Abercorn.

The marchioness, who is standing in a handsome room, is wearing a white satin gown, and has a fillet of pearls in her hair arranged like a cap; one hand is at her waist, and she is lifting her dress with the other. The picture is full of the warm golden tone which Van Dyck had acquired from a

study of the works of Titian and Giorgione, and reveals the fact that the painter had entirely forsaken Rubens' strong, fresh colour and realistic style and had developed a graceful and aristocratic treatment of the figure. The young marchesa is a model of grace and distinction, and her ideal beauty is set off to advantage by the exquisite taste of her attire. She was the daughter of Giambattista Adorno, senator and governor of Genoa from 1621 to 1632, and of his first wife, Paola di Giacomo Spinola. She married Antonio Julius di Gianfrancesco Brignole. Copies of her own and her husband's portraits hang in the Palazzo Rossi, which was presented to the town of Genoa in 1874 by the Marchesa Brignole Sale, Duchess of Ferrara di Galliera.

Van Dyck painted the majority of his religious pictures after his return to Antwerp



THE MARCHESA PAOLA ADORNO BRIGNOLE SALE.

VAN DYCK

(*In the Collection of the Duke of Abercorn.*)



CHRIST ON THE CROSS. VAN DYCK.  
(Antwerp Museum.)

in 1627, for churches of his own and of other towns. Commissions of this kind were particularly plentiful between 1628 and 1630, a time during which Rubens was frequently away on various diplomatic missions.

**Van Dyck's Religious Pictures.**

We reproduce some of these pictures, and will look first at "St. Augustine in an Ecstasy before the Holy Trinity," which is in the church of St. Augustine at Antwerp.

The story relative to the subject sets forth that the saint was meditating upon the mystery of the Holy Trinity when suddenly it appeared to him in a burst of glory. He was so overcome by the miracle that he would have fallen had not two angels held him up. St. Monica, his mother, and St. Nicholas of Tolentin are kneeling beside him and sharing in his emotion. The colour is wonderfully vigorous and brilliant, but the dull yet warm lights on the faces suggest the muddy colouring which the painter had adopted in Italy. As is the case in some of his other pictures, Van Dyck has given his own features to the two angels. All the

figures and expressions are full of the dreamy poetry which characterises all the work of this most aristocratic of masters.

This picture was painted in 1628 and was placed over the altar in the left aisle of the Augustine church which had just been built. During the same year Rubens had painted a "Virgin Surrounded by Saints" for the high altar of the same church, and Jordaens a "Martyrdom of St. Appollonia" for the altar in the right aisle.

Another of Van Dyck's fine religious pictures belonging to this period is "Christ on the Cross, with St. Dominic and St. Catherine of Siena," which is in the Antwerp Museum.

St. Catherine is bending over the foot of the cross and embracing the feet of the dead



ST AUGUSTINE IN ECSTASY. VAN DYCK.  
(Church of St. Augustine, Antwerp.)

Saviour. St. Dominic, with his head thrown back, is gazing at the crucified Saviour, his face expressing intense grief and profound reverence. An angel, who is sitting on a

her. The influence of the Italian school is very noticeable in the warm tone of the whole picture, and the Madonna has a suggestive resemblance to Titian's rendering of the Virgin Mother.

great stone at the foot of the cross, has reversed the torch of life which he has been holding. The stone bears the following inscription: "*Ne Patris sui manibus terra gravis esset hoc sacrum Cruci adolvebat et huic loco donabat Antonius van Dyck*" (Anthony Van Dyck rolled this stone to the foot of the cross and gave this picture to this church, in order that the earth might lie lightly upon his father's ashes).

The whole composition is intensely pathetic and presents a wonderful expression of sorrow and love.

Van Dyck gave this work to the Dominican nuns for the altar of their church, as a token of his gratitude for the care with which the sisters of this Order had nursed his father during his last illness, before the son could reach his sick-bed. At least, so we are given to understand from a note, written in Flemish, which the Mother Superior of that day placed in the convent register. We also conclude from this note that the artist was present at his father's death, which took place on December 1st, 1622.

A third beautiful religious picture is "The Virgin, with Donors," which is in the Louvre.

It is impossible to imagine anything more delightful than the child Christ on His mother's knees, or more gracious and touching than the little movement with which He turns to stroke the donor's cheek. The Virgin's face and attitude are equally charming. How inexpressible is her smile as she looks at the two pious figures kneeling before



THE VIRGIN, WITH DONORS

(The Louvre, Paris.)

VAN DYCK

Nothing was known of the origin of this work or who the donors were until quite recently, when a document was discovered which throws considerable light upon these obscure points. The inventory of some pictures left by a certain William van Hamme, who died at Antwerp on May 24th, 1668, mentions a large picture painted on canvas by "the Chevalier Van Dyck, representing the Virgin Mary with two portrait figures, in a black frame and an inner frame in gold, the whole hung with a curtain." It is certain that the picture thus described is none

other than the one in the Louvre, and that the two donors are William van Hannue's parents. In any case, it is the only one of Van Dyck's pictures that corresponds with this description.

But of all Van Dyck's religious works the "Pieta" in the Antwerp Museum is the finest. The artist probably painted it after he had left Antwerp, between 1634

preparator of Divine sorrow and love. The low tone of the colour and the flat lights in the picture are admirably suited to the tragic nature of the subject.

From 1617 to 1623, before Van Dyck went to Italy, and from 1627 to 1632, after his return to Antwerp, he painted a great number of portraits, nearly all of artists, scholars, or distinguished men.

#### Van Dyck's Portraits.

The finest of these is, possibly,

the portrait of the painter Frans Snyders and his wife, which is in the Cassel Museum (*see* p. 63).

In this picture Snyders appears to be about forty, and has dark brown hair and eyes. His wife, who is younger, has regular features and a placid, amiable expression. The husband's face, which is rather long, is refined, distinguished, and very kind, and the eyes have a look of dreamy tenderness. Snyders does not look strong, his pale face is

lighted with inward fire and his mind and character may be easily read in his almost transparent features. Van Dyck has painted his fellow artist with all his inherent gentleness, modesty, discretion, and aristocratic grace.

Frans Snyders was born at Antwerp on November 11th, 1579, and died there on August 19th, 1657. He was the greatest animal-painter of the Flemish school, and often painted the still life in Rubens' pictures. His wife, Margaret de Vos, was the sister of Cornelius and Paul de Vos, the artists. From the age of the sitters and the style of the painting, this work must have been done before Van Dyck went to Italy.

After Van Dyck came to England he became painter-in-ordinary to Charles I. and stood high in the King's favour. He painted several portraits of the King and Queen and of the royal children. The most famous portrait of Charles I. is the one in the Louvre.



PIETA.

(Antwerp Museum.)

VAN DYCK.

and 1635, and during a short visit to Brussels. At that time he was engaged upon a portrait of the Abbe Casar Alexander Scaglia, formerly *Chargé d'Affaires* to the Duke of Savoy, who had come to end his days in Belgium (1633-1644). Scaglia was in Brussels from 1633-1637, and he commissioned Van Dyck to paint this portrait for his tomb in the Chapel of the Seven Sorrows in the Church of the Recollects at Antwerp.

The dead Christ is lying across His mother's knees, who has her back against a rock and is throwing wide her arms in a gesture of supreme sorrow. St. John is showing the body of Christ to two angels, one of whom is weeping with his face hidden in his hands, whilst the other, with clasped hands, is gazing at our Lord with an expression of deep grief. It is an intensely touching picture in which both the expression and gesture of the figures admirably convey the feeling of love and suffering. In this painting Van Dyck shows himself to be the great inter-

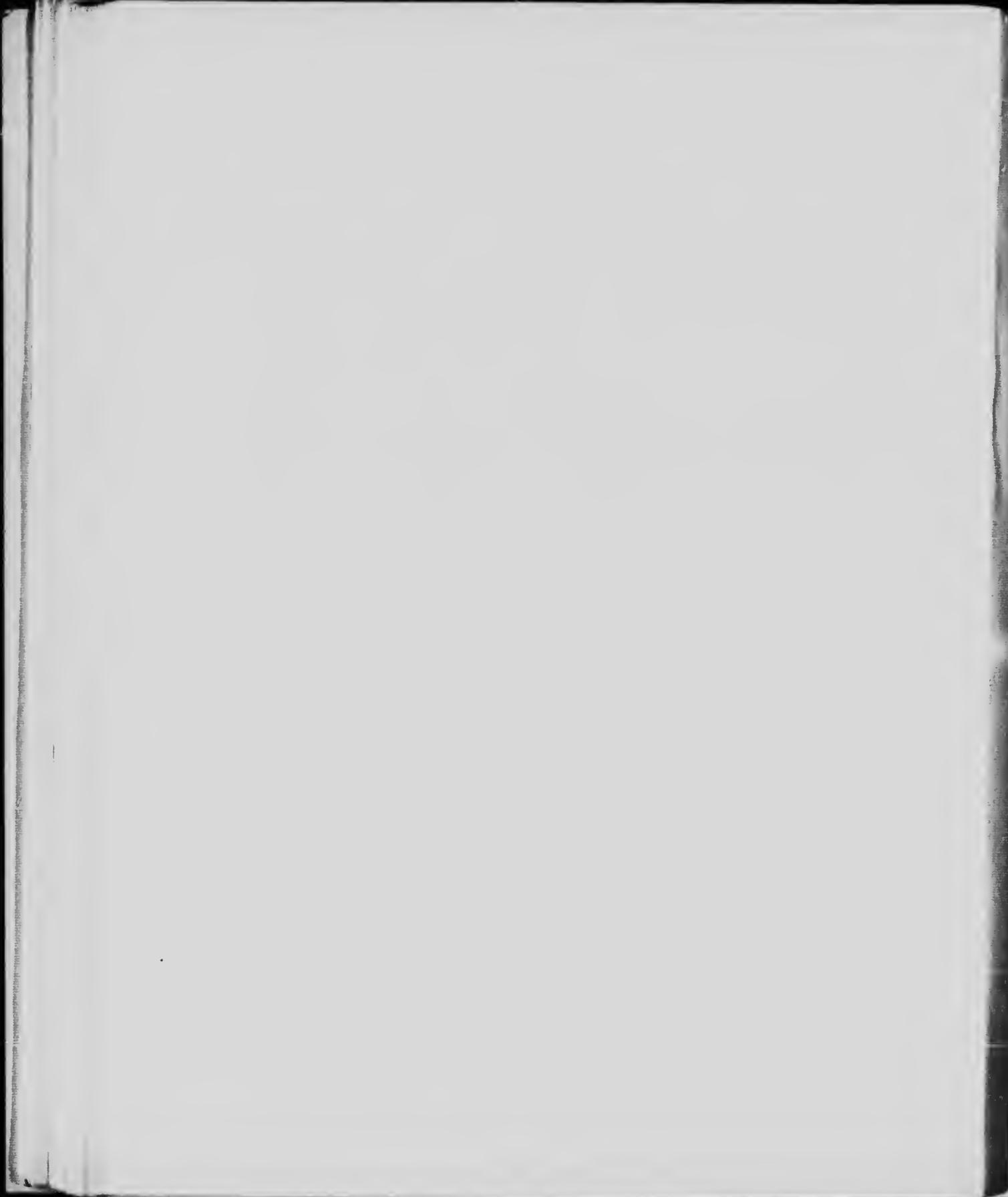


FRANS SNYDERS AND HIS WIFE.

(Catalof Museum.)

YAN DYCK





The King, who is in hunting costume, has dismounted and given his horse to a squire, and is just about to set off on foot, leaning on his stick. He has his head turned sufficiently towards the spectator to allow of a three-quarter view of the face, the rest of the body being seen in profile. Charles wears a wide-brimmed black hat, a jacket of light-coloured silk which shows gleams of yellow light in the folds, red breeches and buckskin boots. His appearance suggests refinement rather than strength, self-assertiveness rather than firmness, and taste and elegance rather than wisdom. But at the time this portrait was painted Charles was still the amiable, light-hearted prince who, though his face may bear some faint traces of dawning care, has hitherto known nothing but the sunny side of life and the joys and pleasures of royalty. The colour-scheme of the work is a scale of warm, rich tones, the King's face, in particular, having a soft, velvety quality which shows up admirably against the harsher and deeper colouring of the landscape. This picture was probably painted about 1635, and, in its suggestion of sunny Italy, is very different from the master's later works, which are much greyer and less vivid in tone.

Of all Van Dyck's portraits of Charles I.'s children, and possibly of all his portrait work, the best is the picture of the King's three eldest children in the Turin Gallery (*see p. 66*).

Van Dyck always delighted in the frank simplicity and innocent charm of childhood. In his pictures of Charles I.'s children he look great pleasure in attempting to blend the natural distinction of these scions of a

royal race with the simplicity of ordinary childhood, and has succeeded as no other save this innately aristocratic painter could have done. The eldest of the royal children is standing with his hand on a dog's head.



CHARLES I.

(The Louvre, Paris.)

VAN DYCK

Although his costume makes him look a mere baby, he is really the heir and was born on May 29th, 1630. This little prince was sent to the Continent when the Revolution broke out. After his father's execution in 1649 he vainly attempted to assert his claim to the crown; but he finally ascended the throne under the title of Charles II. in 1660. His eldest sister, Princess Mary, was born on November 4th, 1631. She married William II., Prince of Orange, and became the mother of William III., who married her

niece, the daughter of James II., and afterwards became King of England. The youngest of Charles's three children was James, Duke of York, who was born on November 14th, 1633. He succeeded his brother, Charles II., as James II., and was deposed

Both these young gentlemen are models of aristocratic distinction and youthful grace in figure, carriage, and dress. The one on the left has long, fair hair which falls on his shoulders in thick curls. He is wearing a yellow jacket ornamented with buttons of the same colour, dark brown trunk-hose and brown leather boots, and has a small cloak thrown over one shoulder. He has a long, oval face, with a well-shaped nose and rather languid eyes. The young gentleman on the right has light chestnut hair that curls round his face and covers his shoulders. He is wearing a white silk doublet, blue velvet trunk-hose, and a blue velvet cloak lined with white silk which is thrown back jauntily over one shoulder. His feet are covered by long brown boots, and he holds a glove in his white-gloved left hand.



CHILDREN OF CHARLES I. (Turin Museum.)

VAN DYCK.

in 1689 by his own son-in-law, William of Orange. Judging from the age of the royal children, this delightful portrait must have been painted in 1635. At Windsor Castle there is another picture of these children, painted in the same year, in which they are differently dressed and differently grouped.

Nearly all the English aristocracy had their portraits painted by Van Dyck, and some of these portraits are among the artist's finest pictures, as, for instance, the double portrait of Lord John and Lord Bernard Stuart, which belongs to Lord Darnley and is at Cobham Hall (*see* p. 67).

#### Aristocratic Portraits.

These two Stuart brothers were cousins of Charles I. They were both courtly, daring young fellows, **The Stuart Brothers.**

but they met with an early death on the battlefield, fighting for the King who was their pattern and idol. They were the sons of the third Duke of Lennox and were born respectively in 1618 and 1620. Bernard, the younger brother, was killed under the walls of Chester on September 24th, 1645. John, the elder, was mortally wounded at Cheriton on March 29th, 1644. Both are buried in Christ Church, Oxford. Van Dyck probably painted this portrait in 1638, for on January 30th, 1639, the younger brother obtained three years' leave to travel, and did not return to England until after Van Dyck's death. There is another double portrait of these young noblemen in Earl de Grey's collection; the



PHILIP, LORD WHARTON. VAN DYCK.  
(The Hermitage, St. Petersburg.)

feet, and a helmet and other pieces of armour at those of Lord Bedford. This is a superb picture. George Digby, Earl of Bristol, was born in 1612 and died in 1677. His life may be instanced as the most stormy career of that very troubled period. Horace Walpole says, "His life was a perpetual contradiction. He fought against Catholicism, only to become finally converted to it; he opposed the Court party, and yet sacrificed himself for his King; he was generously gifted, and yet he constantly hurt and wronged his friends; he was extremely brave, and yet he was never victorious; he became a belated follower of the lying follies of astronomy just when true philosophy was beginning to establish itself in Western Europe."

William Russell, Earl of Bedford, who is on the right of the picture, was born in 1613

grouping is the same, but in this picture Lord Bernard Stuart is dressed in red and has a pale yellow cloak thrown over one shoulder.

The double portrait of "George Digby, Earl of Bristol, and William Russell, Earl of Bedford" (see p. 68), which belongs to Earl Spencer and is at Althorp, would make an excellent pair to the picture of the Stuart brothers.

Lord Bristol is standing on the left of the picture, dressed in black. His plump face shows traces of youthful down and is framed in thick, fair curls which cluster about his shoulders. His right arm is resting on the base of a column, and he is lifting the folds of his cloak with his left. Lord Bedford, who is dressed entirely in red, wears a jacket edged with gold embroidery, has a big black felt hat in his left hand and a crimson cloak thrown over his right arm. Light chestnut hair curls over his forehead and clusters round his throat, setting off his fresh complexion to perfection. A book and an astronomical globe are lying at Lord Bristol's



LORD JOHN AND LORD BERNARD STUART. VAN DYCK.  
(In the Collection of Lord Darnley.)

and died in 1700. At first he fought with the Puritans, who gave him the command of their cavalry. In 1643, however, he temporarily abandoned the Puritan cause and fought under the Royal banner at Newbury, but he returned to Cromwell's Roundheads later on in the same year. The rest of his life was exceedingly prosperous and was unmarked by any event of importance.

This double portrait, which is signed *Ant. van Dyck, Eques*, was probably painted in 1633.

Another of Van Dyck's wonderful por-

traits is his picture of "Philip, Lord Wharton," in the Hermitage Museum at St. Petersburg (*see p. 67*).



GEORGE DIGBY, EARL OF BRISTOL.  
WILLIAM RUSSELL, EARL OF BEDFORD.

VAN DYCK.

(In the Collection of Earl Spencer.)

Another of Van Dyck's wonderful portraits is his picture of "Philip, Lord Wharton," in the Hermitage Museum at St. Petersburg (*see p. 67*).

This young gentleman, who is almost beardless except for a tuft of hair just darkening his lower lip, is holding a shepherd's staff in one hand, whence the name by which this picture is generally known—"The Man with the Crook." Lord Wharton has golden, fair hair, which falls in ringlets round his throat and curls over his forehead, forming a fitting frame to an ideally beautiful

**"The Man  
with the  
Crook."**



THE SATYR AND THE PEASANT.

*(In the Collection of M. Cels, Brussels.)*

J. JORDAENS.



face with a rather reflective and almost enigmatical expression. Over his almost olive-green velvet doublet is draped some golden-hued material, which is held in place by a ribbon over one shoulder. The painting has

ton, 1632, about ye age of 19." The original of the picture was born in 1613. When he was young he was considered the handsomest man in England and the arbiter of the fine breeding of his day. Wonderful to relate,



THE KING'S BANQUET.

(Imperial Museum, Vienna.)

J. JORDAENS.

an enamel-like quality of colour, delicate soft shadows, and a fairy-like play of light on the handsome costume. The golden scarf makes the boy's complexion look almost supernaturally brilliant. He looks like a guest from the Elysian fields, a shepherd from one of Shakespeare's pastorals, a dream creature, or the very incarnation of all that is most perfect and chivalrous in the English aristocracy.

There is an inscription on this portrait that was added later: "Philip, Lord Whar-

ton, 1632, about ye age of 19." The original of the picture was born in 1613. When he was young he was considered the handsomest man in England and the arbiter of the fine breeding of his day. Wonderful to relate,

later in life he became a friend of Cromwell and opposed the King. But at the Restoration Wharton welcomed Charles II., a fact which did not prevent his again joining the opposition party at a later period. In 1688 he became one of the warmest supporters of William of Orange on his accession to the English throne. He died in 1696.

This portrait was bought by Catherine II. together with the rest of Lord Orford's collection of pictures.

The most famous of the Antwerp painters



"THE YOUNG PIPE WHILST  
THE OLD SING."

(Antwerp Museum.)

J. JORDAENS.

who were Rubens' contemporaries without actually being his pupils, is Jacopo Jordaens.

**Jacopo Jordaens.** He was born on May 19th, 1593, and died on October 18th, 1678. At first he showed signs

of a blustering independence and remained faithful to the traditions of the early Flemish school instead of adopting Rubens' style. But later on he followed the example of all his contemporaries and submitted to that great master's influence. Still, all his life he painted subjects from the common life of his day and is pre-eminently a middle-class painter, thus differing from his famous senior, Rubens and from his aristocratic rival, Van Dyck.

One of Jordaens' first pictures represents a subject to which he often returned, "The Satyr and the Peasant" (see p. 69).

This picture is an illustration of Æsop's fable, which is even better told by La Fontaine, who sums up the moral of the story in the words of the good man: "Have nothing to do with him whose mouth blows hot and cold."

Jordaens simply used this story as an excuse for painting a peasant family in their cottage home. In this picture, which belongs to M. Cels of Brussels, the painter made no attempt to beautify his rustics or their surroundings, but painted them

in good solid colour and in a bright light. The fulness of his tone and the clumsiness of some of the figures and gestures are characteristic of his early style.

There is another fine painting by Jordaens in the Antwerp Museum, "The Young Pipe Whilst the Old Sing," the subject of which the artist never tired, as it gave him opportunity to paint a scene of homely Flemish life.

A family is sitting at a meal. The grandfather and grandmother, who are at each end of the table, have begun to sing. The mother has the baby boy on her knees and he is trying to play the flute. Another little lad, somewhat older, is sitting near and is



THE TRIUMPH OF BACCHUS  
(Cassel Museum.)

J. JORDAENS.

also playing the flute. One of the party is a bagpipe player and Jordaeus, as usual, has here painted his own portrait. The merry fellow is blowing his instrument with such goodwill that his already fat cheeks are distended to the point of bursting. There

merry mood round a well-covered table and devoting themselves unreservedly to good cheer, generous wine, broad jokes, shouts of laughter and ear-splitting choruses. One of his most successful paintings of these traditional feasts of the good old times is in the



THE PRODIGAL SON.

(The Louvre, Paris)

DAVID TENIERS.

is a medallion on the wall at the back, in which the proverb illustrated by the painter is written in Flemish and which gives us to understand that the young like to imitate the old. The work is signed, *J. Jord. fecit 1638*. This is the first of Jordaeus' pictures in which he exhibited the influence of Rubens.

Another of Jordaeus' favourite subjects was "The King's Banquet," which afforded him a still better opportunity of showing the good burgher-folk of Antwerp grouped in

Imperial Museum at Vienna (*see p. 71*). It is bubbling over with noisy life and fun, but it is none the less splendidly painted, and is full of dash and vigor.

Jordaeus took care to show us that his family feast had degenerated into a regular orgy, for the following

verb is written in a sort of medallion on the wall: "*Nemo similis iusano quam ebrius*" (None so like a fool as a drunkard). One of these Epiphany feasts each g

**The Epiphany Feasts.**

(None so like a fool as a drunkard). One of these Epiphany feasts each g should play

some *role* or other. The King, who wears a gilded earlboard crown, is sitting in state at the upper end of the table, surrounded by a fool, a singer, a gentleman-carver, a messenger, a cup-bearer and a doctor. All are shouting and enjoying themselves to their hearts' desire.

The Archduke Leopold Willinn, who was

dressed in yellow and wearing a handkerchief over her head, is carrying a basket of grapes. In the background is a negro who is trailing about a regular collection of pans and beer-measures strung on a long pole, which, like the thyrsus, is surmounted by a flaming cup. In the foreground a little



THE VILLAGE FESTIVAL.

(Imperial Museum, Vienna.)

D. TENIERS.

governor of Spanish Flanders, commissioned this picture and took it with him to Vienna when he left Brussels a short time after it was finished.

In addition to these scenes of burgher life, Jordaeus painted a great many Biblical and mythological subjects. "The Triumph of Bacchus" in the Cassel Museum is a good example of the latter and is remarkable for the joyous feeling of its composition, its beautiful colour and fine technique (*see* p. 72).

Bacchus is holding a thyrsus, surmounted by a flaming cup, in his right hand, and in his left a goblet, which is being filled by an old woman. A young woman on the left,

another is leading a goat, and another little fawn is just putting his flute to his lips. The figures look like a merry crew of peasants on their way to a fair, who have already got themselves into good spirits by repeated calls at the roadside inns and are enlivening their journey by great shouts of laughter. Judging from the style of the composition, this picture must have been painted between 1638 and 1640.

David Teniers is one of the four most famous painters of the golden age of the Antwerp school, the other three being, of course, Rubens, Van Dyck and Jordaeus. Teniers was born on December 15th, 1610. He went to

David  
Teniers.

Brussels in 1651 as official painter to the Archduke Leopold William, and died on April 25th, 1690.

He devoted himself almost entirely to the painting of rustic fairs, which he handled with such spirit, lightness of touch and fire

gl... and another is writing upon him. The hostess is writing the total of his score on her list of bad payers, and the host is bringing in a dish. The suspicious-looking figure of a procurer is seen standing near the two young women. Two grotesque musicians are behind



A QUAKRI

(The Innkeeper, Munich.)

ADRIAAN BROUWER.

sense of honour that he is considered to be the greatest painter of Flemish peasant life.

A novel picture of "The Prodigal Son," which we reproduce, is rather different from his usual style, although the subject is placed in the same surroundings as his village festivals (see p. 73). This painting is in the Louvre.

Nearly all painters who have illustrated this parable show us the prodigal son returning to his home. Teniers, on the contrary, represents him feasting in the far country. The prodigal is sitting at a table near to the door of a village inn with two charming young friends. One servant is filling his

the table. The picture is signed, *David Teniers, f. an. 1644*. It is painted in the luminous golden tones which the painter affected at that time.

"The Village Festival" (see p. 74), which is in the Imperial Museum at Vienna, is quite in Teniers' favourite style. The fair is, at its height. Some of the folk are dancing, some drinking, whilst some are making love. The lord of the village, accompanied by his family, is just coming to take part in the show. The figure of St. Sebastian on the flag which floats from an upper window in the inn, indicates that it is an *arche* fête.

Adriaan Brouwer had quite a different idea of peasant life. Teniers' rusties are overdignified rather than over-licentious, and never, even in their maddest revels, lack a certain sense of decorum. Brouwer, on the contrary, represented them either as thoroughly brutalised or very excited with drink, and generally, in the latter case, engaged in savage brawls. These brutal subjects were painted by an artist of ultra-refinement, who loved delicate harmonies of colour and was quick to seize upon the most transient light-effects,

who lavished lovely tones upon his paintings and put fine dramatic feeling into these rustic fights. It is difficult to say whether Brouwer belongs to the Dutch or the Flemish school. He was probably born in 1606 at Oudenarde in Flanders, but was taken to Holland at a very early age and there we find him in 1626. In 1631 or 1632 he settled in Antwerp, where he died in 1638. We reproduce two of his pictures; one, "Peasants Drinking," is in the Rijks Museum at Amsterdam, and the other, "A Quarrel," is in the Pinakothek at Munich (*see p. 75*).



PEASANTS DRINKING.

*(Rijks Museum, Amsterdam.)*

ADRIAAN BROUWER.

### III

## THE GOLDEN AGE OF THE DUTCH SCHOOL

THE Dutch of the sixteenth century had become accustomed, like the Flemish, to go to Italy to complete their artistic training by a study of the great

Italian masters. These Dutch painters brought back from the South a

most unfortunate taste for academic art. They riveted their attention so closely on the study of anatomy, the quest of graceful pose and action, careful composition and correct drawing, that they neglected the very qualities that had been the glory of their predecessors—rich colour, careful detail of accessories, realistic treatment and close personal observation. But even apart from this, the first twenty-five years of the sixteenth century were very poverty-stricken. Jan van Scorel (1495-1532), Martin van Heemskerck (1498-1574), Heinrich Goltzius (1558-1616), and several other painters whom we know by name, are all but second-rate artists. Antonis Mor was the only painter of real talent in this period of decadence. He was born at Utrecht in 1512 and at thirty-five years of age was received into the Guild of St. Luke at Antwerp. He worked for Philip II., King of Spain, for a long time both at Madrid and Lisbon, travelled a good deal, and finally returned to settle at Antwerp, where he died between 1576 and 1578. His portraits are characterised by robust and beautifully graduated colour, by fidelity of observation and by vigorous handling.

The majority of these portraits are in the Madrid Museum, that of Mary Tudor, Queen of England, being one of the finest.



QUEEN MARY.

(Madrid Museum.)

ANTONIS MOR.

Queen Mary married, as we all know, Philip II. of Spain, and this portrait was painted for him. The Queen is sitting in a gilded armchair covered with crimson material, and is holding a rose in one hand and a pair of gloves in the other. She wears a little

black and white cap ornamented with gold beads, a short black cloak edged with fur, a black dress patterned with a white design, and some magnificent jewellery. Her expression is gloomy and sullen, and her

had also freed itself from all external influence, it was no longer dependent, even to the very smallest extent, upon the art of other countries, and from this time on became exclusively the expression of the genius of the Dutch nation.



JACOB CATS.

(Rijks Museum, Amsterdam.)

MICHEL MIEREVELT.

features are harsh and unpleasant: she has a prominent forehead, pointed chin, grey-blue eyes and red hair. The technique of this picture is very tight and careful, the light is well distributed, and the shadows are full of delightful tones.

At the beginning of the seventeenth century a complete change came over affairs.

#### Dutch National Art.

Holland, which had shaken off the Spanish yoke and become the Dutch Republic, began to make tremendous progress in art and literature, as well as in material and political prosperity, and rapidly rose to the first place in the realm of painting. For Dutch art

houses regarded life as a very serious matter, and spent much earnest thought upon the rôle they were called upon to play in it. Consequently, the Dutch painters of that day were chiefly concerned that their work should be both truthful and realistic, and though they conscientiously painted what was picturesque and beautiful in Nature, they were very careful to miss nothing that was instructive or would provide food for thought, and they relentlessly banned anything in the shape of artistic artifice or embellishment. Thus their art was founded upon the truthful representation of Nature, conscientious observation, and straightforward honest tech-

Holland was now a country of free citizens, governing themselves and rejoicing in a prosperity that had been entirely gained by their own efforts. The majority of the Dutch artists of this period painted the portraits of their most famous fellow citizens, either separately or in groups. Catholicism, with its beautiful, elaborate ritual and love of art, having been conquered by the harsh and austere Reformation, neither church nor court was any longer adorned by paintings of a "profane" type. The court, in fact, no longer existed. The ruling power was in the hands of a well-to-do middle-class, which prided itself upon its encouragement of art, but whose small and badly-lighted rooms were only suited to pictures of small size, cheerful subject and brilliant light and colour, pictures that would introduce a little brightness and gaiety into these over-quiet homes. The people who lived in these



BANQUET OF THE OFFICERS OF THE  
ARQUEBUSIERS OF ST. GEORGE (1616).

(*Haarlem Museum.*)

FRANS HALS.

nique—qualities which fully account for their new and wonderful treatment of portrait painting.

Michel Mierevelt was the first of these great portrait painters. He was born at Delft on May 1st, 1567, and was a pupil



BANQUET OF THE OFFICERS OF THE  
ARQUEBUSIERS OF ST. ANDREW, 1622.

(*Haarlem Museum.*)

FRANS HALS.

of Antony van Montfoort, who is also known by the name of Blocklandt. Mierevelt spent the greater part of his life in his native town, and died there in 1641. He was the busiest and most prolific portrait painter of his day, and painted, amongst others, several portraits

**Michiel Mierevelt.**

eyes. This picture, signed *Ætatis, 56 A* 1634, *M. Miereveld*, belongs to the Rijks Museum at Amsterdam. There is another of Mierevelt's portraits in the same gallery, that of Jacob Cats' father. It is dated 1639, and formed part of the Hoop collection.

Immediately after Mierevelt comes one of



ASSEMBLY OF THE OFFICERS OF THE  
ARQUEBUSIERS OF ST. ANDREW, 1633.

(Haarlem Museum)

FRANS HALS.

of the Princes of Orange, and of his most famous contemporaries and fellow countrymen. We reproduce a portrait of "Jacob Cats" (1577-1660), the popular poet, who, after having been lawyer and syndie both at Middelburg and Dordrecht, became judge and syndie of Holland in 1636 (*see p. 78*). In this portrait the famous humorist is turned towards the right. He wears a black velvet doublet edged with brown fur and a wide ruff set in broad pleats which fall rather limply on his shoulders. Like all Mierevelt's portraits, the technique is smooth and almost laboured, the light is well distributed, and the life of the sitter, a quiet, rather stiff figure, is almost entirely concentrated in the

the greatest masters of the Dutch school, Frans Hals. He was probably born at Antwerp in 1580 or 1581, of Haarlem parents, returned to settle there in 1604, and died there on August 29th.

**Frans Hals.**

1666. Hals introduced a broad and spirited touch which had never been used before his day, and which few painters dared to attempt after him. With a few bold touches, put in with a light hand, he could give a figure all the appearance and activity of life. Even his most disappointing work has an incomparable delicacy of style. Though one of the oldest of the Dutch masters in actual date, Hals has always remained one of the youngest in style. He is *the* great painter of life, which he

assimilated and reproduced with the greatest exuberance.

The majority of his best pictures are in the Museum at Haarlem, the birthplace of his family. They are mostly portraits or huge paintings representing the officers of the civic guard, or groups of male or female trustees and governors of hospitals and almshouses.

"The Banquet of the Officers of the Arquebusiers of St. George" (see p. 79) is dated 1616. There are twelve figures in this work, eight of whom are sitting round a table in almost monotonously

**Hals' Banquet pictures.** regular order, only broken by the standing figure of the standard-bearer. All

the guests are talking most animatedly. They have jovial, florid faces, the colour of which is further heightened by the wine and good cheer of the feast, and altogether are the very picture



FRANS HALS AND HIS WIFE, LISBETH KEYNIERS. (Rijks Museum, Amsterdam.)

FRANS HALS.

of good health. They are all dressed alike in black tunics, against which their more or less starched ruffs stand out sharply;



LADY GOVERNORS OF THE HOSPITAL FOR OLD WOMEN.

(Haarlem Museum.)

FRANS HALS.



SERVANT AND CHILD.

*(Emperor Frederick Museum, Berlin.)*

FRANS HALS.

white or red scarves cross the chest and are tied on the left side. Only the standard-bearers are differently dressed; the one on the right wears a curious pointed hat surmounted by a big black and white aigrette, and the other, in the middle, a round jacket of a very bright brown colour.

The second picture (on p. 79), "The Banquet of the Officers of the Arquebusiers of St. Andrew on October 18th, 1622," is dated 1627, five years after the festivity. The technique of this work shows a great advance upon the last-mentioned picture: the colour is greyer and the composition and general arrangement are more animated. The figures are both standing and sitting, and, instead of being crowded into one compact mass, are arranged in practically two distinct

groups. Their faces are full of health, life and joviality. Some of the officers are pretending to fence with their forks, whilst others are engaged in an animated conversation. Never has a corps' banquet been represented in such an attractive and good-humoured light. In the background are two windows, through one of which is seen a glimpse of the garden. The third picture (on p. 80) represents "The Assembly of the Officers of the Arquebusiers of St. Andrew, 1633." This work shows a still greater progress in composition and technique. The figures are more natural, have a greater ease of bearing and wear their uniforms with a careless grace which verges on "swagger." The grouping of the company, too, is more broken. The men are sitting, standing, moving about and turning round each at his individual pleasure. They are here assembled for business and not for pleasure, but for the moment they are simply so many picturesque subjects for the painter's brush, and he handles and groups them just as he likes, using them and their costumes

as various tints in his colour scheme—a yellow scarf, white cuffs, and gold-bordered baldric on the right; orange, white, and blue scarves, and a pale yellow doublet on the left. And all this rich colour is steeped in a flood of warm light which gives an air of vivid life to these jolly fellows. In this picture the painter's art came to full maturity.

The portrait group on p. 81 represents the "Lady Governors of the Hospital for Old Women." It was painted in 1664 as a pendant to the "Governors of the Hospital for Old Men," which bears the same date. The first of these two pictures shows four elderly women, the governors, and a servant, none of whom is making the slightest pretence of attending to the affairs of the hospital but simply

sitting for their portraits. In this painting we notice how much the painter had aged. The easy technique of his youth has degenerated into carelessness, he takes as little trouble as possible with his work and does not seem to care about beautiful colour, using merely white, black, and a few pale tones. Still, his profound knowledge of life and human nature is clearly perceptible, even in this impoverished and careless work.

Amongst Frans Hals' portraits of his own family one of the finest is that of himself and his wife in the Rijks Museum at Amsterdam. "Frans Hals and his Second Wife, Lisbeth Reyniers" (see p. 81), are sitting on a bench under a tree near to a mansion in a park adorned by statues and fountains. They both seem very happy in their *à-à-bite*, surrounded by this charming scenery, and their faces wear an expression of peace and contentment. Both have arrayed themselves in their best attire for their outing, but in spite of that their attitudes and expressions are very natural and unconstrained. They are both innocently delighted with their pleasant intimacy; he is leaning back a little so that he can laugh more easily, and she has put one hand on her husband's shoulder with a tender confident gesture that emphasises the affectionate expression of her face. In fact this picture is an epitome of perfect married happiness.

The "Servant and Child" (see p. 82), which is in the Emperor Frederiek Museum at Berlin, is treated in a rather

more severe style, but it has just the same grace and intimate charm. The servant, who is dressed in black and wears a white cap, is holding the child on one arm and is offering her a pear. The baby wears a frock of some golden-yellow stuff and a lace cap and collar, and has a rattle in her left hand. The fresh-faced young servant is smiling at the spectator and the child looks just as pleased. This picture came from the Castle of Ilpenstein.



WILLEM VAN HEYTHUYSEN ("THE MAN WITH THE SWORD")

FRANS HALS.

(Lichtenstein Gallery, Vienna)



HILLE BOBBE.

(Emperor Frederick Museum, Berlin.)

FRANS HALS.

The child is probably a little daughter of the family of that name and the servant is her wet-nurse. At all events, the picture was bought by the Berlin Museum at the Ilpenstein sale which took place at Amsterdam in 1873.

Frans Hals' single portraits are also very fine, particularly those of military sitters, who have just the same air of "swagger" and importance as the soldiers in his regimental banquets and festivals. The professional side of the soldier's character is always uppermost in Hals' portraits, both face and bearing being full of courage and energy. Such is the case at any rate in the portrait of "Willem van Heythuysen" (known as "The Man with the Sword"), which is in the

Liechtenstein Gallery at Vienna (see p. 83). He is the very type of frankness, courage and gallantry, as he stands with one hand on the hilt of his sword, the other on his left hip, and an almost defiant expression in the brilliant eyes beneath the wide up-turned brim of his big hat.

Hals shows us quite a different side of his art in his "Hille Bobbe" ("The Witch of Haarlem"), which is in the Emperor Frederick Museum at Berlin. This picture represents an old woman with a jug of beer in one hand and an owl sitting on her shoulder. She is turning her head and chuckling to herself, and, though she is hideous and ill-clad, she is so full of life and contagious merriment that one feels quite in sympathy with her. It is impossible to over-rate the dash with which this subject is painted. The head has been put in with a few bold touches, the figure and the various accessories are even more broadly handled, and yet the

wonderful old woman is so vivid and intensely real that one could almost imagine her actually alive. This picture is painted



THE MEEBEECK CRUY.

WAGHEN FAMILY.

(Rijks Museum, Amsterdam.)

THOMAS DE KEYSER.

in the master's last style, and is similar in treatment to the "Governors of the Hospital" already mentioned.

The great portrait painter, Thomas De Keyser, who comes after Frans Hals in point of actual date, is anterior to him in the style of his art. He was born at

**Thomas De Keyser.** Amsterdam in 1596 or 1597, and died there in 1667. De

Keyser had neither the facility nor the exuberance of Hals. His technique is tighter and his composition more distinguished. His sitters were staid, serious folk, whom the painter pictured as such. He shows them comfortably installed in their own rooms, surrounded by a substantial and unobtrusive luxury quite in keeping with the sober richness of their attire. Their frank expressions and the dignity of their faces betray their profound conviction of their own worth and importance. They are plain men who occupied the highest positions in commerce or in civic and national administration. These men, who typify the power and glory of Young Holland, were Thomas De Keyser's favourite subjects. He painted them with the greatest care and fidelity, in sober colouring well suited to their characters, and steeped in quiet and radiant light; attitude, attire, and surroundings are all admirably expressive of the personality of the sitters.

De Keyser's style is most characteristic in his single portraits or in his portrait groups of small size, as, for instance, in his "Meebeeck Cruywaghen Family," which is in the Rijks Museum at Amsterdam (see p. 84). Here we have a group composed of grandmother, father, mother and six children. One of the boys is holding a horse which is harnessed to a carriage containing another little lad, the two other boys are playing with a goat and the two little girls are standing near their grandmother. A pleasant, natural group, painted in strong, sober tones. The older people, who are in shadow, wear white ruffs,

and the children are dressed in greenish grey and light yellow. The rather sombre background stands out against a beautiful stretch of sky.

De Keyser's picture in the Museum at The Hague is still smaller. It represents



A SCHOLAR SITTING AT A TABLE. THOMAS DE KEYSER. (The Hague Museum.)

"A Scholar Sitting at a Table," which is covered by a crimson Persian rug upon which a desk and three books are standing. A brilliantly white ruff falls on the scholar's black silk doublet, and the whole work gives one an impression of health, dignity and stability. The sitter's black costume stands out clearly against the neutral-toned background and is full of high lights and sharp little reflections. The rosy tone of the flesh has all the lustre of enamel.

Thomas De Keyser is looked upon, with good reason, as the predecessor of that greatest of Dutch painters, Rembrandt van

Ryn, who was ten years his junior. The elder artist's creative power is, of course, not to be compared with that of the younger, but he knew how to give his sitters a look of intense life and a naturalness of attitude

roundings. He painted himself and he painted his relatives. From the very first he fell under the fascination of light, the great agent of life, beauty and charm. If he had a predecessor in this cult of light, it

was Adam Elsheimer, whom he never happened to meet, but whom he knew through Peter Lastman, one of Elsheimer's pupils, and Rembrandt's master. Elsheimer worshipped light as the presiding genius of painting, and proclaimed his adoration both in his pictures of interiors and of out-door scenes. Rembrandt followed the same cult with even greater enthusiasm and conviction. In no other artist's work, either before or since, does light play such an important part. He not only used it to model and embellish the outward appearance of his figures and accessories, but also to give an inward brightness and luminosity to his sitters. It no longer served merely to light up the cold reality of actual facts, but illuminated and transfigured every drama of life or history represented in his pictures. The light



THE PRESENTATION  
IN THE TEMPLE.

(The Hague.)

REMBRANDT.

and expression that are not to be found in any of his predecessors except Frans Hals.

Besides, De Keyser's flesh painting has a luminous transparency and his costumes a richness that clearly herald Rembrandt's marvellous colouring.

Rembrandt was born at Leyden on July 15th, 1606. He settled in Amsterdam in 1631, and died there on October 8th, 1669. Like the majority of great painters he constantly changed his style of painting. He began by making a minute and detailed study of Nature, choosing his subjects from his immediate sur-

roundings. He painted himself and he painted his relatives. From the very first he fell under the fascination of light, the great agent of life, beauty and charm. If he had a predecessor in this cult of light, it was Adam Elsheimer, whom he never happened to meet, but whom he knew through Peter Lastman, one of Elsheimer's pupils, and Rembrandt's master. Elsheimer worshipped light as the presiding genius of painting, and proclaimed his adoration both in his pictures of interiors and of out-door scenes. Rembrandt followed the same cult with even greater enthusiasm and conviction. In no other artist's work, either before or since, does light play such an important part. He not only used it to model and embellish the outward appearance of his figures and accessories, but also to give an inward brightness and luminosity to his sitters. It no longer served merely to light up the cold reality of actual facts, but illuminated and transfigured every drama of life or history represented in his pictures. The light effects in Rembrandt's earliest work are very startling, standing out in sharp bright patches against a dark background. But his color gradually became warmer, more pleasing and better balanced, and he no longer needed to get strength of effect by sharp contrasts, but succeeded in giving a faithful representation of life as it was and in blending figures and surroundings into one harmonious whole.

The first picture that really shows Rembrandt's mastery of his art is the "Presentation in the Temple," which is in the Royal Museum at The Hague. This touching



A LESSON IN ANATOMY  
PROFESSOR NICOLAAS TULP

REMBRANDT.





PORTRAIT OF AN OLD LADY. REMBRANDT  
(National Gallery, London.)

event is represented as taking place in the vast nave of the temple, the pillars and arches of which are lost in a dim perspective. Simeon has fallen on his knees and, with the Child in his arms, is thanking God for having allowed him to see the Messiah. Mary and Joseph are kneeling before the priest and are looking a little disconcerted at Simeon's exultation. Other priests are looking on with respectful surprise, and the crowd of worshippers is dispersing in confused masses in the background. The principal figures are painted with the most minute care and glow with light, standing out sharply against the warm, misty dimness of the sanctuary. This picture represents no earthly scene, but a spiritual vision seen by the artist which he has transformed into a miracle. There is another of Rembrandt's finest pictures in the same Museum. "A Lesson in Anatomy by Professor Nicolaus Pieterzoon Tulp" (see p. 87). This work, which was painted in 1632, shows the professor

exhibiting and explaining the muscular development of the forearm to his colleagues, and is simply a portrait group similar in style to many of the portrait pictures previous to Rembrandt's day, of which there are such numbers in Holland. But Rembrandt brought fresh life and vigour into the style by giving each of his figures individual character, expression and attitude, instead of arranging them in a stiff row or a conventional group. The artist encountered the grimmest reality in this subject and was triumphantly successful in his handling of it. He had haunted the dissecting theatre and frequented the society of medical men; he had watched these learned doctors at their work and had been very wise to portray them most faithfully, however great may have been his respect for their various marked and characteristic personalities, his creative genius and powerful



PORTRAIT OF HIMSELF. REMBRANDT.  
(The Louvre, Paris.)



SASKIA VAN ULENBORGH.

(Cassel Museum.)

REMBRANDT.

imagination got the better of him and he refined and idealised them in his picture. Their faces glow with a nobler fire than that of every-day life, and, as though to revenge himself on the various obstacles that were thrown in his way by the material identity of the doctors, he gave such radiance and luminosity to the corpse stretched in the foreground that this unconscious body is almost more interesting, that is to say of greater importance in the painter's eyes, than the learned professor and his students,

little tight touches, though with a certain ease and great freedom. In short, this picture is a real triumph for its painter, who was then only twenty-eight years old and yet was already master of a technique which allowed him to reproduce anything he saw with the greatest truth and facility. From an inscription on a drawing that also belongs to the National Gallery we learn that the lady in question was called Françoise van Wassenhoven.

In the same year, 1634, Rembrandt

This portrait was painted for the Surgeons' Guild of Amsterdam and was bought by King William I., in 1828, for the Royal Museum of Painting.

Rembrandt also dealt with realities in his

"Portrait of an Old Lady" (see **A Wonderful Portrait.**

p. 89), which is in the National Gallery in London. This picture is almost startlingly vivid and life-like. The old woman must have been an interfering old person, if one may judge by her quick, sharp eyes. Rembrandt was compelled to curb his imagination in painting this picture, for the original was evidently of a type that would have nothing to do with dreams or dreamers, so the painter was forced to adhere closely to actual fact. The old lady has her face framed, as it were, in her white cap and ruff, and is painted with the most minute care, the work being done in

THE GOLDEN AGE OF THE DUTCH SCHOOL 91

painting his own portrait, which is in the Louvre (*see p. 89*). This is one of the portraits of himself which he produced by dozens from the time he first began to paint until extreme old age. He delighted in painting himself attired in an elegant but



REMBRANDT AND SASKIA.

(Dresden Gallery.)

REMBRANDT.

rather fantastic fashion, wearing some valuable jewel or other, with his fur cap placed at a rakish angle on his thick curly hair and his cloak thrown back to give a glimpse of a massive gold chain beneath. In 1634 he

istic charm and imagination. The face, with its warm, transparent colour, stands out with marvellous brightness against the dim, luminous background. The light is very pure and well distributed, and the skin has a velvety, almost vaporous look, which suggests the sun shining through an early morning mist. Rembrandt never tired of painting his own portrait. He first pictured himself as a youth on the threshold of love, full of hope and eagerness and anxious to proclaim his happiness to the whole world. Then his portraits began to be more reserved in feeling, and quieter in appearance and taste. The portraits painted later in life, in his days of sorrow and trouble, clearly show the decline of his physical powers and the corresponding mental weakening.

During the year in which he was married, or somewhere about that time, Rembrandt painted the portrait of his young wife, Saskia van Ulenborgh, which is now in the Cassel Museum (*see p. 90*). In this famous picture the careful and detailed technique of his earlier work is combined with the broader, simpler style to which the master gradually attained, and the light is already warmer and more radiant in tone.

The enamoured young husband has dressed the little burgher wife he loves so well like a young princess. Saskia wears a big hat of crimson velvet trimmed with a white ostrich feather, and a fur cloak, which is thrown carelessly over her dress of flame-coloured velvet with golden brown sleeves. She is bedecked with quantities of jewellery, on her hat, in her hair, in her ears, round her throat, in front of her gown and on her wrists. And yet this extremely rich attire does not look overloaded, for it is put together with such excellent taste that a lady of our own day might wear it without exciting anything but



THE RAPE OF GANYMEDE.

(Dresden Gallery.)

REMBRANDT.

married Saskia van Ulenborgh, who was then barely twenty years old and who died when she was still comparatively young. Rembrandt was also young at the time of his marriage and full of happiness, exuberant spirits and great creative power. His young eyes have a victorious expression as they look out at life opening with such brilliant promise. This picture is an excellent example of the artist's style at this period of his career. The technique is both flexible and careful, and exhibits on the painter's part a love of truth combined with an already character-

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SASKIA, WITH THE LETTER.

*(The Hague.)*

REMBRANDT.

THE GOLDEN AGE

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admiration. The treatment of the subject is as careful and delicate as that of a miniature painter. The radiant, pure, fresh, young face, which is as brilliant and sparkling as the

or 1636, Rembrandt painted himself with Saskia (*see p. 91*), in a picture that is now in the Dresden Gallery. That was the happiest period of Rembrandt's life and this work



SAMSON OVERCOME BY THE PHILISTINES.

(Frankfort Museum.)

REMBRANDT.

jewels that surround it, and the graceful drapery of the wide-falling sleeves, which suggest the wings of angels, help to make Saskia an ideal type of feminine beauty, and the picture a jewel of art. Rembrandt clung jealously to this portrait until the fatal year, 1652, when he was obliged to give it as security to the Burgomaster Dix, William VIII., Elector of Hesse, bought it with the rest of the Van Reuver collection in 1779.

About a year after his marriage, in 1635

is the very incarnation of his joy in life. The painter is sitting on a chair, and is holding up a glass of sparkling wine with one hand, whilst the other is resting on Saskia's waist, whom he is holding on his knees. Rembrandt is attired in one of the fancy costumes of which he was so fond, in this case that of an old soldier, and wears a big velvet cap trimmed with white ostrich feathers, a brick-red doublet ornamented with bands of gold embroidery, and a gold sword-belt with a long rapier at one side.



MANOAH'S SACRIFICE.

*(Dresden Gallery.)*

REMBRANDT.

His riotous merriment is more suggestive of a drunken soldier's joviality than of a tender lover's joy. Saskia also looks happy, but her gaiety is quieter and is mingled with a suggestion of melancholy, a presentiment, one might almost think, of the misfortunes the future held for them. The chief interest of the picture is centred in the painter himself, on whom the light falls with a radiance that matches his merriment. The wife is much more in the background, and is in a flatter, quieter light.

In the Dresden Gallery, too, is another of Rembrandt's pictures that belongs to the same period, "The Rape of Ganymede" (*see* p. 92), which bears the date 1635. It represents a decidedly original idea of that mythological story, a rendering, as it were, in trivial prose of the beautiful, poetic, Greek

legend. Jupiter's eagle has taken young Ganymede by surprise and has carried him off through the air. The child is still grasping in his little hands the cherries he was stealing from the neighbouring trees, and the poor little fellow is not only screaming in a heart-breaking fashion but is weeping great tears of terror. One is compelled to forgive the rather irreverent manner in which Rembrandt has parodied this classic fable because of the dash and spirit of the work, which is almost an anticipation of Offenbach's audacious rausie. The boy is a splendid child, painted with remarkable care, and, being in full light, stands out in high relief against the dark background. The eagle is much less noticeable and seems to have been put in more as an accessory than anything else.

**"The Rape of Ganymede."**

In "Samson Overcome by the Philistines" (see p. 93), which belonged to Count Schoenborn's collection until 1905 and has since been bought for the Frankfort Museum, Rembrandt handled a totally different subject, but with just the same masterly technique. It is, perhaps, his most dramatic picture, though the painter concerned himself less with the greater tragedy of the man's feelings than with the more obvious doings of the butchers who are wreaking their hatred upon their old conqueror. The fallen hero is fighting for his life and is bleeding profusely; one soldier is fastening a chain round his wrist, another is tearing out one of his eyes, a third is threatening him with his lance, and a fourth has thrown his arms round his

neck and is forcing his head to the ground, whilst in the background Delilah, to whom Rembrandt has given Saskia's face, is escaping from the atrocious scene with a handful of Samson's hair in her hand. The face, feet and legs of the victim are all shrinking with pain and he is struggling desperately, but vainly, with his tormentors. The light falls full upon him and brings out every detail of the unequal struggle. This picture was probably presented by Rembrandt to Constantine Huygens, Prince Frederick Henry's secretary, in 1636, as a token of gratitude for his kindness.

**Saskia as  
Delilah.**

Another picture inspired by Old Testament history is "Manoah's Sacrifice" (see p. 94),



"THE NIGHT WATCH."

(Rijks Museum, Amsterdam.)

REMBRANDT.

which is also in the Dresden Gallery, and is dated 1641. This painting shows quite another aspect of Rembrandt's genius, the frenzied activity of the last-mentioned pic-

actly as it is narrated in the Bible, except that, instead of being prostrate on the ground, both figures are kneeling in prayer, an attitude better suited to the picturesque effect desired

by the artist. In this illustration of Old Testament history the painter was evidently fascinated, not so much by the supernatural side of the story, as by its natural and visible aspects, by the man and woman, full of pious fervour and deep emotion, and, more especially, by the difference of the light falling upon the two, the husband being illumined by the flames of the sacrifice, and the wife by a flood of sunlight. This picture shows the painter's work at its best, and unspoilt by any exaggeration. He represents as simply and reverently as possible the heartfelt prayer of a childless household, a prayer which must have been on the lips of both Suskia and Rembrandt at this very time, for they had lost their first three children and ardently hoped for the birth of a fourth. A year later Rembrandt painted his famous picture, "Frans Banningh Coek's Company," better known as "The Night Watch" (*see* p. 95), which is dated 1642, and is in the Rijks Museum at Amsterdam. As the first title indicates, it is a portrait-picture



ELISABETH BAS.

(Rijks Museum, Amsterdam.)

REMBRANDT.

ture being replaced by a feeling of deep piety and fervour. Samson's parents, Manoah and his wife, were old and childless, when an angel appeared to the woman and announced to her that she would bear a son who would do great deeds for Israel. One day, when husband and wife were in the fields and Manoah was sacrificing a goat to Jehovah, an angel appeared in the altar flames and ascended towards heaven. Manoah and his wife, seeing the miracle, fell on their faces. Rembrandt's picture represents the incident

of the Civic Guard. The second name was given because the principal figures, glowing with golden light, seem to start out of the dark night, and because this marvel of intense sunlight appeared dark to the eyes of Rembrandt's contemporaries, who were accustomed to the more ordinary tones of the earlier portrait-pictures. Whilst in these last-named works the various figures are arranged in more or less symmetrical groups, or are seated in regular order round a table, Rembrandt shows us his civic soldiers in active movement, not, of course, the movement

of a regiment on the march, but exactly that of a company just breaking up to begin patrol duty. In the middle of the foreground is the captain, who is dressed in black, has

**The mis-called "Night Watch."**

a red scarf across his chest and wears a big white linen collar and cuffs. Beside him walks his lieutenant, who is bathed in golden light, has a dazzlingly white scarf knotted round his waist, a silver gorget round his neck, and a lance decorated with white and yellow tassels in one hand. On the other side of the captain, but still in the foreground, is a little girl who is as bright in tone as molten gold. The child and the lieutenant are two centres of sparkling light which throws up in strong relief the dark figure of the captain. A little farther to the left a man in red is loading his musket, and to the right, behind these four figures, is the whole company, which is kept in shade broken by patches of vivid light. The whole picture is a triumph of skilful lighting, the vague outlines in the background being touched here and there into vivid and startling life by a master hand. But the picture is also a triumph of creative imagination. Rembrandt, who had once transformed himself and his relations into so many characters from the "Arabian Nights," tried the same fascinating experiment on a simple, worthy company of the civic guard. If, to-day, we fall into raptures over the miracle wrought by this greatest of masters, we can perhaps understand that his contemporaries were not quite so enthusiastic about the transformation he made them undergo. Indeed, except for the captain, the lieutenant and the standard-bearer, the whole company looks very much as if it had escaped from a carnival. The

hats all out of shape, the helmets of every imaginable pattern, the old garments of every colour, the arsenal of heterogeneous weapons, and, above all, the very young warriors



HOLY FAMILY WITH ANGELS.

(Hermitage Gallery, St. Petersburg.)

REMBRANDT.

capped with helmets, the little girl with a band of jewels across her forehead, and the lad with a laurel wreath on his head, all combine to suggest a fantastic masquerade rather than a company of grave citizen soldiers making their round. The picture was painted, however, for the worthy cross-bowmen of Amsterdam, and originally adorned their assembly room in the Rue du Singel. Later on it was transferred to the Town Hall (now the Palais Royal), and placed in the small room in which the councils of war



THE DISCIPLES AT EMMAUS.  
(The Louvre, Paris.)

REMBRANDT.

were held. At a still later period, the city of Amsterdam, to which it belonged, placed it in the Trippenhuis, the old Museum. It was finally installed in the Rijks Museum.

The Rijks Museum has another admirable portrait belonging to the same period, that of "Elisabeth Jacobsdochter Bas" (see p. 96), the widow of Admiral Jochem Hendrikszoon Swartenhont. This portrait reminds one of the octogenarian in the National Gallery, to which reference has already been made. There are the same strong features, but they wear an expression of greater kindness than those of the other old woman. The art of this picture is as sound and healthy as the sitter. A certain gentleness of expression conceals real strength of character, and the old lady combines in her person

burgher simplicity and aristocratic distinction.

In "The Holy Family with Angels" (see p. 97), in the Hermitage Gallery at St. Petersburg, there is a delightful blending of the sacred and secular, the natural and the supernatural, though the realistic element outweighs all the others. Mary has been reading near her Child's cradle when she hears Him stir, and the watchful mother hastily pulls aside the curtain of the little cradle. Joseph is busied with his carpenter's work. Everything is just as it might be seen any day in a simple Dutch workman's home, the same dresses, and the same surroundings. Nothing mysterious, nothing unusual, everything is as homely and natural as possible. The miracle, the supernatural element in the picture,

is going on above, quite close to this homely scene, and yet so simply and naturally that nobody is paying any attention to it—one feels that if it were seen it would cause no



THE JEWISH BRIDE ("RUTH AND BOAZ").  
(Rijks Museum, Amsterdam.)

REMBRANDT.

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LANDSCAPE WITH A RUINED CASTLE.

(Cassel Museum.)

REMBRANDT.



THE SYNDICS.

(Rijks Museum, Amsterdam.)

REMBRANDT.

DDT.



HENDRIKJE STOFFELS  
(The Louvre, Paris.)

REMBRANDT.

surprise. A group of little angels has come down from Heaven, their leader is hovering over the cradle with outstretched wings and arms, lost in admiration of what he sees below, whilst the other little angels, who are higher up in the picture, look as though they dare hardly leave their nest of light. The picture is painted in soft and not very brilliant tones, but the whole canvas is flooded with warm light. The painter was in love with the play of colour and brought out the various tones of red, yellow, and white; he made no attempt to experiment with the light, but subordinated it to a strong and very touching representation of truth and reality.

Rembrandt was always equally judicious in his illustrations of Gospel miracles, and sometimes his work is full of mystery and touches on the sublime. One of his best pictures of this kind, a perfect little jewel, is "The Disciples at Emmaus" (see p. 98),

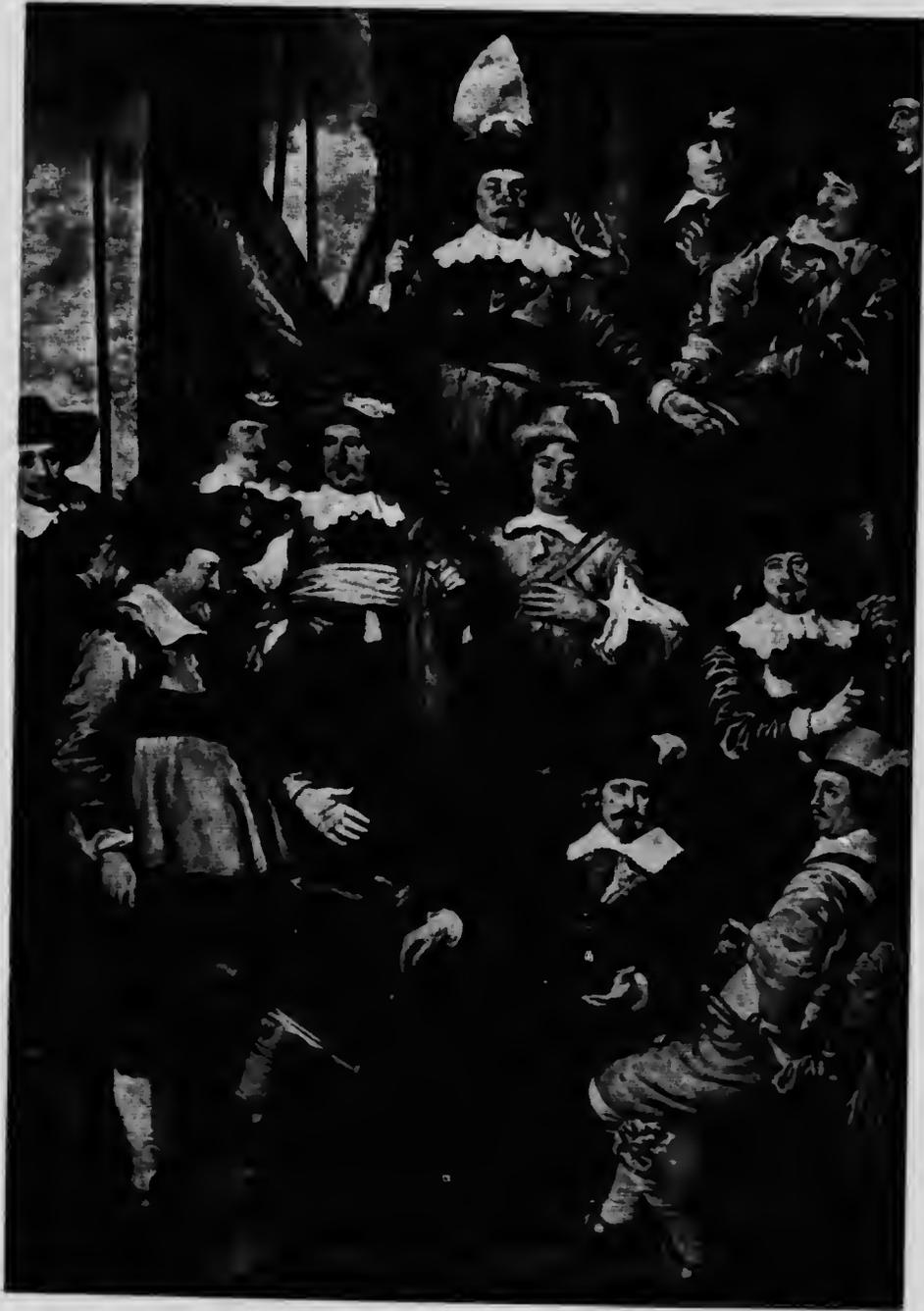
which is in the Louvre. Christ is sitting at table with the two disciples in the modest dining-room of a village inn. His companions are of the humblest class, and the servant who is waiting upon them is of a similar type. They have been talking familiarly about the great event of the hour, the death of Jesus and His resurrection, but without recognising Who is with them. "And it came to pass, as He sat at meat that He took the bread and blessed it, and brake it, and gave it to them. And their eyes were opened, and they knew Him and He vanished out of their sight." Rembrandt tried to make the Saviour's disappearance actually visible. Instead of picturing Him as dispersing into smoke or evaporating like water, he represented Him as being transmuted into light; He looks as though He were being consumed by an inward fire, and must soon burst into flame. This fine and noble conception

A Gospel  
Illustration.



PORTRAIT OF AN  
OLD WOMAN. (Antwerp Museum.)

JACOB BACKER.



THE COMPANY OF CAPTAIN ALBRECHT BAS.

(Rijks Museum, Amsterdam.)

GOVAERT FLINCK.

of the miracle is handled with the greatest refinement, the result being this wonderful little picture, which is so full of exquisite feeling, and which shows such marvellous technique.

Towards the middle of his career Rembrandt was greatly attracted by landscape. But he did not regard it in the same way as the ordinary landscape painter, who chiefly looks for the harmonious lines of a fine bit of country or for the purely picturesque in



ISAAC BLESSING JACOB.

(Rijks Museum, Amsterdam.)

REMBRANDT.

Nature, of which he tries to give as faithful a rendering as possible. For Rembrandt, rural plain and romantic mountain scenery had but little attraction. What tempted him was the play of light on sky and landscape. He loved to seize upon the various changes the sun works in the earth's appearance as he makes her smile, weep, rejoice and dream, in turn.

The finest and most famous of Rembrandt's landscape pictures is his "Landscape with a Ruined Castle on the Hill-side" (*see* p. 99) in the Cassel Museum. This picture owes something to Nature and something to the painter, who really saw about half of what he

represented and imagined the other part. In the foreground there is a bridge which crosses a narrow canal. A horseman is moving along a road which runs by the left bank of the canal. Houses, trees and a windmill are seen on the other bank. In the mid-distance rises a hill that develops into a rocky peak, on which stands a castle, surmounted by a high tower. A stream descends the hill-side and is crossed by a bridge in one place. In the background is a range of

hills which is lost in the distance. There are romantic elements in plenty in this landscape, but, fortunately, they harmonise and blend with nature in the most perfect way. The artist has given us a picture of what he imagined, rather than of what he saw, and has created a peaceful, solemn and almost majestic landscape, bright with a silvery light that contrasts and blends with the golden rays of the sun, and produces an effect of almost rivalled splendour.

Rembrandt immortalised and made famous two women whom he loved. We have already mentioned one of them, Saskia, his wife. The other was Hendrikje Stoffels, the companion of . . .

days. The best portrait of her is in the Louvre, and was probably painted when she was about twenty-six years old (*see* p. 100). It is a magnificent picture. The woman was of the lowest class and was probably unintelligent and not very pretty, yet Rembrandt transformed her into one of the noblest figures he ever painted. Did she not belong to him? Was he not the great high-priest of light and colour? She is dressed like a princess, and has fine pearls in her ears, on her bodice and round her wrists. She wears a green velvet cap on her head, trimmed with a red ribbon, and a fur cloak thrown round her shoulders, and in addition to her dress and jewels there is the rich gold of

her thick curls and the fascination of her rounded youth. The painter has flooded the picture with golden light which makes every detail sparkle and stand out against the background of deep shadow.

As old age approached Rembrandt experienced hard times and bitter trials. But

the exaggerated imagination that runs riot in the latter is rigidly excluded from "The Syndics." The Syndics are all dressed in their ordinary attire, and are sitting at a table in their assembly hall in the simplest and most natural way. But the manner in which the figures are handled, the variety of



A SCHOLAR MEDITATING.

(The Hermitage Gallery, St. Petersburg.)

FERDINAND BOL.

the painter lost none of his skill, on the contrary, he was never more completely master of his art. He gives us a striking proof of this fact in "The Syndics." "The Syndics" (see p. 99), in the Rijks Museum. This picture represents the heads of the Corporation of the Drapers of Amsterdam, and was painted in 1661 or 1662 for the Cloth Hall of that city. It is the only work by Rembrandt of the distinctly portrait-picture type, but is one of the finest pictures he ever painted. It is even better than "The Night Watch," for it is more sober in treatment, whilst

attitude and expression and, above all, the rich warm tone of the painting all combine to make this group of peaceful citizens the very incarnation of the spirit of Old Holland and of Rembrandt's art.

After this period of maturity and perfect balance there came years—the last of Rembrandt's life—when his art sometimes showed a feeling of deep discouragement and sometimes rioted in a perfect orgy of light and colour. To this class of brilliant, dazzling pictures belongs a painting in the Rijks Museum, which was probably executed in

**Rembrandt's  
Last Works.**

1668, the last year but one of the painter's life. This picture is known as "The Jewish Bride," or "Ruth and Boaz" (*see* p. 98), and represents a man of mature age with his hand on the bodice of a young woman. She seems to be robed and steeped in gold of various tones, and, in her red gown with its white sleeves, her handsome necklace and costly bracelets, looks as though she could not possibly be made of anything less precious. A flood of golden light pours over both faces and literally melts into the colour. They are, as it were, the supreme expression of the dazzling dreams of light and colour that haunt the whole of the artist's work, the type and epitome of his wonderful art. This painting is a poem on canvas, in which the figures are nothing but mere accessories, losing all meaning, life and identity, and vanishing in the apotheosis of colour.

Rembrandt was the dominating figure of his century, and exercised the strongest influence over the painters who immediately followed him, the best of them being his own **Rembrandt's Pupils.** The eldest and one of the best of these pupils, though he is not very well known, was Jacob Backer, who was born at Harlingen in 1608 or 1609, and died at Amsterdam in 1651. He only left us a few portraits, one of the most remarkable of which is the "Portrait of an Old Woman" (*see* p. 100) which is in the Antwerp Museum. It represents a good woman of humble station, of simple dress and appearance, and she is painted in a masterly style admirably suited to the subject. The details of the face are put in with a firm hand and the flesh is painted in a manner which shows that the pupil had thoroughly profited by his master's teaching.



GOVERNORS OF THE LEPER HOSPITAL.

(Town Hall, Amsterdam.)

FERDINAND BOL.

Govaert Flinek, who was born at Dordrecht in 1616 and died at Amsterdam in 1686, was even more dominated by Rembrandt's influence.

**Govaert Flinek.**

In addition to portraits, he painted Biblical and historical subjects. Several of his best works are in the Rijks Museum, two of which we reproduce. The first represents "Isaac Blessing Jacob" (see p. 102). The blind patriarch, who is half-sitting and half-lying on his bed supported by his wife Rebecca, is blessing his son, who is kneeling before him and tenderly holding one of his hands. The love of handsome costumes and rich ornaments, so characteristic of Rembrandt, appears here in the red, fur-edged robe wrapped round Isaac, and the green, gold-bordered tunic worn by Jacob. The venerable countenance of the patriarch, too, suggests Rembrandt's partiality for old people's expressive faces, whilst the delineation of the various characters in the picture recalls that great master's profound knowledge of psychology. The easy-going Isaac is full of confidence in his relatives. Rebecca is just the crafty and ambitious woman who would abuse this confidence if she could by any means obtain for her own child the paternal blessing intended for the first wife's son. Jacob, his mother's rather simple accomplice, is lending himself unwillingly to the fraud and is casting a frightened glance at the deceived old man. The picture is dated 1638, at which time the pupil still faithfully imitated his master in his search for dramatic effects and in his partiality for rich light and colour.

The second of Govaert Flinek's pictures



GRACE BEFORE MEAT.

(Rijks Museum, Amsterdam.)

NICOLAS MAES.

which we reproduce represents "The Company of Captain Albrecht Bas and Lieutenant Lucas Conijn" (see p. 101). The officers and standard-bearers of the company are standing on the steps of a sort of amphitheatre, at the back of which rises a colonnade of arches. The men at the bottom of the steps are sitting down and the others are standing in various attitudes. They are all dignified, solidly-built figures, and look very much alive, but they all seem to be posing for their portraits, an unfortunate defect which is heightened by the manner in which the painter has arranged them one above another. This painting is dated 1645.

Ferdinand Bol, Nicolas Maes and Gerard Dou were three of Rembrandt's best pupils. Bol was born at Dordrecht in 1616, went

to Amsterdam before 1640, and died there in 1680. Like Govaert Flinck, he painted portraits and historical subjects. **Ferdinand Bol.** At the beginning of his career he imitated Rembrandt rather closely, seeking for faces of an expressive type and strengthening his dramatic effects



AN OLD WOMAN DOZING.

(Brussels Museum.)

NICOLAS MAES.

by his over-strong lighting. "A Scholar Meditating" (see p. 103), in the Hermitage Gallery, is an excellent example of his style. The scholar is a vigorous old man with a thick, long, white beard, who wears a fur-trimmed cap, a yellow robe and a black coat. He is seated in an armchair and is writing in a big book that lies open before him, is leaning his left elbow on the table and is stroking his beard as he sits deep in thought. A soft light falls on his face, breast and left arm. The picture is a mixture of reality and imagination, such as Rembrandt loved. But this scholar, though very carefully painted,

does not belong to the same class as Rembrandt's deep thinkers, he is much more of an amateur, a man of the world bitten with a fancy for science, pleasant to look at but rather superficial.

At a later period Bol gave up following in his master's footsteps and became more and more drawn to the decorative art that had become so popular, painting chiefly good-looking and well-dressed people. Whenever the nature of his subject prevented him from sacrificing too much to the taste of the day, his art remained as sound as ever, as, for instance, in his "Governors of the Leper Hospital," which is in the Amsterdam Town Hall (see p. 104), and was painted in 1668. Four men are sitting round a table covered by an Oriental carpet. To the left one of their subordinates is bringing in a little boy. The attitudes and gestures of the principal figures are very natural. Two of them, one of whom is standing, are listening to what the man with the child is saying, and the two others are consulting as to what is the best thing to do. Fearing monotony, the painter made his composition rather too disconnected, but the governors are all sober, dignified folk, whose honesty and health are characteristically Dutch.

Nicolas Maes was born at Dordrecht in 1632, and died at Amsterdam in 1693, where he had been settled since 1673. He had already spent four years in Amsterdam before that date, from 1650-1654, during which time he had been a pupil of Rembrandt. It was during the years immediately following this apprenticeship to art that he did his best and most original work. At that time he was still under Rembrandt's immediate influence and his pictures are chiefly remarkable for their brilliant lighting, which brings the figures into high relief against the opaque shadows of the background. Maes' subjects were generally taken from the lives of simple folk, especially of the invalid type, and he

**Nicolas  
Maes.**

had a great partiality for painting old women. At a later period he abandoned this early style and developed into a fashionable painter, portraying the fine gentlemen and noble ladies of his day in graceful poses and handsome attire. The two pictures we reproduce belong to Maes' early style. They are "Grace Before Meat" (*see p. 105*), which is in the Rijks Museum, and an "Old Woman Dozing" (*see p. 106*), which is in the Brussels Museum. Both represent women of a very simple type, in very humble surroundings. Their only adornment is the exquisite light in which they are steeped, which gives full value to the whiteness of their linen and the red and black of their attire. The first old woman has clasped her hands and closed her eyes as she says her little prayer before her frugal meal. The other has let the book she was reading and the glasses she was using for her worn old eyes fall upon her lap, and is dozing gently with her chin resting on her hand. On the table close by are a book and a lace-worker's cushion, which form a spot of whiteness in the shadows on this side of the picture.

Gerard Dou is the most famous and one of the best of Rembrandt's pupils. At first one would think that Gerard Dou, not one of the master's pupils so little resembled him as Gerard Dou, and yet, in reality, not one was so much like him or remained so faithful to his teaching. One always thinks of Rembrandt as a most impetuous painter, bold to the point of rashness and knowing no limit to his powers. Dou, on the contrary, was careful, scrupulous and almost ultra-refined. The master shows his power in his grasp of character, his strong contrasts of light and shade and his mastery of an infinite variety of tone and colour. The disciple carefully smoothes his colour, is very cautious and discreet in his use of light, is far more concerned with the outward appearance of his sitters than with their thoughts and feelings, ignores the passions and

tragedies of life, and never touches on any more serious pain than that resulting from the dentist's forceps or from the indifference and coquetry of lovers. And yet, in spite of these tremendous contrasts, the rela-



THE DROPSICAL WOMAN. GERARD DOU.  
(The Louvre, Paris.)

relationship between master and pupil is plainly visible.

Gerard Dou was born at Leyden in 1613, entered Rembrandt's studio, who was then living at Leyden, at an early age, and died in 1675. When Dou became Rembrandt's pupil the latter had not yet come to full possession of his powers. He was still feeling his way, and during this period his work, which plainly foreshadows the master's future greatness, consisted only of small pictures of jewel-like brightness, which were painted with the most conscientious care. Rembrandt continued his triumphal progress, his touch gradually became firmer and broader and little by little he acquired an ever-growing mastery of light and colour. But Dou always

saw his master as he had known him in 1630, and remained faithful to Rembrandt's style of that period when the master had long since

depths. He had an excellent and well-balanced talent which prudently confined itself to the things of this world and which

thoroughly understood and admirably reproduced life of an ordinary and commonplace kind. Don was a typical Dutchman, honest and very talented and yet afraid to make a single step outside the narrow circle in which he had been born and which he seems to have narrowed still further.

**Dou the Realist.**



THE NIGHT SCHOOL

(Rijks Museum, Amsterdam.)

GERARD DOU.

adopted a new method of painting. And yet Don's small pictures have none of the wonderful qualities of his master's. Rembrandt had the poet's twofold vision, and his small canvases sparkle and gleam with a light which is only partly of this world and is partly a reflection of the painter's dreams and visions. Don, on the contrary, was a thorough artist, but far more commonplace and professional, and though he handled his brush with the best of them he lacked the vivid imagination that soars to the heights and plunges into the

Both the costumes and the setting are distinctly unfortunate. The doctor is dressed up like a schoolmaster in a comic opera, the weeping daughter wears a ball-dress and the invalid's room is furnished and hung like a boudoir. But the whole thing is painted with a care, exquisite colour and flexible technique that fully justify the artist's great reputation. Sandart relates that before beginning to paint Don always waited until the clean canvas had been carefully wiped and freed from every particle of dust. His painting

"The Dropsical Woman" (see p. 107), which is in the Louvre, is considered to be Gerard Don's best work. It represents, in quite a dramatic aspect, a subject which has often furnished jokes for the comic actor and the vaudeville writer. The invalid is sitting in an arm-chair. The doctor is holding up to the light a glass containing the liquid which he is anxious to examine. The nurse is giving some medicine to the patient, whose daughter is kneeling beside her and kissing her hand. This introduction of pathos into a rather absurd scene is not the only error of taste in this much-praised painting.

produces exactly that effect, it is smoothed and worked up to the very last degree. But yet his work has qualities that we do not meet with in any of the other miniaturists' pictures, it shows a clever and powerful handling of light and shade, a taste for exquisite colour treated with jewel-like effect, and it has that indescribable hall-mark of genius that distinguishes real metal from base. This picture bears the following inscription: "1663, G. Dou, out 65 jaar." According to these figures the painter must have been born in 1598, but according to the evidence of some very reliable documents he was born in 1613, so that the age attributed to him in this inscription is quite imaginary.

"The Night School" (see p. 108), in the Rijks Museum, is a study of artificial light in which the painter shows the

Dou's "Night School." varying degrees of brightness given by candle-light. The picture presents a large room. A lamp containing a lighted candle is standing on the floor in the foreground. To the left a young boy is scribbling on a slate and a young girl is holding a candle near to him so that he may see better. The master is giving a reading lesson to another young girl in the middle of the room, and the other pupils are clustering round a table similarly illumined by candle-light. In this painting we have Rembrandt's wonderful supernatural light converted into prosaic, commonplace candle-light, his marvellous fascination debased to practical and domestic uses. And yet Rembrandt's successor displayed a very great amount of talent in this scene of daily life. All his figures live and move most naturally in their candle-illumined surroundings.

15

In "The Young Mother" (see p. 110), which is in the Royal Museum at The Hague, we are introduced to another Dutch interior. The mother is sitting sewing. The light pours through the open window and makes the figures, and even the household belongings scattered about the room, glow and shine as if they were made of gold or silver. This picture is dated 1658.

Pieter de Hoogh, though not an actual pupil, was a true disciple of Rembrandt and one who

Pieter de Hoogh.

modelled his painting on that master's work. From Rembrandt, the great worshipper of light, De Hoogh learned how to give individual character and charm to, apparently, the most insignificant things. Rembrandt knew how to represent the effect of light upon everything under the sun; Pieter de Hoogh confined himself to



GERARD DOU. BY HIMSELF.  
(National Gallery, London.)

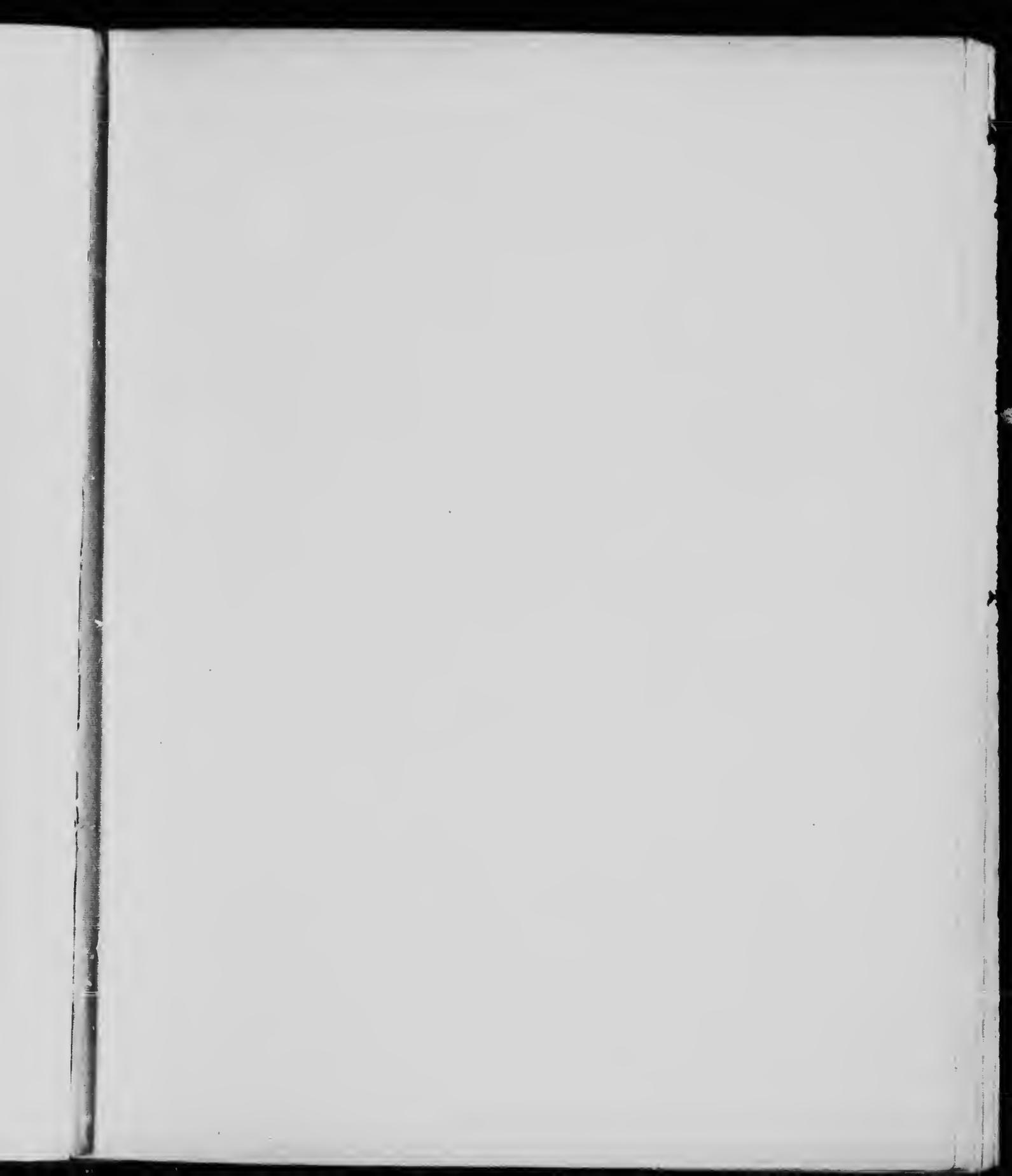
painting the wonders worked by sunshine in humble peasant dwellings. Gerard Dou had already realised how light gilds and beautifies even the humblest place and the poorest home, De Hoogh painted light itself in its living, moving reality, and placed in opposition the dimmer, softer tone of an interior with the glorious light of the outdoor world, the sharp contrast between the two giving additional value to each. Of course he was not the only Dutch painter who had been struck by these brilliant light effects, but he was the only one who reproduced them with such skill and enthusiasm. His pictures are really poems in honour of the sun, that dearest and most ancient of gods. Pieter de Hoogh was born at Rotterdam in 1629, and died at Amsterdam shortly after 1677. We reproduce two of his works. The first is the "Mother and Child" (see p. 111), which is in



THE YOUNG MOTHER.

(The Hague Museum.)

GERARD DOU.





THE LETTER.

(Rijks-Museum, Amsterdam.)

JAN VERMEER.

# THE GOLDEN AGE OF THE SOUTH

111

THE GOLDEN AGE OF THE SOUTH  
THE GOLDEN AGE OF THE SOUTH

THE GOLDEN AGE OF THE SOUTH

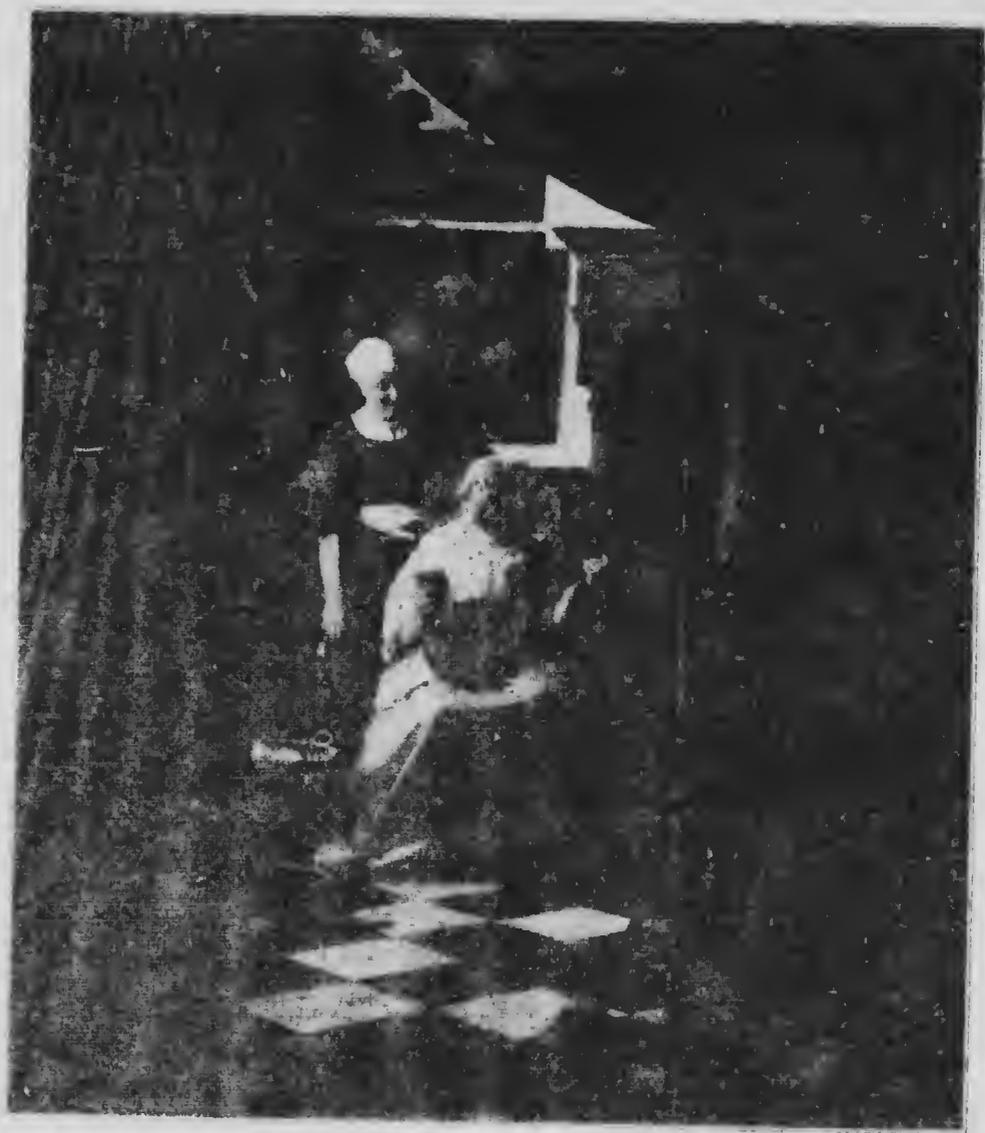
THE GOLDEN AGE OF THE SOUTH

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THE GOLDEN AGE OF THE SOUTH



THE GOLDEN AGE OF THE SOUTH  
THE GOLDEN AGE OF THE SOUTH



JAN VERMILLEN

the Rijks Museum. The mother has taken her child from its cradle and put it on her knees whilst the maid sweeps the floor. The sun is pouring into the room and the shape of the window is reflected on the opposite wall in a square of warm light. The servant is in shadow, but the mother and child are in full sunlight.

The other picture, the "Courtyard of a Dutch House" (see p. 112), belongs to the National Gallery, London. It shows the entrance to a charitable institution, as may be gleaned from an inscription on a stone above the doorway. To the right are a staircase and an outhouse. A mother and child are coming down the staircase, and another woman is walking along the passage leading to the almshouse. The courtyard, which forms the foreground of the

**A Painter of Sunlight.**

picture, is full of blinding sunlight which pours upon the light yellow flagging of the floor and the red and white bricks of the wall. In the background, at the end of the passage, there is another focus of brilliant sunlight. The woman in the passage is standing in shadow, but the mother and child in front of the outhouse are in full light. What a depth of shadow lies in the well of the staircase, what a vivid light falls on the expanse of wall, and what a warm radiance glows from the sky! The painter has created a symphony of light and shade that is warm, mellow and velvety, which, without being either hard or violent, is full of a strength and intensity to which no other painter has ever attained.

Jan Vermeer, of Delft, who was born in the town of that name in 1632 and died there in 1675, ranks, with Pieter de Hoogh, amongst those worshippers of light who fol-

lowed Rembrandt. But to a certain extent he was antagonistic to De Hoogh, not because he confined himself to painting interiors, rooms that show no outlet to the open air or into the rest of the house, but because he

**Jan Vermeer of Delft.**



MOTHER AND CHILD.

(Rijks Museum, Amsterdam.)

PIETER DE HOOGH.

looked upon light and colour in quite a different way. Pieter de Hoogh painted warm, golden light—Vermeer, light of a clear silvery tone; the former loved the warmth and maturity of summer, the latter the fresh youth of spring; in De Hoogh's work colour is lost in light, in Vermeer's they are blended together in exquisite harmony.

Occasionally Vermeer's pictures are very strong in colour, but far more often they are subtle and delicate in tone. He was particularly fond of a certain shade of lemon-yellow that suggests the greenish yellow tone of unripe fruit. His blue, too, is unlike any other artist's blue; it is the most original, youthful colour imaginable, and is rarefied by the misty air almost to the transparent green of the sea.

Vermeer's "View of Delft" (see p. 113),

in The Hague Museum, is one of these soft-toned canvases. Behind a wide canal rise the walls of Delft, pierced by the Schiedam and Rotterdam gates. A bridge of a single

duce a little variety of tone into this otherwise solid mass of dark colour. These buildings stand out sharply against a clear blue sky, broken here and there by warm white clouds. This picture is both very poetical and very realistic, and the painter has given full play to his faculty for colour, just as Jacob Maris does to-day.

"The Lace-worker" (*see p. 115*), which is in the Louvre, is, on the contrary, a picture in Vermeer's characteristic style. An attractive young woman is busily working in her little room. She wears a dress of some lemon-yellow stuff and a fichu of light and dark shades of sky-blue, trimmed with red ribbons. The grey-blue tone of the table-cloth adds the finishing touch to this delicate colour-scheme. The whole canvas is steeped in clear silvery light, which almost looks as though it were on the point of materialising though it has not yet taken shape.

"The Painter in His Studio" (*see p. 116*), which belongs to the Czernin collection at Vienna, deals with a rather more intricate subject. Vermeer shows himself at work, sitting with his back to the spectator. He wears a black and white doublet and red

**Vermeer's Studio.**



COURTYARD OF A  
DUTCH HOUSE

PIETER DE HOOCH.

(National Gallery, London)

arch crosses the canal just where it flows into the town. Behind the ramparts rise the roofs and towers of the city. Several boats are drawn up to the quayside. On the bank nearest to the spectator seven figures are grouped near a barge. This strip of land in the foreground is a focus of light and sunshine. Light shadows play upon the surface of the water and are reflected in its depths. The line of houses and towers is seen against the light and the buildings are painted in a strong, almost sombre, tone, broken here and there by patches of more vivid colour where the full light falls, patches which intro-

duce a little variety of tone into this otherwise solid mass of dark colour. These buildings stand out sharply against a clear blue sky, broken here and there by warm white clouds. This picture is both very poetical and very realistic, and the painter has given full play to his faculty for colour, just as Jacob Maris does to-day.

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"The Painter in His Studio" (*see p. 116*), which belongs to the Czernin collection at Vienna, deals with a rather more intricate subject. Vermeer shows himself at work, sitting with his back to the spectator. He wears a black and white doublet and red breeches. The model, a young girl, seems to be posing as an angel for a "Last Judgment," and is holding a big book and a trumpet. A large and rather crumpled map covers the wall at her back. A thick curtain is hanging on the left and various artist's belongings are scattered about on the table near to it. The whole picture is painted in Vermeer's favourite colour-scheme: the model wears a grey-blue gown, the book is lemon-yellow, the drapery orange, the wall is dead white and the map greyish in tone. But it is impossible to describe the beauty of the tone and the



VIEW OF DELFT.

(The Hague Museum.)

JAN VERMEER.



## THE GOLDEN AGE OF THE DUTCH SCHOOL 115

wonderful blending of light and colour. By his genius in these respects the painter has transformed this very ordinary interior—his own workshop—into a fairer dwelling than any on earth, inhabited by beings of higher type than ours. The little girl in her uncouth garb has been lifted above the angels, and no silk or cloth of gold can compare in beauty with her torn and tumbled lace.

We have already mentioned more than once the important position held in the Dutch school by portrait-pictures, such as groups of syndics, governors, and militia officers. These portraits perpetuate the personalities represented just as much as the various charitable and other institutions of which they were the heads. All these notabilities, both men and women alike, were proud of the confidence reposed in them by their fellow citizens and were anxious to testify to posterity their devotion to public affairs. We have referred to several groups of this kind amongst the works of Frans Hals, Rembrandt and others.

To these we must add two very famous names, Bartholomeus van der Helst and Jan de Bray. The former was born at Haarlem in 1613, but whilst still quite young moved to Amsterdam, where he died in 1670. Though he worked in the same town and at the same time as Rembrandt, he entirely escaped his influence.

Van der Helst painted practically nothing but portraits—single figures, or groups of colleagues and friends. But in his portraits of the latter type he shows nothing of Rembrandt's wealth of imagination, fine creative power, or marvellous colour; nor even of Frans Hals' naturalness and happy brightness. In fact, he becomes just a little

commonplace himself in order better to understand and represent these well-to-do middle-class folk. He carefully classifies each of his sitters according to his position and social importance. The honesty of his draw-



THE LACE-WORKER.

(The Louvre, Paris.)

JAN VERMEER.

ing and colour gives these sitters all the importance they consider their due, and yet does not make them look as if they were posing or sitting in state. Nowadays we place Van der Helst far below his two great rivals, but we can quite understand the high esteem in which he was held by the Dutch of his own day. No other painter understood them more or knew better how to make others understand them.

Van der Helst's principal picture, "The Banquet of the Arquebusiers, 1648," is in the Rijks Museum. The citizen guard of Amsterdam held a great feast on June 18th of that year in the large hall of the

**Van der Helst's  
Masterpiece.**



THE PAINTER IN HIS STUDIO.

(Czernin Collection, Vienna.)

JAN VERMEER.

Confraternity of St. George, to celebrate the conclusion of the Peace of Münster. The standard-bearer occupies the middle of the picture. To the right is Captain Cornelis Jansz Witsen, who is holding St. George's cup on his knee and is complimenting Lieutenant Oetgens van Waveren. The other officers are sitting or standing round the table. The picture bears the following inscription: *Bartholomeus van der Helst, fecit A<sup>o</sup> 1648*. It is chiefly



THE BANQUET OF THE ARQUEBUSIERS. 1648.

(Rijks Museum, Amsterdam.)

VAN DER HELST.

remarkable for the variety of movement and the animation and natural grace of all the figures. The standard-bearer in the middle is quite a monumental figure, and is profoundly

convinced of his own value and importance. The little group of guests shaking hands is very dignified, and the figure of the old man who has just drunk a cadet's health is full of



PORTRAIT OF A FAMILY.

(Hermilage Gallery, St. Petersburg.)

VAN DER HELST.

most infectious good-humour. The picture, as a whole, is very decorative, is sufficiently symmetrical in arrangement without being stiff, and has just the right amount of decorum. and orange feathers; or look at the various table belongings and the big drum on the ground. In short, it is a picture full of colour, life and warmth, which probably de-



THE DUET.

(Emperor Frederick Museum, Berlin.)

GERARD TERBURG.

And what merry, healthy, well-set-up fellows the officers are! And what rich, warm colour! Take, for instance, the standard-bearer, with his blue flag and scarf, his black uniform and the white feather in his hat; the young man sitting at table on the left; the captain, entirely in black; the lieutenant, in dark grey edged with gold embroidery; the officer on the extreme right, in a yellow doublet, greenish breeches, grey stockings, red baldrick and a hat trimmed with white, blue

lighted its purchasers and, also, the whole of Holland.

Another of Van der Helst's paintings, a "Portrait of a Family," is in the Hermitage Gallery (see p. 117). The group represented in this canvas "Portrait of a Family." consists of a man of mature age, who is sitting on the right and is holding an ivory-headed cane in one hand; a young man, who is standing next to him and leaning on his carbine; and three ladies, who are

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GOVERNORS OF THE FOUNDLING HOSPITAL.

(Hanslow Museum.)

JAN DE BRAY.

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THE GOLDEN AGE OF THE DUTCH SCHOOL 121

all on the left of the picture. Two of them are seated. One, who wears a blue dress, is holding a spray of orange-blossom in one hand and an orange in the other; the second (who is younger) is dressed in white satin and is

1697, followed Frans Hals as a painter of portrait-pictures in that town. Even during his famous pre-decessor's life-time he had already executed several commissions of the kind, Jan de Bray.



THE PEACE OF MÜNSTER

(National Gallery, London.)

GERARD TERBURG.

playing with a spaniel. Behind them stands an older lady, who is playing on the lute. The background represents a stretch of garden.

From a vague resemblance between the father in this picture and the famous animal painter, it has been thought that this group represents the family of the artist, Paul Potter. But there is no real ground for the supposition, and the painting probably pictures the family of an artist of modest fortune but good social position.

Jan de Bray, who died at Haarlem in

all of which are now in the Haarlem Museum. We reproduce his "Governors of the Foundling Hospital" (see p. 119), which was painted in 1663. The governors are a group of most conscientiously painted figures, all of whom are dressed in black, relieved by dazzlingly white linen at throat and wrists, who stand out clearly against a plain, blue-grey background, and who seem much more interested in the artist or the spectator than in each other or the business upon which they are supposed to be engaged. There can be no question that burgher art, or, if you prefer



CLANDESTINE PLEASURE

(Dresden Gallery.)

GABRIEL METSU.

it, civic art, had degenerated considerably if this picture be compared with that of Van der Helst's. The outward appearance of these men is carefully and minutely reproduced, but no indication of their thoughts or feelings appears in the work, and a pretence of truthful rendering covers great poverty of imagination.

If we turn to the many minor artists, mostly miniaturists or painters of *genre* pictures, who belonged to the great school of Dutch colourists, we find that they were not directly influenced by Rembrandt. But as they were followers of Gerard Dou, Rembrandt's disciple, they were none the less indirectly under that great master's influence. These less important men painted quite a different type of life and society from that made famous by the great historical and portrait painters to whom we

have already referred. The latter perpetuated the memory of the strong, intelligent Dutchmen whose courage and wise administration raised their country to the high position she occupied during the second half of the seventeenth century. But the minor masters pictured a world that was much more occupied with pleasure than with either battles or victories, a society of worldly-minded folk, fond of good living and luxurious surroundings, who inhabited richly-furnished mansions and were far more concerned in disputing with each other their ladies' favours than in fighting for the soldier's wreath of victory. These lesser painters chose their subjects from everyday life and, preferably, from the life of drawing-rooms and boudoirs.

The most important of these artists was Gerard Terburg, who was born at Zwolle in 1617, and died at Deventer in 1681. He acquired Frans

**Gerard Terburg.**

Hals' fresh bright tone and Rembrandt's rich colour and warm light, and his work was largely inspired by both these great masters, though he did not really belong to the school of either. His best points were his delicacy of touch, his transparency of colour and his strength of tone, which gave great nobility and dignity to his work.

One of his earliest pictures is "The Duet" (see p. 118), which is in the Berlin Museum. This painting belongs to his best period, the time when he was still working at Deventer. The subject is very simple. Two ladies are playing together upon different instruments. One, who is at the back of the room, is playing upon the harpsichord and is seen in full face; the other, who is in the foreground, has her back to the spectator, and, bow in hand, is just going to play the violoncello. The richness of this lady's dress and the delicacy of the treatment has much to do with

the beauty of the picture, but the painting is something more than a mere exhibition of fine technique; it is an epitome of the poetry of music. Terburg, however, did not always handle such simple subjects; he often painted a pair of lovers, and his small portraits are so many gems of art. Sometimes he ventured upon historical subjects, and his pictures of this type, though only the size of his ordinary paintings, will bear comparison with the work of his great predecessors.

Such is the case, for instance, with his famous "Peace of Münster" (see p. 121), which was painted in 1648.

"The Peace of Münster." Two years before he had settled in the town where the State Councils were held, and he has represented the sixty delegates of this congress upon a very small canvas. This picture, which is a very fine piece of work, was given by Sir Richard Wallace to the National Gallery, London. One scarcely knows which to admire the most, the care with which all the tiny figures are painted, or the beautiful lighting of the picture which brings out every detail. As is always the case with Terburg's work, extreme care is combined with the boldest technique. There is a copy of this picture in the Rijks Museum.

Gabriel Metsu had much more in common with Rembrandt's school than Terburg. He was born at Leyden in 1629 or 1630, and died at Amsterdam in 1667. He was one of Gerard Dou's pupils, from whom he acquired his warm colour and rather affected style and his taste for pre-eminently middle-class subjects. Later on, however, like Terburg, he developed a liking for fashionable life and its luxurious surroundings, which he painted in rich colour, with great care and with the most finished technique, though he never attained the mellow touch of his predecessor.

At the end of his all too short career, Metsu painted his "Clandestine Pleasure"

(see p. 122), which is in the Dresden Gallery and is dated 1661. This picture represents one of the rather lively scenes of which the Dutch painters of that time were so fond—a gentleman, or an officer, making love to a pretty girl belonging to one of the fashionable taverns. The man is brandishing a glass of champagne in one hand and has the other round the girl's neck, who appears to be more reserved or else to affect a certain amount of decorum in order to make herself still more desirable. She is dressed in a red gown and a black fieln, and is eating strawberries from a plate on her knees. A dish of fish and a pewter jug are standing on the table. In the background the hostess is writing up the score on a blackboard. This bit of gallantry is charmingly represented in Metsu's characteristic fine colour and clever style.

Frans van Mieris the Elder belongs to this same class of minor masters of refined



MIERIS.

and sincere style. He, too, was born at Leyden in 1633, and died there in 1681. He is called the elder, because he had two sons, Jan and Willem, and a nephew, Frans, all of whom were painters. Mieris was also one of Gerard Dou's pupils, in whose foot-



PORTRAIT OF A LADY.

CASPAR NETSCHER.

(Hermitage Gallery, St. Petersburg.)

steps he followed. Like his master and like Metsu, he preferred subjects of a fashionable type. His technical skill was quite as great as that of his predecessors, but his work is less convincing. His composition is less thoughtful and original, and, more especially, there is less character and expression in his painting. We reproduce on p. 123 one of his best pictures, the "Lady at the Harpsichord." The lady, who is standing in the foreground, is the principal figure in the composition, not only because of her beauty, but because of the richness and elegance of her rose-silk gown. She is touching the keys of

the harpsichord with one hand and is turning the pages of some music with the other. Close to the harpsichord sits the inevitable young beau, who is quite as much attracted by the beauty of the musician as by the charms of the music, although he is sitting

with closed eyes and pretending to pay no attention to anything else. A page is bringing in refreshments at the back of the room. All the surroundings indicate wealth and luxury—the parrot on its perch, the well-bred dog, the chair behind the lady covered with blue velvet, and, in short, the whole of the furniture. The picture is dated 1658 and belongs to the Grand Ducal Museum at Schwerin.

Caspar Netscher was the last, in chronological order, of these appointed painters of the fashionable Dutch society of the seven-

**Caspar  
Netscher.**

teenth century. Of German origin, Netscher was born in 1639. He went with his mother as a child to Arnhem, became one of Gerard Terburg's pupils, and later on went to The Hague, where he died in 1684. Like Gerard Dou, he began by painting scenes of peasant life, but later on he imitated Terburg and painted a great many portraits of gentlefolk and pictures of an aristocratic type. In sympathy with the manners and fash-

ions of that time, his work gradually became more and more insipid and mincing and his good taste gave place to pronounced mannerism. His technique remained just as careful as ever, but it degenerated into affectation, and his painting became so cold and highly finished that it resembles porcelain more than anything else. Netscher's earliest work was his best, especially that done whilst he was still under Terburg's influence. Towards the end of his life his colour grew much colder and his art lost all its character. For a long time Netscher was pre-eminently the painter of women, whom he represented in all their feminine charm of beauty and of

dress. The "Portrait of . . . dy," which we reproduce (*see p. 124*), and which is in the Hermitage Gallery at St. Petersburg, is considered to be one of his best works. The aristocratic lady in the picture wears a mantilla of an almost bronze tone, a skirt of a darker shade and a brocade over-gown, the deep rich colours of which throw up to perfection the fresh bright tones of the skin. Her neck, shoulders, bust, arms and hands are perfect, her hands being particularly beautiful and having all the delicacy of a flower as they emerge from the sheath of the wide, loose sleeves. One of these exquisite hands is holding a blossom. A page, dressed in soft grey, is bringing in a dish of fruit. Behind the lady is the deep shadow of a thick wood in which stands a statue. In Netscher's, Mieris's and Metsu's pictures the women reign supreme, and the fine gentlemen, their very humble admirers, are of little more importance than their lackeys.

Of quite a different type was Jan Steen, who was one of the greatest masters of **Jan Steen**, this golden age of the Dutch school, in spite of the humble society and rather museumy surroundings into which in complete contrast to the ultra-refined artists to whom we have just referred he takes and keeps us. Steen was born at Leyden in 1626 and died there in 1679. He lived successively in Utrecht, The Hague, and Haarlem. We do not know who his master was. He married Van Goyen's daughter, so it is possible that his future father-in-law taught him the rudiments of his profession. If so, that was the extent of his influence, for Jan Steen did not imitate Van Goyen's style in the very least. Steen possessed fine and many-sided talents, his

inexhaustible spirit and imagination being allied to a fine power of observation, a very skilful touch and an exquisite sense of colour. He was the most wide-awake of the Dutch painters, and in beauty and richness of tone,



JAN STEEN.

(In the Collection of Lord Northbrook.)

BY HIMSELF.

and delicacy and vigour of technique, his work vies with the greatest of the Dutch school.

His talent and skill are seen to great advantage in his "Portrait of Himself," which belongs to Lord Northbrook. He has pictured himself in an exuberant, good-tempered and expansive mood

**Jan Steen's  
"Portrait of  
Himself."**

in a common enough state of mind with him, one would imagine and sitting on a dilapidated chair near a table containing a jug of beer and some books of music. One leg is thrown carelessly over the other, and with



**BAD COMPANY.**

*(The Louvre, Paris)*

**JAN STEEN.**

head and body tilted back he is singing away at the top of his voice, accompanying himself on a guitar. He is wearing a red cloak and hat, a yellowish-green coat and breeches of an almost golden tone. On the left a dark green curtain is hanging, and to the right there is a light-grey wall. The whole picture has a grey tone, which is almost metallic in lustre, or, rather, which has all the shimmering effect of precious stones. Not a very brilliant or startling canvas, but one that is full of harmony and tender feeling. The expression on the jolly fellow's face is quite irresistible. We almost imagine we can hear him singing, and feel that we would like to join in the refrain.

Unfortunately our painter did not always confine himself to innocent merriment and decent fun. He takes us into some questionable surroundings, as, for instance, in his "Bad Company," which is in the Louvre (*see* p. 126). Half a dozen people are assembled in a squalid tavern—two bold-looking young women, two customers of the house, a fiddler and the mistress of the establishment. One of the revellers, quite a young man, is so drunk that he has fallen face forward across the knees of one of the girls. The other young woman has taken advantage of his drunken condition to steal his watch and sword, which she is handing to the old procuress. The whole picture is painted with great care and in very rich colour. The young rake wears a red jacket, light blue breeches and white stockings. He belongs to the nobility, if we may judge by his sword and red heels. The little lady on whose knees his head is resting is dressed in greenish-blue, whilst the other, who is robbing him, is arrayed in a yellow and dark green gown.

In his large pictures Jan Steen used ex-

quisite and most characteristic colour-schemes, whilst in his smaller pictures and panels, similar to the one to which we have just referred, the colour, though thinner, is even more vivid, brilliant and vigorous. Steen showed himself something of a moralist in some of his pictures. Though he took a cer-



THE RHETORICIANS.

JAN STEEN

(Kleinberger Collection, Paris.)

tain pleasure in representing the doings of tavern rakes, bullies and *habitués*, and though by his art he immortalised such exploits and did not show them in a very repulsive light, he certainly did not gloss them over: indeed he even points a moral, though in a good-humoured and most unpealant way. Still, however indulgent and generous his moralising may be, it conveys a very definite lesson.

Sometimes Steen was far more critical of human weaknesses, as, for instance, in his "Rhetoricians," one version of which

belongs to the Brussels Museum. An honest burgher, who is very infatuated with his own wretched poetry, is reading his latest p. 127), which belongs to M. Kleinberger, of Paris, deals with the same subject. The unfortunate metromaniac is producing roars of



THE FIDDLER.

*(The Hague Museum.)*

ADRIAAN VAN OSTADE.

production to several neighbours. Naturally, they are highly amused, and one of them is taking advantage of the opportunity to whisper gallantries to the poetaster's wife, the husband being too much engaged in his sorry rhymes to notice what is going on around him. The picture we reproduce (*see* laughter at his own expense by reading aloud his latest achievement. In the background, and quite in shadow, the wife and an enterprising young gallant are occupied by themselves. This little picture, like the other, is a marvel of humour, life, and fine technique.

All sorts and conditions of men are represented in the paintings of these minor Dutch masters. We have already seen honest burgher folk in the pictures of Nicolas Maes, Gerard Dou, Pieter de Hoogh and Jan Vermeer, and we have also seen the gentry engaged in their various occupations, often none too edifying, in the canvases of Terburg, Metsu, Mieris, Netscher and Steen. Now, after the city folk, we come to the peasantry, whom we shall see in their ordinary surroundings, in their smoky little cottages, or in the fields, busied in their daily work.

One of the earliest and most original painters of peasant life was Adriaan van

**Adriaan van Ostade.**

Ostade, who was born at Haarlem in 1610 and died there in 1685. He learned to paint in Frans Hals' studio, where he became acquainted with Adriaan Bronwer. He seems to have inherited a large share of his master's happy disposition, and, like him, loved to paint droll and noisy figures. But, unlike Hals, he took his tavern scenes into the open air. Van Ostade's peasants are not nearly so coarse as are Bronwer's, and they are fairly decorous even in their merry-making. They are honest, jolly folk, who are painted with the sincerity and enthusiasm they deserve, and with a skill that lifts these simple rustics to a very important place in the world of art.

We reproduce two of Van Ostade's pictures. "The Fiddler" is in The Hague Museum (*see* 128). A fiddler is playing in front of a farm, to the great delight of all the establishment. The father, who is sitting astride a bench outside the cottage door and has a large mug of beer in his hand, is roaring with laughter. The mother is leaning over the half-door, and the children are playing about outside. The whole thing is a picture of simple, village merriment, to which the front of the farm, which is partly covered by a vine, makes a picturesque and original background. This painting is dated 1673.

The other picture represents "The Baker" (shown on this page), who is leaning through his window and blowing a horn to announce the fact that his new bread is ready. This work belongs to the Hermitage Gallery and



THE BAKER.

ADRIAAN VAN OSTADE.

(Hermitage Gallery, St. Petersburg.)

is an excellent illustration of one of those many good old customs which have now completely disappeared. Forty or fifty years ago this custom still existed, intermittently, at any rate, in Flemish towns. On Advent Saturday the baker would go to the door of his shop, just as night fell, and blow his horn to inform the parish that certain small cakes, the special delicacy of the season, had just come out of the oven. Immediately all the children of the neighbourhood would rush up to get these cakes, which their mothers would spread liberally with butter for them. There was not a single baby in the place which did not get its farthing to buy this dainty. Van Ostade has painted one of these children

**An Old Flemish Custom.**

handing its tiny coin to the shopkeeper. Both the baker and the child are wonderfully life-like. The worthy man wears a red cap and a shirt of snowy whiteness. The vine that is climbing round the open window adds a touch of poetry to this realistic picture.

lem about 1600 and died there in 1670. His favourite subjects were country village scenes on the banks of a river or huge pool, but he also painted bits of underwood, village streets, the courtyards of inns and fair-

**Salomon van Ruysdael.**



HALT BEFORE AN INN.

(Rijks Museum, Amsterdam.)

SALOMON VAN RUYSDAEL.

Many Dutch painters gave equal prominence in their work to the three elements that go to make up every rustic scene—peasant, cattle and pasturage. The peasant in his working clothes is seen at his best with the dappled cattle of the Low Country fields, whose green expanse lies in a more subtly suggestive light and atmosphere than that of any other country in Europe. Salomon van Ruysdael, Isaac van Ostade, Adriaan van de Velde and several other Dutch painters thoroughly understood the nature of their native landscapes.

Salomon van Ruysdael was born at Haar-

grounds, etc. His early pictures are a little sombre and monotonous in colour, but little by little his touch became more spirited, his colour grew richer and clearer and his composition brighter and more varied.

One of the most characteristic pictures of his best period is the "Halt Before an Inn," which is in the Rijks Museum. The village inn, surrounded by trees, stands on the right. Two carts, covered with awnings, and several travellers, mounted and on foot, have stopped in front of the door. In the foreground some cows are peacefully grazing in a meadow or drinking from a

stream which reflects the light as it meanders through the fields. This picture is full of the feeling and charm of country life, an effect emphasised by the glorious colour and splendid light; it bears the date 1660.

Isaac van Ostade, Adriaan's brother, was born at Haarlem in 1621 and died there in 1648. He painted the same homely and

nessing their horses to sledges ready to start for the neighbouring market or some other destination. Isaac van Ostade's work slightly resembles that of his brother, whose pupil he was. He was fond of delicately graduated tones, with which he created a beautiful play of colour, and his painting has the effect of being deluged with golden rain. As a rule



A FÊTE ON THE ICE

(Antwerp Museum.)

ISAAC VAN OSTADE.

rustic scenes as his brother, but from quite another point of view and in quite a different style. Sometimes he represented his peasants making merry in their cottage homes, but he generally showed them in the open air, and sometimes, even, on the ice. The Antwerp Museum has one of these last pictures, "A Fête on the Ice," which is dated 1645. To the right several cottages are grouped in picturesque disorder at the top of some sloping ground. To the left is a huge stretch of ice on which both young and old are frolicking and enjoying themselves. In the foreground some peasants are attending to their work on the bank, some of them being engaged in har-

ing their horses to sledges ready to start for the neighbouring market or some other destination. Isaac van Ostade's work slightly resembles that of his brother, whose pupil he was. He was fond of delicately graduated tones, with which he created a beautiful play of colour, and his painting has the effect of being deluged with golden rain. As a rule

he preferred delicate, subtle shades to strong, brilliant colouring. Another admirable "Winter Landscape" (see p. 132) of Isaac van Ostade's is in the Hermitage Gallery. To the left lies the village with its farms, its inevitable inn and its leafless trees. The villagers are coming and going on the bank and on the ice, amongst them a blind man with a dog, and a lad leading a horse. A nobleman and a lady are just about to get into a sledge. He is wearing a light yellow cloak thrown back over his black doublet, and she is dressed in a red gown, a white cloak and a white collar. A manservant, wearing a violet livery and a red cap, is arranging the cushions in the sledge. The



A WINTER LANDSCAPE.

(Hermitage Gallery, St. Petersburg.)

ISAAC VAN OSTADE.

technique of this picture is very easy and finished, the paint looking as though it had been blown on to the canvas. The whole atmosphere is full of a thin, warm, velvety mist, and the sky is reflected, and indefinitely prolonged, in the ice. The painter was certainly not over-lavish with his colour: two small white horses, a red cap, two scraps of red stuff and the white cloak and collar of the lady constitute it all, the rest of the picture being a symphony in grey and fawn. There is nothing harsh or unpleasant in this cold-weather scene: it is a picture of the regular Dutch winter, sharp, brisk and bright, a season that fills one with life and gaiety.

The third in this trio of painters of rural life is Adriaan van de Velde, who is the son of one of the famous Dutch sea-painters, Willem van de Velde the Elder, and brother of the other, the Younger. Adriaan was born at Amsterdam in 1636 and died there in 1672. Like the two minor masters to whom we have

just referred, Van de Velde filled his landscapes with cows, farms and peasants, and added to them the further charm of still pools and winding rivers. His technique is over-careful, and almost porcelain-like in effect, and his colour is quiet and clear. His "Dutch Farm" (see p. 133), which is in the Emperor Frederick Museum at Berlin, is one of the landscapes that have made the reputation of the Dutch school. This picture, with its majestic trees, its sweep of meadow stretching away to the forest, its horses and cows grazing in the foreground, and its farm nestling modestly in the thick foliage, is the very epitome of peace, prosperity and happiness, an earthly paradise painted with exquisite skill.

It is scarcely worth while going on indefinitely with this list of painters of rustic life, but many of the most famous Dutch masters closely resemble the artists with whom we have just dealt, the only real dissimilarity being a more or less marked difference in choice of subject. For instance, a

whole group of artists, instead of painting the village scenes of their own country, painted nothing but Italian landscapes and peasants. Others confined themselves to portrait-painting: whilst others, again, painted landscapes with peasants, cattle and horses, but very plainly showed their preference for the animals, some of them being unrivalled in their painting of cows, horses and sheep.

The work of Albert Cuyp forms an excellent example of the transition stage between

**Albert Cuyp.**

landscape and animal painting, properly so-called. This artist was born at Dordrecht in 1620 and died there in 1691. He was, so to speak, born in the profession; his grandfather was a glass-painter,

his father a painter of portraits, historical pieces and animals, and one of his uncles by marriage a painter of Biblical scenes. Cuyp, himself, painted subjects of every imaginable kind — fresh and salt-water scenes, grazing cows, horsemen, moonlight effects, historical scenes, fighting birds of prey, and many other subjects: but his preference was for cows grazing in the fields. Like the majority of his fellow countrymen he loved the friendly milk-mother of the national herd. He thoroughly appreciated the placid creature's characteristic beauty, the clear strong note of her lowing, the play of light on her shining sides, the medley and contrast of colour in her coat and the lustre of her small horns; in short,



A DUTCH FARM.

(Empire Frederick Museum, Berlin.)

ADRIAAN VAN DE VELDE.

all the unexpected variety that a single cow will introduce into the green, blue and grey immensity of a Dutch plain. The humble cow deserves the gratitude of the Dutch, not only for her economic and material value, but also for the inspiration she has given to so many splendid examples of Dutch art. In fact, she might very well be called the muse of many a Dutch artist.

We reproduce two of Albert Cuyyp's pic-

tures. The first is a "Landscape with Cattle," which is in the Rijks Museum. A milkmaid and a hind, mounted on donkeys and accompanied by a lad on foot, are driving a herd of cattle along the bank of a river. To the right are trees of various sizes. On the other side of the river, and quite in the background, rises a range of mountains, at the foot of which stands a castle. The whole scene is typically Italian.



LANDSCAPE WITH CATTLE.

(Rijks Museum, Amsterdam.)

ALBERT CUYYP.



DUTCH PASTORAGE.

(Buckingham Palace.)

ALBERT CUYP.

The rising sun pours a flood of clear, warm light over everything. The peasants and their herd of cattle are full of interest and stand out admirably against the dark river-bank and the quivering atmosphere.

If this first painting conjures up a golden Italian landscape—in which country, by the way, Cuyp had never been—the second, "Dutch Pastorage," which is in Buckingham Palace, is essentially a Dutch picture. Three

**A Typical Dutch Picture.**

herds are sitting on the bank of an immense lake whilst their cows are standing knee-deep in the water, or lying on the grass, chewing the cud. The cows are evidently of good Dutch breed. The various household utensils lying about on the bank are also very Dutch, and the fresh green foliage which shades both men and beasts is quite northern in character; whilst it is impossible to mistake the clear sky, with its distinctive

silvery light, for that of any other country but Holland. Only a Dutch brush dipped in Dutch colour could have so faithfully and truthfully reproduced the unique characteristics of this placid, fertile landscape.

Nicolaas Berchem painted subjects of every kind—hunting scenes, Biblical and mythological subjects, harbour mouths and other seascapes; but he preferred, even more than Albert Cuyp, to paint animals. Berchem was born at Haarlem in 1620, his father being an artist like himself. He travelled in Italy until 1650, but settled in Amsterdam some time after 1670, and died there in 1683. He was one of the painters who thought it necessary to go to Italy for their subjects. Fortunately, unlike many Dutch artists of both the northern and the southern provinces, they did not feel obliged to imitate the Italian style of painting, but they liked the southern land-

**Nicolaas Berchem.**

scapes and types and preferred to paint them rather than the meadows and peasants of their own country. These romantic Italian landscapes, with their range of mountains in the distance, their rocks showing everywhere through the thin coating of soil, their trees dotted here and there, their herdsmen driving cattle along the steep path and their wild-

shepherdess, accompanied by their cattle, sheep and dogs, are walking along a hilly road that winds between rocks and clumps of trees. The man wears stout breeches and a wide-brimmed hat and the woman is carrying a bundle on her head. To the left is a river on which is a boat with a big lateen sail. On the opposite bank a village, with its steeple, mill and little houses, is nestling on the side of a rocky hill. Quite in the background may be seen the coast with the Alps coming down to the sea. It would be difficult to imagine anything more beautiful than this Italian coastline. A soft, delicate, tender light lies over buildings, water, rocks and verdant hills.



ITALIAN LANDSCAPE.

NICOLAAS BERCHEM.

(Hermitage Gallery, St. Petersburg.)

looking peasants clad in picturesque rags, were so different to the vast monotonous coast plains of Holland, with their strong, placid northern villagers in their useful but not very graceful costumes, that the very contrast attracted both painters and purchasers by its entire unexpectedness and exotic quality. Besides, even if the landscapes and figures were foreign, they were painted in true Dutch style: that is to say, with a care, variety of colour, and subtleness of light that our artists had not found in Italy, but had seen and noticed in their own country.

One of these Italian landscapes is in the Louvre and is called "In the Neighbourhood of Nice" (see p. 137). This picture takes us, so to speak, to the very antipodes of the flat Dutch plains. A herdsman and

The other landscape, on this page, which belongs to the Hermitage Gallery, is even more Italian. The imposing arches of the ruined aqueduct which overhang the wide torrent of water suggest the Roman Campagna, whilst the statue that stands out against the glowing sky reminds us that Italy was the cradle of art. Beside these remains of an ancient and glorious civilisation are the unchanging face of Nature and the patriarchal daily life of the Italian peasant, all of which the artist has blended together in an exquisite harmony. This picture bears the painter's signature and the date 1650.

The greatest of Dutch animal painters was Paul Potter. He was born at Enkhuizen in 1625, and was still a child when he was taken to Amsterdam, where he lived until 1646. He worked at Delft during the next two years, and from 1649 until 1651 he was again in Amsterdam; he died there in 1654, when he was barely twenty-eight years old. He devoted himself almost entirely to animal painting, and especially to the painting of cattle. He generally represented these cattle in the open



IN THE NEIGHBOURHOOD OF NICE

(The Louvre, Paris.)

NICOLAAS BERCHEM.



THE YOUNG BULL

(The Hague Museum.)

PAUL POTTER.

fields, where they are not merely accessories but the principal features in the picture. Unlike several of his fellow artists, he did not look upon these animals merely as a focus for beautiful light-effects or as an excellent means

peasant who is in charge of the animals is leaning against the trunk of the tree. This picture owes its great reputation to the extreme care of its execution. The bull, especially, though he is so big, is painted



THE FARM IN THE FIELDS.

(*Hermitage Gallery, St. Petersburg.*)

PAUL POTTER.

for a display of brilliant and varied colour, but he loved them for themselves, for their dignity and placidity. He painted them in soft, delicate colour, in full light and in the midst of the tender green of the landscape.

One of Paul Potter's earliest and most famous, if not most remarkable, pictures is

**Potter's  
Great "Bull"  
Picture.**

"The Young Bull," which is in The Hague Museum (see p. 137). The young bull, which has a reddish-brown coat splashed with white, is standing in an immense field, and presents a side view to the spectator. Close to him are lying, in the shade of a willow, a yellow cow with a white head, a ram, a sheep and a lamb, whilst the

with miniature-like delicacy, and the other animals are treated with just the same care; one can almost count their eyelashes and the hairs in their coats, and one can actually see the flies on their backs. The group of animals stands out boldly against the background of light grey sky. This work represents the most careful study and faithful representation of animal life that has ever been made. Even the best of the portrait painters did not devote greater pains or more attention to the accurate portrayal of their sitters. The picture dates back to 1647 and the artist was scarcely twenty-two when he painted it.

Two years later he produced another great work, "The Farm in the Fields," which

is in the Hermitage Gallery. This is not only a study of animal life but a scene in which, though the cattle certainly take first place, landscape, trees, buildings and peasants all combine to create a picture of rural life in Holland. On one side, partly hidden by the frame, is the farm, which is painted with the greatest care, brick by brick, so to speak. Through the open door is seen a servant, who is sitting sewing. The light, which comes through a window at the back, falls on the worker and makes a spot of brightness in the dim interior, very much after the style of Pieter de Hoogh. All the rest of the household are busily working outside. The housewife is doing her washing on the edge of the well, helped by her son or a servant. Close by is a little incident that has been borrowed from one of Rembrandt's etchings—a dog is playfully jumping at a child, who is screaming with fright, and the father is hurrying up to drive the over-demonstrative animal away. Two trees separate this corner of homely life from the rest of the picture.

But even in painting this scene of country life the painter betrayed his special bent by giving the greatest prominence to his favourite cattle, horses and sheep, and on these animals the greatest amount of light falls. To the right a groom is unharnessing a horse. Two other horses are standing near and a donkey is lying on the ground. Farther to the left, and spread about the field, one may count no fewer than seven cows, an ox, ten sheep and two goats. The same big cow with a white head, which appears in "The Young Bull," is also in this picture, and in exactly the same attitude.

This work is, in short, an upothesis of cattle-breeding, the deification of the domestic

animal. The landscape stretches away to the horizon under a glowing sky, and a deep peace broods over everything. The setting sun is flooding the sky with warm light, but there



THE WHITE HORSE.

PHILIPS WOUVERMAN.

(Rijks Museum, Amsterdam.)

are no brilliant reflections and the clouds are tinged with neither gold nor silver; everything is steeped in sweet, quiet, evening light. The horse stands out boldly against the sky, whilst the trees, with their slender branches and feathery foliage, are bathed in clear light, the side nearest to the spectator being green in colour and the other, towards the sun, a fawn, almost reddish, tone. In the middle of all this glory are the animals, those in the foreground, especially, being painted with the greatest care. One can almost see the long, rough hair of the goats, the curly fleece of the sheep and the smooth hide of the cows. And yet the painter did not aim at effect or use any artistic artifice. Potter's colour is too quiet rather than too brilliant or striking.

Potter,  
Prince of  
Animal  
Painters.

His only thought was to give an absolutely truthful rendering of his subject. Loving the four-footed world, as he did, for itself, he resolutely put aside everything that was fanciful or unnecessary.

Philips Wouverman was the greatest



HALT BEFORE AN INN

PHILIPS WOUVERMAN

(The Louvre, Paris.)

painter of horses. One would think that there is no single incident in a horse's life that he did not understand and reproduce. He painted horses, whether at work or in repose, with a masterly hand.

Philips Wouverman was born at Haarlem in 1619 and died there in 1668. One of his finest and simplest pictures is "The White Horse" (see p. 139), which is in the Rijks Museum. The horse, which presents a side view to the spectator, is standing on a slight eminence and is held by a stable lad. On one side of the picture there is a pollard tree and on the other a man, whose head and shoulders only can be seen, the rest of his

body being hidden by the rising ground. But the horse is the most important feature of the composition. He is strong and well shaped and stands out clearly in an excellent light. The colour of the legs is particularly fine. The rest of the picture is merely necessary.

The horse alone would have produced just the same effect. One of Wouverman's many pictures in the Louvre is the "Halt before an Inn." This is one of the delightful little panels he produced in hundreds. A white horse is munching his oats from a manger outside the door of a village inn, which is a most theatrically picturesque building. Two peacocks are perched on the open door. An exterior staircase leads up to the first floor. A basket, from which trail the tendrils of an overgrown plant, hangs from an attic window and serves as the inn sign-board. A groom is standing by the feeding horse. A noble lady on horseback and a mounted servant are waiting in front of the inn, and three hounds are gorging in the foreground. The picture is an excellent example of Wouverman's admirable but rather affected art, the great attraction of which lies in its beautiful colour.

Holland is the Promised Land of landscape painters. The majority of the artists whose work we have been studying painted and extolled their native land, but not one was inspired with greater love for the plains and rivers of his country than the painters with whom we next deal. Never have the vast expanses stretching away to the horizon been represented with greater charm and fascination, and never have the thick woods crowning the dykes and gentle hills of Holland, the pools and canals with their slow barges, and the windmills and spires reflected in the still water been painted with greater poetry and love. The sky is as full of charm

**Dutch  
Landscapeists.**

## THE GOLDEN AGE OF THE DUTCH SCHOOL 141

as the landscape and the water. We can only mention the chief and most original of these real landscape painters.

Jan van Goyen was one of the earliest. He was born at Leyden on January 13th, 1596, and served his apprenticeship to art

addicted to a brownish monochrome. His composition gradually became looser and vaguer, and finally he confined himself to painting atmospheric and light effects, reducing the landscape to a few pale tones of green and blue on a brown ground. He never



A LANDSCAPE.

(In the Collection of Sir George Donaldson.)

JAN VAN GOYEN

in the studios of several masters, amongst others in that of Esaias van de Velde, the landscape painter, at Haarlem. From Haarlem he returned to his native town, where he remained until his thirty-fifth year. In 1631 he went to The Hague, where he worked until his death, which took place at the end of April, 1656. His style of painting is very characteristic. Like Esaias van de Velde, he began by painting all sorts of homely out-door scenes; but, unlike his master, he had no liking for bright colour, and became more and more

clearly defined any of the numerous objects with which he filled his landscapes, and it is much if the eye of the spectator is caught now and then by some special feature, such as a mill, a steeple, or a barge. What he loved and what he excelled in painting was a wide expanse of country, or the serene beauty of a summer evening when the glare of day has given way to exquisite twilight, and the sun has gone to rest in a bed of velvety purple.

One of Van Goyen's most striking pictures of this kind is "A Landscape," which

belongs to Sir George Donaldson. It represents a vast plain bounded only by the rather simous line of the horizon. The monotony of this great stretch is only broken by the windings of some canal or away in the distance. In the background are a very high church tower, some less imposing buildings, and a windmill. As is always the case in Van Goyen's work, this marshy plain lies under an enormous stretch



LANDSCAPE WITH A MILL: MOONLIGHT

*(Gift of Lady, Museum, Berlin)*

AERT VAN DER NEER

river backwater and a few patches of lake vegetation. It is a real northern landscape, represented in all its monotony with admirable truth. Van Goyen was the first to feel and reproduce the grandeur of all that his predecessors had rejected as worthless and insignificant. He was also the first to understand the beauty of Dutch landscape, and, what is even better, to make others understand and grasp its fine impressiveness. But to return to our picture. A road runs across the country, and upon it some pedestrians and a four-horse vehicle are travelling. A small sail is gliding of sky, and the liquid, transparent atmosphere and vivid light give life and movement to this almost colourless expanse.

#### **The Beauty of Dutch Landscape.**

Aert van der Neer's work is quite as characteristic, if of a different type. He was born at Amsterdam in 1603 or 1604, and his early youth was spent at Gorinchem, where he took lessons from Raphael van Campeulnysen. About 1640 he returned to his native town, where he died on November 9th, 1677. Van der Neer differed from the majority of the Dutch landscape painters who were infatuated with sunlight in his preference for strange and unusual light-effects. Possibly

**Van der Neer.**

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THE MILL AT WIJK, NEAR DUURSTEDE.

(Rijks Museum, Amsterdam.)

JACOB VAN RUYSDAEL



LANDSCAPE WITH A WATERFALL

(Rijks Museum, Amsterdam.)

JACOB VAN RUYSDAEL

he thought sunlight too crude and ordinary; at any rate, he preferred the quieter, more poetic, and equally changeable light of the moon. He loved the peace and mystery of night, the hour when all the world is asleep and only the pale moon is awake to hold communion with all artists and poets. He delighted, too, in the palpitating crimson light of a fire breaking out suddenly in the midst of intense darkness and spreading like a sheet of blood over earth and sky. Sometimes beneath an opaque sky he represented not "the obscure light of the stars," sung by old Corneille, but the still more doubtful and obscure light of a stretch of ice upon which the peasants and skaters who are frolicking about look like so many phantoms.

But his moonlight effects form his best and most characteristic work. We reproduce a "Landscape with a Mill: Moonlight"

(see p. 142), which is in the Berlin Museum. A vast stretch of water lies in the middle of the picture. On the left are dense masses of trees that conceal the slope of a hill. On the right is a barge being towed by a horse, on which a man is riding. Further back are a windmill and a village. This very simple landscape is full of dignity and grandeur. The principal interest lies in the water and in the sky reflected in it, which are painted with exquisite transparency and delicacy, and are full of the peace of night and the infinitude of space. The trees and houses are simply so many landmarks by which to realise better the immensity of space and the supremacy of silence.

But the two greatest of the Dutch landscape painters were Jacob van Ruysdael and Meindert Hobbema, both of whom loved the broad light of day, fertile nature, and the characteristic scenery of their native

country. Jacob van Ruysdael was born at Haarlem in 1628 or 1629. He learnt his art from his father and uncle, Izaak and Salomon van Ruysdael. In 1648 he entered the Painters' Guild of his native town; in 1659 he had settled in Amsterdam, and had even acquired the *poortersrecht*, or freedom of the city. He lived in Amsterdam until 1681, in which year he returned to Haarlem to obtain admission, through the interest of his friends, to an alms-house, in which institution he died in 1682. He was the greatest Dutch landscape painter, and as is often the case with very great artists, he was not understood by his contemporaries. Ruysdael's fellow countrymen did not find simple, unadulterated nature particularly interesting, and were not anxious to exchange their good silver florins for pictures which contained neither men nor

animals. Still, their disapproval did not discourage Ruysdael, and he went on producing his marvellous landscapes by the dozen. Like his master, Allart van Everdingen, Ruysdael began by painting Norwegian scenery, with its mighty rocks and foaming waterfalls. Later on, however, he devoted himself almost entirely to the scenery of his own country, which he represented in all its beauty and reality, with its characteristic shores, wooded hills, mills, and farms, and its endless variety of aspect and season. His pictures of Norwegian waterfalls are a little theatrical, but his Dutch landscapes are as simple as possible; but, whilst strictly adhering to truth, he looked for and always found the grandeur and pathos hidden in everything.

Ruysdael's splendid paintings are to be found in every gallery in the world. We will begin with three that are in the Rijks



BUNTHELM CASTLE

(Rijks Museum, Amsterdam)

JACOB VAN RUYSDAEL

Museum. A "Landscape with a Waterfall" (*see* p. 144) represents a river dashing wildly over some rocks that form a sort of bar across the river. The trunk of a tree lies in the foreground, and another tree looks as if it were just going to fall. A little wood

house and the episcopal palace a little distance away. At the foot of the hill, in the foreground, lies a creek or arm of the sea, upon which two sailing-boats are moving. These simple features combine to form a noble landscape. The contrast between the twi-



LANDSCAPE.

(*Hermitage Gallery, St. Petersburg.*)

JACOB VAN RUYSDAEL

of splendid oaks shelters the rising ground behind the rocks. A vivid light falls here and there on the piled-up rocks, thick foliage and foaming water, and floods the splendid sky, on which float scattered clouds of lovely shape.

"The Mill at Wijk, near Duurstede" (*see* p. 143), came originally from the Van der Hoop collection. The mill, a squat, massive building of most imposing aspect, stands on a little knoll and overlooks the millers

light of the right corner of the picture and the still brightly lighted sheet of water on the left is very fine, whilst the rosy tone of the mill and the purple of the roofs is simply wonderful.

"Bentheim Castle" (*see* p. 145) is a more romantic landscape. The historic castle of the Counts of Bentheim is situated on the top of a hill that is fairly high for that country of flat plains. Houses and trees are clustered on the slope of the hill. The

unusual amount of incident in this picture and its beautiful light and colour make it especially attractive.

One of Ruysdael's numerous pictures in the Hermitage at St. Petersburg is reproduced on p. 146. It represents a corner of the artist's wild and barren native province. On the right is the arid, sandy soil, pitted with holes and broken by deep ruts, on which, however, a few poor hovels are built. A peasant, carrying two buckets hanging from a yoke, is painfully trudging along in the heavy sand. To the left are a few trees and some more cottages, and a church tower is seen on the horizon. A Dutch heath has exactly this appearance, and its very solitude and barrenness are invested with a certain grandeur which touched the artist very deeply and which he has reproduced with equal intensity of feeling.

"The Catamet near the Slotberg," which is in the Dresden Gallery, is an even wilder, but more theatrical, landscape. The river is dashing in a foaming cascade between pine-crowned rocks, and has brought down with it in its mad career whole trees and great stones. Farther in the background is a mediæval castle on the top of a rocky height. In this picture the painter has given us an imaginary landscape as full of incident as an operative setting, but convincing by reason of its sincerity and fine imagination.

Jacob van Ruysdael had only one real rival, Meindert Hobbema. He was born at

Amsterdam in 1638, became one of Ruysdael's pupils, and, like Meindert Hobbema, his master, died in poverty on December 7th, 1709. The main difference between Hobbema and his great predecessor was the tendency of the former to fill his landscapes with various picturesque features—such as a farm, a water-mill, or a footbridge thrown across a ditch, and his love for the warm, golden tone of sunlight on land and water. Hobbema's landscapes, however, are not always marked by such traits. Some of

his most famous pictures are simply reproductions of actual scenery, and all his work, whether an accurate study of nature or supplemented by other features gleaned from various sources, shows magnificent technique and extraordinary freshness of treatment. His painting is so firm, brilliant and light

**A Lover of Nature.**



THE CATARACT NEAR THE SLOTBERG JACOB VAN RUYSDAEL  
(Dresden Gallery.)

that one would imagine it to be the result of long and concentrated work until on closer inspection one discovers the dash, animation and spontaneity of his handling.

One of Hobbema's pictures in the Rijks Museum, "The Water-Mill" (see p. 148), represents not the ordinary water-mill with a stream of water pouring on to one side of the wheel and flowing out from the other, but one in which the water comes with a rush from behind the building and falls from a high weir into a pool that stretches in the foreground. To the left is a wooded hill, and to the right the mill, which was probably a



THE WATER-MILL.

(Rijks Museum, Amsterdam.)

HOBBEMA.

paper-mill in the Overijssel. A woman is standing in the doorway of the building and a boy is working at a barrel on the edge of the pool. The unexpected architecture of the mill is very pleasing, the sparkle and play of the water is charming, the house and trees are most carefully painted, and the warm light in which everything is steeped is simply delightful.

Hobbema's most famous picture is "The Avenue, Middelhamis" (see p. 142), which is in the National Gallery, London. **Hobbema's "Avenue."** This painting is quite different from any of the artist's other work. He generally combined elements of various kinds in his compositions to ensure plenty of contrast in light and colour, but in this picture both light and colour are so quiet and simple that one would almost think it to be the work of Jan van Goyen. This stretch of barren and unusual country must

have caught the painter's fancy. On each side of a road stands a row of very tall trees of such sparse foliage as to have the appearance of slim, bare trunks with a bunch of leaves at the top. A hunter is walking along this avenue. Hobbema made these pitiable trees the principal features in the picture, and the result fully justifies his daring. The road, on which the trees throw an absurd amount of shadow, leads towards a village, and is simply a ribbon of shining sand broken by deep ruts. The fading day seems to pity these thin laths of trees and pours out towards them a flood of tender light against which they stand out quite boldly. A white cloud in the grey sky completes the picture, which, simple and almost poverty stricken as it appears, produces an impression of truth and courage often lacking in the richest and best-filled landscapes.

An amphibious nation like the Dutch,

who live on water as much as on land and who owe a very great part of their power and prosperity to the former

**Dutch Sea-Painters.** element, naturally feel the attraction of wide stretches of

sea and the fascination of shipping of all kinds. Most of the old Dutch artists represented the nearer and more familiar aspects of the sea, and never got very far away from *terra firma*. They liked to paint an arm of the sea, a port, or the estuary of a river, with their small boats and fishing smacks. It was quite another thing to attempt the open sea with its great ocean-going ships. Some few of these artists, however, did paint great expanses of sea and sky, with its boundless solitude only broken by one, or at the most two, vessels in full sail. The greatest of the Dutch masters who broke away from what might be called the coasting trade, and became true deep-sea painters, are Willem van

de Velde the Younger, and Jan van de Cappelle.

Willem van de Velde came of a family of painters. His father, Willem the Elder, was born at Leyden in 1611 or 1612, and his grandfather was **The Van de Velde**, the famous

Antwerp penman. Willem the Elder had two sons—Willem the Younger, the most famous of the family, and Adrian, another fine artist to whom we have already referred.

Willem the Elder entered the Admiralty Service at Amsterdam as *Kondschapper* (in former, or, as we should now say, reporter), and in that capacity went out with the fleet. He began by adding sketches and other graphic information to the reports he sent in at the end of each cruise, and later on he executed large and very vigorous drawings from these hasty sketches. About 1673 he settled in



THE AVENUE, MIDDELHARNIS.

(National Gallery, London.)

HOBBEEMA.



London and entered the English naval service. His son, Willem van de Velde the Younger, was born at Amsterdam in 1633, and was called "The Cannon Shot." A great man-of-war, with unfurled sails, is lying bowsprit on to the spectator, and has just fired a gun. Near to her some small boats are rowing to and fro. Farther away a three-master lies anchored, and two or three sails are visible on the horizon. That is all. But what a striking and stately figure the great ship is, how gracefully her white sails hang from her slim yards, and how finely she stands out against the smoke-laden sky.



THE CANNON SHOT.

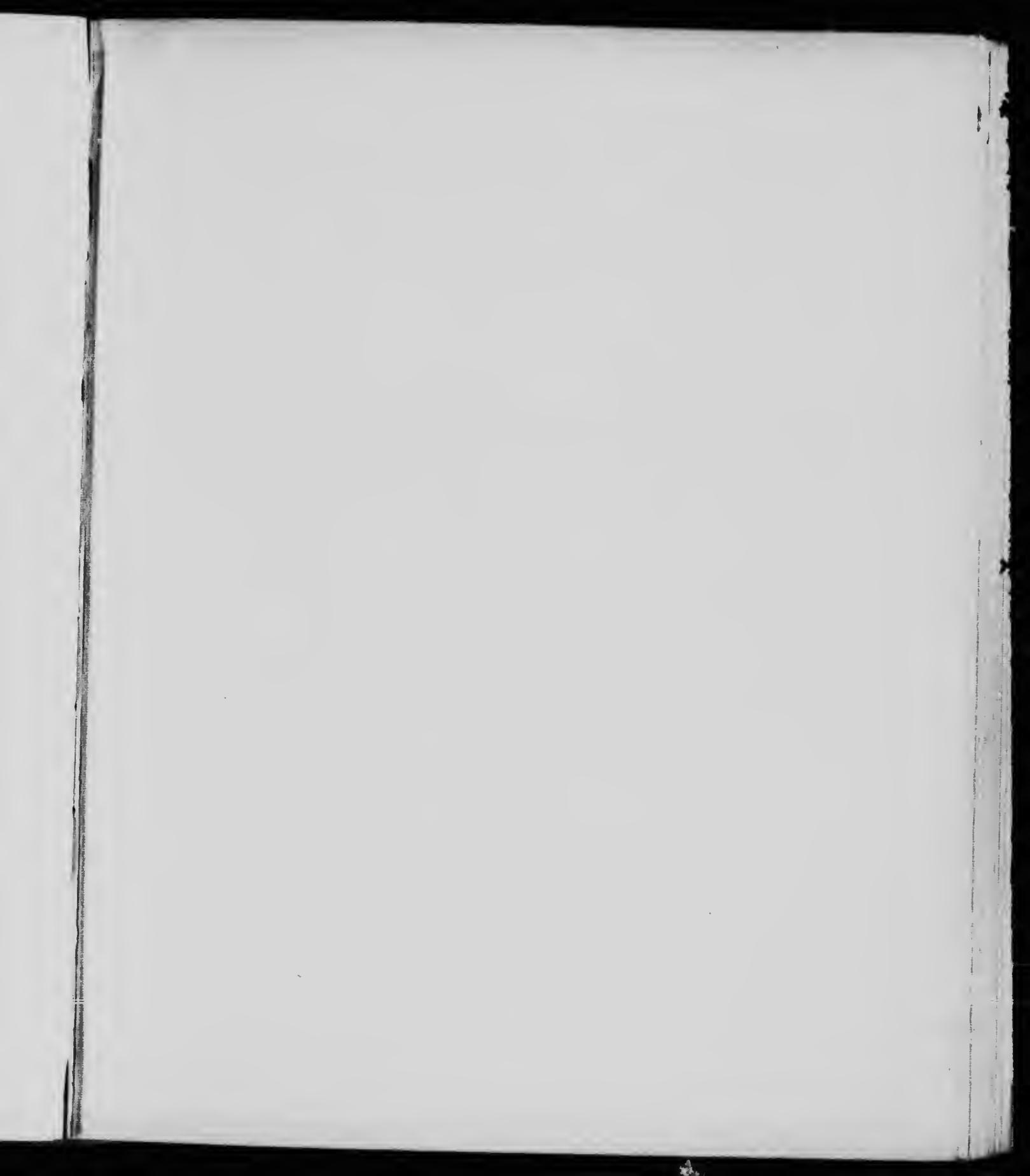
WILLEM VAN DE VELDE  
THE YOUNGER.

(Rijks Museum, Amsterdam.)

first taught by his father, and afterwards by that very distinguished sea-painter, Simon de Vlieger. When his father emigrated to England Willem went with him, and they worked together in London, the father drawing men-of-war and the son painting big three-masters and other less important vessels. The father worked for history, the son for his own fancy, and his lot turned out to be by far the more fortunate of the two. The Rijks Museum owns no fewer than sixteen of Van de Velde the Younger's works. We reproduce one

de Cappelle had no master, strictly speaking, but from the innumerable drawings he possessed by Simon de Vlieger we conclude that his art was largely inspired by De Vlieger's work. Van de Cappelle's style was both robust and distinguished. Unlike Willem van de Velde, he painted, instead of powerful frigates, the trading vessels of all kinds that moved about the waters of a roadstead, and added the interest and charm of human activity to the quiet seascape. Van de Cappelle never missed a single beautiful or interesting feature in these maritime subjects, and he was just as clever at producing

Jan van de Cappelle was born at Amsterdam in 1624 or 1625. To his father's profession of dye-**Van de Cappelle.** ing, which he practised all his life, he added that of a silk merchant. He was an exception to the generality of the wretched, half-starved painters of Holland, for he was rich, or, rather, very wealthy. To his existing property and capital he added another fortune in the shape of quantities of curios of all kinds, and more especially of pictures and drawings by Dutch masters. He died at Amsterdam in 1679. Jan van





MADONNA AND CHILD.

(Poli Pezzoli Museum, Milan)

BOTTICELLI.





MARY AND CHILD

BOTTICELLI

fine effects of light and colour as the best of the Dutch masters. He lavished rich colour and exquisite light upon his pictures, but he adhered faithfully to absolute truth, the great inspiration of the art of his race and country.

One of Van de Cappelle's best pictures is his "Boats on a River," which is in the National Gallery, London. On a vast expanse of water, a sort of gulf or estuary, lie numerous boats and craft of all kinds. Other boats, with sails unfurled, are gliding away in the distance. Two ship-boats in the foreground are laden with important folk. The graceful lines of these light skills and

of the larger vessels are reflected in the water. Sea and sky seem to melt into each other in the distance, whilst large, warmly-lighted clouds float in the upper sky. Colour has little to do with the charm of this picture, the only decided tones in the whole painting being a flag here and there, the white sails in the distance, and, most of all, the blue of the sky. The whole canvas is full of quivering light, and might well be called the apotheosis of light, which penetrates and permeates everything. But the picture is also the highest expression of an art that shares in and even intensifies the universal joy of life.



BOATS ON A RIVER.

(National Gallery, London.)

JAN VAN DE CAPPELLE.

## THE ITALIAN SCHOOL

**T**HE earliest development of painting, as an art, in mediæval Europe took place in Italy and reached its highest expression in Florence. The precursors of the new art appeared as early as the fourteenth, and even the thirteenth, century. They were Cimabue (1240-1302), who, though stiff and wooden and hampered by Byzantine tradition, struggled hard to free himself and to interpret life; and Giotto (1266?-1337), who made an enormous advance by giving animation, movement and expression to his figures, and by grouping them with a certain amount of skill. We might say that art, as a reality, was born with Giotto.

The dawn of the fifteenth century ushered in a new and glorious era for painting in Italy. At that time Italy was in the full tide of material prosperity and splendid intellectual development. Minds, in general, had become more refined by the study of classic art and literature; sculpture was re-born, so to speak, and painting reached a point of perfection never

before dreamed of. The earliest and greatest painters appeared at Florence, which, under the rule of the Medicis, became a centre of culture and art such as had never before existed and which produced the most famous of the Renaissance masters. Art took its finest and noblest form in Florence. It began by covering church and palace walls with frescoes, putting into these paintings of huge size and noble conception all the care for beauty and the purity of feeling that were so characteristic of Florentine art.

The first two representatives of the new art were Masolino da Panicale (1383?-1447?) and Masaccio (1401-1428?). They together undertook the decoration of the walls of the Brancacci Chapel in the church of S. Maria del Carmine at Florence, but their work was not finished until many years afterwards, and then by Filippino Lippi. The end and both side walls of the chapel are covered with frescoes. Masolino began the work, and when he went



ADAM AND EVE.

MASOLINO.

(Brancacci Chapel, S. Maria del Carmine, Florence.)

to Hungary, about 1425, Masaccio continued it. Masolino painted, among other subjects, "Adam and Eve in the Earthly Paradise" (see p. 152), which is on the right-hand pilaster; whilst Masaccio was the author of

Besides these mural paintings, and others of a similar type, amongst which are the frescoes in two of the Vatican chapels, Fra Angelico painted a considerable number of panels. He was pre-eminently a religious painter and



ST. PETER'S PENNY.

(Brancacci Chapel, S. Maria del Carmine, Florence.)

MASACCIO.

"St. Peter's Penny," the principal composition decorating the left-hand wall. With Masolino, and especially with Masaccio, art woke from its Gothic lethargy and was, so to speak, re-born; figures regained their proper shape, movement once more became natural, and attitude and expression again became human.

Fra Giovanni da Fiesole, or Fra Angelico, was a Dominican monk who was born in

**Fra Angelico.** 1387 and entered the monastery of Fiesole, near Florence, in his twentieth year. When this monastery was closed in 1409 he lived for several years in various places, but came back to Florence in 1436. Ten years later he was called to Rome by the Pope, and lived there until his death in 1455. He left work in each city in which he lived, but by far the greatest amount is in Florence, especially in the monastery of San Marco, where he lived for some years, and the corridors and cells of which he decorated with delightful frescoes.

an innocent and gentle visionary whose whole work seems to have been inspired by constant communion with the dwellers in a heavenly sphere. He really saw the angels and painted them with even more love than adoration; saw them as good and beautiful rather than majestic, and, instead of bringing them down to earth, went to join them in the radiant atmosphere and heavenly light of Paradise. This is why Fra Giovanni da Fiesole is, very justly, called the angelic painter.

**"The Angelic Painter."**

One of his most wonderful panels is "The Coronation of the Virgin" (see p. 154), which originally belonged to the Treasury of the Hospital of Santa Maria Novella, but is now in the Uffizi Gallery. Christ and the Virgin are represented as sitting in the heavens upon a band of light clouds from which peep the heads of seraphim. The Saviour has His hand close to Mary's face, who is wearing a magnificent crown and is

surrounded by a bright halo. Rays of dazzling light are streaming from the two figures. On the right and left are angel musicians, some of whom are blowing Theban trumpets. Below the angels, on either side, stand rows of male and female saints with halos round their heads. Four angels are kneeling in the front of the picture swinging censers or playing on the psaltery. This picture must have been painted some time before the artist's return to Florence, about

1430, and is, perhaps, the most careful and finished of his delicate paintings, the supreme expression of his tender, gentle art. No other painter has ever adorned his angels with such costly ornaments or robes of such lovely colours as Fra Angelico, and surely such touching grace, exquisite modesty, and immaculate purity are to be found nowhere else out of Heaven. Fra Angelico painted this subject more than once, and a very beautiful version of it is in the Louvre.



THE CORONATION OF THE VIRGIN.

(The Uffizi, Florence.)

FRA ANGELICO.

In 1435 the Dominicans came back to Florence, whence they had been banished, and in 1436 were re-installed in their monastery of San Marco, which had been nearly demolished. In 1437 they began to rebuild it and worked at it until 1443. Before it was

St. John the Baptist, St. Mark the Evangelist, St. Lawrence, St. Cosmo, and St. Damien, the patron saints of the Medici and the special protectors of the monastery. To the right are St. Dominic, the Fathers of the Church, the founders of the principal religious orders,



THE "GREAT" CRUCIFIXION.

(Monastery of S. Marco, Florence.)

FRA ANGELICO.

completely rebuilt. Fra Angelico had begun to decorate the walls with frescoes. The most important of these is known as "The 'Great' Crucifixion," which completely covers one of the chapter-house walls and which dates from 1442 to 1443. This fresco was never finished, and it has been badly restored, but in spite of everything it is one of the finest and most impressive pictures of the Early Italian school. The three great crosses stand beneath a brooding sky. The Saviour's face is calm and resigned. The penitent thief is gazing at Him with deep solicitude, and the other thief is turning his head away. At the foot of the cross are the swooning Virgin, supported by a holy woman, St. John, and St. Mary Magdalene. To the left are

#### A Great Fresco.

and other saints. In the bottom of the semi-circular frame the prophets of the Old Testament are represented, and in the round part medallions are set, containing the most famous Dominican monks. The natural and yet diversified grouping of the figures, the reality of their varied expressions and their deep fervour all combine to make this glorious picture a masterpiece of mystic piety.

Fra Filippo Lippi was, as far as life and character are concerned, the exact antithesis of Fra Angelico. He was born at Florence in 1406, and whilst still a child entered the Recollect monastery. In 1456 he became chaplain to a convent of nuns. He ran away with one of his flock, but the nun was forced to return to the convent. She ran away a

**Fra Filippo Lippi.**

second time, and was then allowed to marry her seducer, to whom she had already borne a son, who afterwards became the famous saints. The Immaculate Virgin had no more fervent worshipper than this amorous, unfrocked monk. In his Madonnas' faces earthly



THE VIRGIN ADORING THE INFANT CHRIST.

(Empiror Frederick Museum, Berlin.)

FRA FILIPPO LIPPI.

Filippino Lippi. Filippo died on October 9th, 1469. As a painter he had much in common with Fra Angelico, and, like the latter, preferred to paint the Madonna and beauty is blended with heavenly purity, and the painter always surrounded the Virgin with male and female saints whose lovely faces wear the expression of angels.

One of Fra Filippo Lippi's pictures most strongly influenced by Fra Angelico's work is "The Virgin Adoring the Infant Christ" (see p. 156), which is in the Emperor Frederick Museum at Berlin. The child lies naked on the ground, surrounded by leaves and flowers. The Virgin is kneeling before Him and worshipping Him with ecstasy. Higher up in the picture is God the Father, in a halo of glory, Who with outstretched arms is showing His paternal emotion at the sight of the weakness to which His Son's love for mankind has brought Him. St. Bernard is gazing at the newborn Messiah with deep devotion, and a child, St. John the Baptist, is approaching the Saviour with charming timidity. All the figures express an innocent piety and deep feeling that are quite indescribable, and their setting and accessories are full of grace and charm. The little grove of trees looks as though it had been carved out of precious stones, the flowers have a brighter colour and more joyous look than any to be found on earth, whilst the vision in the sky and the poetry of the setting take us into a holy and supernatural

world. But Filippo Lippi's heavenly beings are much more human and less angelic than those of Fra Angelico. This picture originally came either from the chapel in the Riccardi Palace or from the Medici Palace at Florence. The Academy of that city has two copies of it.

The artist painted the same subject in quite a different style in a picture that originally came from Cosmo de' Medici's palace, but which is now in the Uffizi Gallery. It represents "The Virgin Adoring the Infant Christ, Who is Borne by Angels." The figures are just as exquisite as those in the first picture. The angels have the wide faces so characteristic of Filippo Lippi's

work, and the colour is monochromatic in tone and almost like *grisaille*. But the expression on the faces of both mother and child is wonderfully sweet and tender.

Sandro Botticelli, whose real name was



THE VIRGIN ADORING THE INFANT CHRIST, WHO IS BORNE BY ANGELS.

FRA FILIPPO LIPPI.

(The Uffizi, Florence)

Alessandro Filipepi, was born at Florence in 1446. He was at first apprenticed to a goldsmith, but in his master's shop he made the acquaintance of several painters, amongst them being Botticelli, whose art had a great attraction for Filipepi and to whom he very soon went as pupil. When his master died, Sandro, who was only twenty-three,

was already a famous painter, overwhelmed by commissions, both private and ecclesiastical. In 1481 Pope Sixtus IV. sent for him to Rome to adorn the walls of the Sistine Chapel with the frescoes which are so much of earlier renown. And yet we must confess that his work fully justifies this almost fanatic love and worship. Botticelli's painting was in itself a special development of Renaissance art. It is so fresh, so spring-



ADORATION OF THE MAGI.

*(The Uffizi, Florence.)*

SANDRO BOTTICELLI

admired to-day. He probably worked in Rome for about three years, after which he returned to Florence, where he died on May 17th, 1510.

Sandro Botticelli was a wonderful painter whose genius has only been properly recognised during the last few years. But since he was discovered, so to speak, his enthusiastic admirers have sung his praises to such an extent that his fame has almost eclipsed that of more than one great master

#### A Wonderful Painter.

like, so full of feeling and so original in conception that we feel it is embodied and epitomised in the painter's most famous picture, "Spring," and that Botticelli brought a real quickening and springtide into the world of art. Like his contemporaries he chose his subjects from the heavenly world, from the Bible, from the living humanity around him, which he loved to symbolise, and from mythology, to which he restored the true Greek beauty, and to which he added fresh life and charm. Botticelli was a Florentine,

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SPRING.

(The Academy, Florence.)

SANDRO BOTTICELLI



but he was largely influenced by Mantegna of Padua, the great worshipper of classic antiquity, in whose studio he met a poet of his own type, Dante, whose friend he became and for whose poems he executed a splendid series of drawings.

"The Adoration of the Magi" (*see p. 158*),

kings and the Western princes, with their bronzed faces, imposing figures and gorgeous attire, form quite as important a part as the Mother and Child. The shimmering colour-harmonies in this picture are a real feast of beauty. The composition, too, is quite unlike that of any other version of the story. The



BIRTH OF VENUS.

(The Uffizi, Florence.)

SANDRO BOTTICELLI.

which was commissioned by the Medici for the church of Santa Maria Novella, and is now in the Uffizi Gallery, is one of Botticelli's finest religious pictures. His conception of the subject is quite original. Instead of the usual three kings with their train of servants on horse-back and camel-back, there is quite a crowd of visitors, who are arranged in two dense rows, and amongst whom are several members of the Medici family. Neither their faces nor their attitudes are very expressive of humble adoration for the infant Christ. They look, indeed, as if they had all flocked together to gaze at a picturesque spectacle of which the Eastern

**Botticelli  
the Uncon-  
ventional.**

Holy Family are relegated to the floor of a huge ruined building in the background, and seem to be of minor importance in the picture.

But Botticelli's poetic genius is seen to greatest advantage in his allegorical and mythological pictures, of which the "Birth of Venus," in the Uffizi Gallery, is one of the finest examples. The Goddess of Love is standing on an immense shell which has just reached the shore, blown to land by two winged figures typifying the North Wind. On the right a young woman, who is dressed in a white robe embroidered with flowers of brilliant colour, is tripping lightly from a

**"Birth of  
Venus."**

laurel grove, and is holding out to the goddess a similar flower-embroidered tunic. A shower of roses is falling over everything. Though the subject has certainly been taken from Greek poetry, and the figure of Venus from classic statuary, the slim forms and vivid youth of the personages show quite a modern conception of the story and a feeling for more delicate beauty than that of classic times. This painting originally came from the Villa Medici at Castello.

But Botticelli's most famous work, and the picture that has made the most profound sensation in the artistic world of our own day and exercised the greatest influence over modern art, is the "Spring" (*see p. 159*) which is in the Academy of Fine Arts at Florence, but which also came originally from

the Villa Medici at Castello. Though actually four and a half centuries old, this work is the most absolutely youthful picture, from an æsthetic point of view, that art has ever produced. Spring, a young woman of sweet and thoughtful expression and quiet mien, is advancing up the middle of the picture. Above her hovers Love, who is shooting his arrows at Youth, personified by three young maids attired in transparent gauze, who are holding hands and dancing. On the other side of Spring comes the Goddess of Flowers, from whose fingers drop showers of roses, and who is adorned with masses of perfumed bloom. On the extreme left a young man is gathering oranges from a tree, and on the extreme right an evil spirit is carrying off a young girl. All the female figures are full of the freshness of a spring dawn and positively quiver with the joy of life, and yet they are as innocent and pure as the morning light. They are all of the same slim build and have the same peculiarly long face, with big eyes set far apart and pointed chin, and their necks all have the same fascinating curves. The artist's splendid imagination is not only shown in these exquisite female figures, but in all their surroundings. The orange-groves and flower-besprinkled lawns are full of the very joy of youth and spring and of the beneficence of kindly nature.

Filippino Lippi, Filippo Lippi's son, was born at Prato in 1457. He was only twelve years old when his father died, so the latter had no control over his art. When



ADORATION OF THE MAGI.

(The Uffizi, Florence.)

FILIPPINO LIPPI.

dying. Filippo put his son into the care of his friend, Fra Diamante, who undertook the boy's education and acted as his master. Later on, Filippino took his father's work as his model, and is, consequently, more the disciple of Filippo than of any other master. Filippino worked at Rome for some time, and was forty-seven when he died at Florence on April 13th, 1504. He was one of the greatest representatives of mature Florentine art—an art that combined great creative power with close observation of nature, that made a serious study of man both physically and

morally, and that is characterised by harmonious grouping, great sincerity, and fine dramatic feeling.

Filippino's "Adoration of the Magi" (see p. 162), which is in the Uffizi Gallery, was painted in 1496 for the church of San Donato degli Scopetani, near Florence, and is one of the best examples of the artist's later style. The Virgin, with the Child on her knees, is sitting on a little mound. St. Joseph is standing behind her and leaning over her, and the magi, in the foreground, are kneeling before the Messiah. Their escort is massed to right and left of the centre group. A rocky landscape is seen in the background. The stable is represented by a tumble-down shed, which is held up on one side by the trunk of a tree and on the other by a piece of ruined wall. The composition is more spirited than that of Botticelli's picture of the same subject, but the idea is very similar. In the magi's escort may be seen several of Filip-



THE RAISING OF DRUSIANA.

(Strozzi Chapel, S. Maria Novella, Florence.)

FILIPPINO LIPPI

pino's most distinguished fellow countrymen, amongst others Pedro Franceseo de' Medici the Elder, who is dressed as an astrologer. The picture bears the following inscription: "*Filippus me pinxit de Lipis Florentinus addi 29 Marzo 1496*" (Filippino Lippi of Florence painted me this day: March 29th 1496).

When our painter came back to Florence from Rome in 1493 he set to work in earnest at his frescoes for the Strozzi Chapel in S. Maria Novella, which were commissioned in 1487, but were not finished until 1502. One of the walls is entirely devoted to the life of John the Evangelist, and the other to that of the Apostle St. Philip. In the life of the former the artist has given special prominence to the story of the raising to life of Drusiana. The centre group is remarkable for its nobility and simplicity; the Apostle is full of faith and power, and the face of the newly-risen girl expresses mingled surprise and confidence. But what

**Frescoes of  
S. Maria  
Novella.**



THE VINTAGE, OR NOAH'S DRUNKENNESS.

*(The Campo Santo, Pisa.)*

BENOZZO GOZZOLI



THE JOURNEY OF THE MAGI

*(Riccardi Palace, Florence.)*

BENOZZO GOZZOLI

gives such a startlingly life-like effect to the picture is the difference of expression on the various faces of the crowd. Whilst the women are standing as if petrified and cannot tear their eyes from the miracle, the men are seized with panic, and the terrified children are clutching at their mothers' hands and hiding their faces in their skirts. All the figures, especially those of the women, show the artist's love for beauty, the magnificent buildings in the background testify to his preference for decorative settings, and the mass of carved ornament on these buildings is the fruit of his careful study of the antique at Rome and of the taste for the grotesque that he had acquired in the Eternal City.

Side by side with the men associated with this characteristic development of the Florentine school there were several artists of great worth, though not, perhaps, of the highest rank, who went each his own way. Amongst them was Benozzo Gozzoli, who worked under Fra Angelico's direction, and might perhaps be considered his pupil. He was born in 1420 and died in 1498. He practised his art at Orvieto, Montefalco, Florence, San Gimignano, and Pisa, in which last-mentioned place he painted a considerable number of frescoes and some pictures on panels. Gozzoli inherited a certain amount of his master's purity, enthusiasm and glorious mysticism, and kept to the simple forms, serenity, and peaceful composition of the earlier school, qualities that were despised by the Florentines of the following generations. He decorated the chapel of the Riccardi Palace, the old Medici residence, with frescoes representing "The Journey of the Magi" (see p. 164), and a group of angels. The former is a magnificent work, possibly

one of the finest and best-preserved frescoes in Italy. Under a pretence of representing the magi and their suite on their pilgrimage to Bethlehem, the artist has painted a cavalcade of Florentine gentlemen who are jour-



THE VIRGIN WITH SIX SAINTS.

(The Uffizi, Florence.)

PIERO DI COSIMO.

neying through the Tuscan hills and are following the windings of a zigzag road cut in the rocks and so arranged that we can see the procession at various points in the hills. It has not the smallest resemblance to a small group of Eastern monarchs coming to pay their homage to the infant Christ, but is simply an imposing procession of great nobles who, with their gorgeous train and equipment, are on their way to hunt or to some other form of amusement. They are accompanied by pages dressed in handsome liveries, gaily caparisoned horses, falcons and greyhounds, and even by waggons laden

with food, whilst to give a little Oriental colour to the scene a few camels are introduced into the procession. The whole cavalcade is moving joyously along and forms a delightful mixture of worldly and religious

a ladder, is giving a basket of grapes he has just gathered to a woman, who is lifting her arms to take it from him. A second woman is taking the basket away, and a third is emptying its contents into

**"Noah's Drunkenness."**



THE CORONATION OF THE VIRGIN. PIERO POLLAIUOLO.  
(Collegiate Church of San Gimignano, Florence)

a winepress, where a man is already busily engaged in pressing the grapes. Noah is present with two of his grandsons. In the next scene the patriarch is drinking the delicious but insidious liquid. On the right he is seen lying on the ground drunk and quite naked, to the great scandal of his family. The story is represented as taking place in the vineyards and gardens of a splendid palace, and the richness of the landscape and the magnificence of the architecture again reveal the painter's taste for decorative settings. The children, terrified by the barking of a dog, show his power of observation and the amount of realism that he put into his interpretation of Bible history. His love for fine physique and noble action is shown in the splendid figures of the boy gathering grapes, the woman taking and carrying the basket, the man in the winepress, and the patriarch's children.

Piero di Lorenzo, better known as Piero di Cosimo, and so called

elements. This fresco is a real triumph, full of youth, gaiety and fascination.

Benozzo Gozzoli's frescoes on the north wall of the Campo Santo at Pisa are also some of his best works. They were painted between 1469 and 1485, and represent about twenty events of Old Testament history. The most remarkable is "The Vintage," or "Noah's Drunkenness" (see p. 164). In this fresco three different scenes are going on at the same time. On the left the vintage is in full swing. A boy, who is standing on

after his master, Cosimo Rosselli, was born in 1462 and died in 1521. His religious pictures show Filippino Lippi's influence, but Cosimo's sensual and pleasure-loving temperament was

**Piero di Cosimo.**

more attracted by mythological stories which allowed him to give free rein to his charming, poetical imagination. His "Virgin with Six Saints" (see p. 165), which is in the Uffizi Gallery, is supposed to be his finest picture. The Virgin is standing on a sort of pedestal, decorated with a bas-relief of "The Visitation,"

in the middle of a romantic, imaginary landscape. She is lifting her eyes in an ecstasy to the Holy Ghost, who is descending upon her. Two male saints are standing, and a female saint kneeling, on each side of her. The ecstasy of the Virgin is admirably rendered. Not only her mind and soul, but even her body, is lifting itself to the Godhead. Two of the male saints and both the kneeling women are gazing devoutly at the Virgin, but the expression on the faces of the other two saints is quite different; they seem to be vastly more interested in the spectator than in the miracle. All the figures are more worldly and material in type than those of the earlier religious pictures. The colour is stronger and the shadows more pronounced.

The two brothers Antonio and Piero Pollaiuolo were also

**The Pollaiuoli.**

painters of religious pictures, but their work shows greater truthfulness and anatomical knowledge than that of their predecessors. Antonio, the elder brother, was born at Florence in 1429 and died at Rome in 1498, and Piero was born at Florence in 1443 and died at Rome in 1496. One of Piero's pictures, "The Coronation of the Virgin" (*see p. 166*), which is in the choir of the collegiate church of San Gimignano, is very original in style. The intense feeling in the faces of the saints, who are kneeling with eyes raised to Heaven, is almost pathetic. The principal group is just as full of devout feeling, and the angel musicians who are crowding on either side of the Saviour and the Virgin are intensely interesting in both face and attitude. The passion of devotion in this picture is even more remarkable than its beauty. It is permeated

by strong dramatic feeling that influences every figure.

Lorenzo di Credi, who was born in 1459, died in 1537, and was a pupil of Andrea Verrocchio, was a delightful painter who broke away, to a certain extent, from the pious feeling of the other religious painters, and

**Lorenzo di Credi.**



THE NATIVITY.

(The Academy, Florence.)

LORENZO DI CREDI

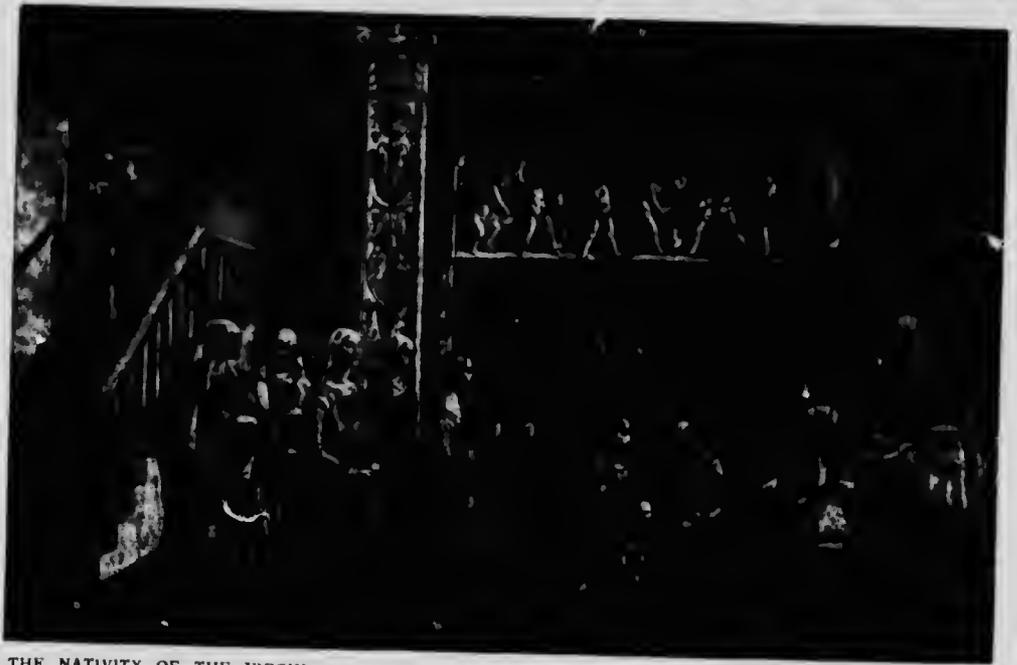
turned his attention more particularly to the physical charms of his celestial beings. In his "Nativity," which is in the Academy at Florence, the two angels who are gazing at the new-born Child with an expression of fraternal love are exquisite types of youth and beauty. St. Joseph, who is kneeling in the foreground, is looking with touching tenderness at the frail Babe, who seems to need all His mother's care. This picture is a little scene of real life, but at the same time it is full of deep religious feeling.

Domenico Ghirlandaio was born in 1449 and died on January 11th, 1494, being only

forty-five at the time of his death. His earliest known picture was painted in 1480, that is to say, in his thirty-first year. It is not at all probable that he produced any work of great importance before that date, so that he only worked for a period of about

episodes of Bible history. He painted a happy, radiant, healthy type of humanity, whom he surrounded by fertile country and splendid buildings. Ghirlandaio made a separate study of every figure in his pictures, and thus gave each a distinct character and

**A Painter of Crowds.**



THE NATIVITY OF THE VIRGIN.

(*Santa Maria Novella, Florence.*)

DOMENICO GHIRLANDAIO.

fifteen years, but those years sufficed for the execution of a considerable number of pictures. Ghirlandaio decorated the municipal palace and the churches of Florence, his native city, with fine and numerous frescoes. Amongst these churches are Ogni Santi, Santa Croce, Santa Trinita, Santa Maria Novella, and the collegiate church of San Gimignano. He also worked in the Sistine Chapel in the Vatican. Some of his frescoes cover the entire walls of a chapel. His panel paintings, too, are almost as numerous as his frescoes.

Florentine art came to full maturity with Ghirlandaio. His work is distinctly of the narrative style, and he represented the whole course of human life in the form of

charm of its own, and he was particularly happy with his grouping. He took a special delight in arranging and painting a big, orderly crowd, and, loving his fellow creatures as he did, he always showed them in their best and most pleasing light, though he did not exaggerate their good points. His frescoes have lost a good deal of their colour, but his panels still keep the delicate shimmering tones that are in such perfect harmony with the dignity and nobility of his figures.

Ghirlandaio's greatest and most famous frescoes are those in the choir of S. Maria Novella, which were commissioned by Giovanni Tornabuoni. The painter worked at them for four years, and finished them in

1490. Each of the chapel walls has three rows of paintings, six in each row, and a seventh subject in the pointed arches at the top. To the left is the history of the Blessed Virgin, and to the right that of St. John the Baptist. We reproduce one of the episodes in the Virgin's life, "The Nativity of the Virgin" (see p. 168). This fresco represents the interior of a magnificent palace of highly ornamental architecture. St. Anne is half sitting up in bed at one end of the room. The principal interest of the picture, however, centres in the little scene in the foreground, which is an exact representation of the ordinary life of the fifteenth century. The new-born child is lying on the midwife's lap, and a maid is pouring water into a basin, in which to wash it, whilst a little to the left is a group of ladies who have come to visit the mother. The whole scene is very simple, but very impressive. The women are all dignified, graceful and beautiful, but they are absolutely natural. This fresco was originally painted in pale, delicate tones, but time has soiled, darkened, and faded it. In spite of everything, however, the dignified grace of the work is quite unaltered.

One of Ghirlandaio's most important panels is the "Adoration of the Magi." It was painted in 1488 for the church of S. Maria degli Innocenti at Florence, in which city the artist was then living. The picture

shows a pavilion open to all the winds of heaven, whose very dilapidated roof is held up by four square pillars. On this roof



ADORATION OF THE MAGI.

DOMENICO GHIRLANDAIO.

(Santa Maria degli Innocenti, Florence.)

angels are singing the *Gloria in Excelsis*. Two of the magi are kneeling before the Virgin and a third is presenting a chalice to her. Close to them are kneeling St. John the Baptist on one side and St. John the Evangelist on the other, each having with him an innocent little child, which he is commending to the Virgin's protection. The magis' suite is a little farther back in the picture, and the background consists of a landscape bounded

**A Curious  
"Adoration  
of the Magi."**

by a range of mountains. In this landscape the Massacre of the Innocents is seen taking place on the left. This picture is more spirited in composition than the "Nativity of the Virgin" or of Ghirlandaio's frescoes in general, but it is marked by the serene beauty, distinction, and exquisite

painters of great talent were already working in the early part of the fifteenth century. The first of these, Gentile da Fabriano, was born in the town of that name, though we do not know the exact date of either his birth or his death. In 1422 he was admitted

**Gentile da  
Fabriano.**



ADORATION OF THE MAGI.

(The Academy, Florence)

GENTILE DA FABRIANO

drawing that are so characteristic of all this master's work.

Whilst Florentine art was growing to perfection during the first half of the fifteenth century, and her painters were producing more and more wonderful work, art was flourishing in the other Italian provinces. Artists were springing up in various parts of Italy and making great names for themselves, though they never won for their respective birthplaces the great artistic fame of Florence.

A little to the east of Florence, in Umbria,

to the Confraternity of the Painters of Florence, was working at Orvieto in 1425, and was summoned to Rome in 1426 by Pope Martin V. to decorate the church of S. Giovanni Laterano with frescoes. We know, too, that he worked at Breseia, at Venice, in the Palace of the Doges, and at Siena. His figures are rather childish in drawing, and are simply crowded together without any attempt at grouping; but, on the other hand, their faces are full of intense feeling, and the very childishness of their gestures has a fascination of its own.

One of Gentile da Fabriano's most characteristic pictures is the "Adoration of the Magi" (see p. 170), which was painted for the church of S. Trinita at Florence in 1423, and was commissioned by Pablo Strozzi. This work is now in the Academy. The picture is divided up by three arches. Quite high up in the background the magi's suite is seen coming down the hillside. In the foreground the Holy Family is grouped in front of the humble building in which our Lord was born. Near to them are the three magi, who are all attired in richly ornamented robes and have rather a fantastic appearance. Behind them is a confused crowd composed of their escort, in which officers, servants and horses are all jumbled together. Some of the details in the picture seem to have been taken from real life, as, for instance, the servant who is disentangling the straps of his master's spurs. Truth, naturalness and freedom of action may already be seen struggling for expression through the overlying constraint of tradition. Art is awaking and becoming more human. There is much touching simplicity in this work. For example, the youngest of the three magi, who is cramped in a scanty costume overloaded with embroidery, reminds one of the quaint figures which children draw, and the Eastern robes worn by the other two kings are irresistibly suggestive of the wonders of the "Arabian Nights."

Niccolo da Foligno came from the same district as Gentile da Fabriano. We are ignorant of the date of his birth, but we know that some of his pictures were painted in

1458 and that he died in 1502. He painted, chiefly, great altar-pieces, which were broken up into several divisions and were primitive



THE ANNUNCIATION.

(Perugia Gallery.)

NICCOLO DA FOLIGNO.

in conception and style, gold being largely employed with the colour, especially for the halos round the heads of saints and holy beings. His figures are rather awkward and stiff, defects, however, that are fully atoned for by the delightful feeling in the work.

In 1466 Foligno painted a banner for the



AN ANGEL PLAYING ON THE VIOLIN. MELOZZO DA FORLÌ.  
(The Sacristy of St. Peter's, Rome.)

Confraternity of the Annunciation, which is now in the Gallery at Perugia, and which represents "The Annunciation" (see p. 171). The banner is arranged in three divisions. In the middle is the Archangel visiting the Virgin. Below, the brothers of the Confraternity are being presented to the Madonna by St. Francis of Assisi and St. Clara, and above are God the Father, surrounded by angels, and the Holy Ghost descending upon the Virgin. The composition and technique of this picture are of the simplest, but there is just the same touching feeling in the work, and the angels are exquisitely graceful.

Melozzo da Forlì, or Melozzo degli Ambrosio, according to his family name, was born in 1438 in Forlì, where he spent the greater part of his life, and where he died in 1496, though he also worked at Rome and at

Montefeltre. His most famous pictures are those he painted at Rome, where he worked for some years for Pope Sixtus IV., and the most important of them is **Melozzo da Forlì**. "The Ascension," which was commissioned by Cardinal Pietro Riario for the Gallery of the Church of the Holy Apostles. This mural painting was unfortunately destroyed at the reconstruction of the choir in 1711, and a few figures are all that remain of the work—the Christ, which has been transferred to the Quirinal, three Apostles' heads, and eleven half-length figures of angel-musicians, which are in the Sacristy of St. Peter's. These angels are some of the most exquisite creations ever produced by the Italian school, and their faces, which breathe the very spirit of music and are full of adoration for their Creator, are absolutely ideal. The most wonderful of them all is, perhaps, the "Angel Playing on the Violin."

Another of Da Forlì's frescoes, which was painted for Sixtus IV., was eventually removed, on canvas, to the Pinakothek of the Vatican. It commemorates the building of the Vatican library, and represents "Sixtus IV. Receiving the Librarian, Platina" (see p. 173). The Pope is sitting in a magnificent hall supported by pillars, and the librarian is kneeling before him. Near to the Pope are his two nephews, Girolamo Riario and Giovanni della Rovere, both of whom are standing behind the librarian. Neither the composition nor the grouping is very remarkable, but the figures are full of life and are admirably drawn. The colour is wonderful, and the whole effect very striking.

One of the greatest artists of the Umbrian school was Luca Signorelli, who flourished

during the second half of the fifteenth and the beginning of the sixteenth century. He was born at Cortona in 1441 and died there in 1523. Like Luca Signorelli. Melozzo da Forli, he was a pupil of Piero degli Franceschi, who lived in Borgo san Sepolero, a little neighbouring town. Signorelli served his apprenticeship to art in Florence, and there came under the influence of the Florentine masters. Then he went to Rome, where he lived from 1482 to 1484, and where he painted a fresco for the Sistine Chapel. In 1498 he painted the "Legend of St. Benedict" for the monastery of Mont Oliveto, and the year after he began his great "Last Judgment," which is painted on the walls of the Lady Chapel of the cathedral at Orvieto, and at which he worked for five consecutive years. These enormous pictures show that Signorelli had great and bold creative power, and that to a certain extent he was the forerunner of Michelangelo, especially in his handling of dramatic subjects and of the human figure, which he loved to study in the nude, and which he has represented in the most widely different poses and most strenuous action.

The "Madonna with Saints" (see p. 174), which was painted for the church of San Trinita, at Cortona, and which is now in the Academy at Florence, is one of his best religious pictures. The Virgin is enthroned in the middle of the picture, and has the Child on her knees. St. Augustine and St. Athanasius are sitting at her feet and the archangels Gabriel and Michael are standing beside her. The two Fathers of the Church, who are both arrayed in magnificent priestly vestments, are noble and striking figures, whilst the angels are the incarnation of the purest and most ideal classic beauty. In short, this picture is an excellent

example of Signorelli's strong and yet delicate art.

Signorelli's predilection for the nude is very noticeable in some of his panels, as, for instance, in his "Pan among the Shepherds" (see p. 175), which is in the Emperor Frederick Museum, Berlin. Pan, the god of Nature and the inventor of music, is sitting on a rock. Around him are several figures who are listening to him and taking a lesson in his music. A young woman and a young man are attempting to play the flute as he does, and another young man, who is lying on the ground, has a similar musical instrument to his lips. Amongst Pan's audience are two old shepherds who look as if they had been painted from life. Quite in the background of the picture are



SIXTUS IV. RECEIVING THE  
LIBRARIAN, PLATINA.

MELOZZO DA FORLÌ

(The Vatican, Rome.)

two other young women. Every separate figure in the painting is exquisitely beautiful, and the painter's aim seems to have been

He studied at Perugia and at Florence. The frescoes of the Palazzo Municipale at Perugia, which date from 1475, and some

mural paintings in a chapel at Cerqueto, **Perugino**, are his earliest

known works. At a later period he did part of the decoration of the Sistine Chapel at Rome.

In 1482 he decorated one of the rooms of the Palazzo Vecchio at Florence. The greater

part of Perugino's life was spent in the last-named place, but he visited many of the other

Italian cities. In 1494 he was at Venice, and from that time he devoted himself almost en-

tirely to the painting of panels. He painted a great many reli-

gious, allegorical and historical pictures for the churches, monasteries and palaces of his

native land. Perugino's work is very fine, and it is also most characteristic and original. His

saints, deep in ecstasy or adoration, seem to have been surprised in the very midst of

their prayers or meditations, and their almost feminine gentleness and charm is in-

creased by the delicacy of the colour and the grace and beauty of the drawing. The absence

of all worldly surroundings gives his figures a heavenly, mystic air, and a great purity and holiness.



MADONNA WITH SAINTS.

(The Academy, Florence)

LÙCA SIGNORELLI.

to bring out this beauty rather than to produce a regular, well-balanced composition. This picture was probably painted for Lorenzo de' Medici.

Pietro Vannucci, called Perugino, after Perugia, the capital of his native province, was born at Città della Pieve in 1446, and died at Fontignano, near Perugia, in 1523.

Two of Perugino's three pictures in the National Gallery, London, are considered to be the finest of his panel paintings. In the first, the "Madonna with Two Saints" (see p. 175), the Virgin is represented as standing on a pedestal with two angels holding a crown over her head. To her right is St. Jerome, and to her left St. Francis of Assisi. This picture was commissioned in

1507, from instructions left in the will of Giovanni Schiavone, a master-carpenter of Perugia, and was finished in the same year. It was placed over the altar in the chapel of the Schiavone family in the church of S. Maria Nuova dei Servi.

The other picture is a triptych, the centre panel of which represents "The Virgin Adoring the Infant Christ"; the right wing "The Archangel Gabriel and Tobias," and the left "The Archangel



PAN AMONG THE SHEPHERDS.

(Empress Frederick Museum, Berlin.)

LUCA SIGNORELLI.



MADONNA WITH TWO SAINTS.

(National Gallery, London.)

PERUGINO.

Michael" (see p. 176). This work was executed for the Carthusian church at Pavia. Three other paintings decorate the high altar of the same church, "God the Father," "The Annunciation," and "The Archangel Gabriel."

Amongst Perugino's pupils were several famous artists, chief of whom was Raphael, to whom we shall refer later, and Lo Spagna.

Pinturicchio, whose proper name was Bernardino di Betto, and who is wrongly considered as one of Perugino's pupils, was born at Perugia, probably in 1454, and died at Siena in 1513. He painted a great number of pictures for various churches and for the Vatican at Rome. Between 1501 and 1508 he produced his greatest work, which now adorns the *libreria* of the cathedral of Siena. Whilst engaged upon this work he painted a good many pictures for the churches and monasteries of various Tuscan

and Umbrian towns. His talent was of a distinctly decorative order, consequently his frescoes have secured him greater fame than any of his other work. The almost affected grace and distinction of his figures recalls Perugino's pictures, but Pinturicchio's work is not so sincerely religious in feeling, and his best paintings are those of secular subjects, which allowed him

**Pinturicchio  
as Fresco  
Painter.**

tribute to the memory of this great man in Siena, their native city. His idea for the memorial was extremely happy, as was also his choice of an artist to carry it out. In 1495 the Cardinal added to the lower left-hand side of Siena Cathedral a superb building for the reception of the antiphonary treasures of that church. The walls of this library are decorated with six frescoes representing scenes from the life of Aeneas Sylvius Piccolomini



TRIPTYCH: "THE VIRGIN ADORING THE INFANT CHRIST."

(National Gallery, London)

PERUGINO.

better to express his predilection for brilliance, luxury, pomp and show.

The great pictures he painted for the above-mentioned library which are considered to be some of the most remarkable frescoes in Italy, are unlike the majority of mural paintings in that they deal with contemporary history. They were commissioned by Cardinal Francesco Piccolomini, afterwards Pope Pius III., with whom the artist had become acquainted at Rome. The Cardinal wanted to honour his illustrious uncle, Pope Pius II., by placing some fitting

tribute to the memory of this great man in Siena, their native city. His idea for the memorial was extremely happy, as was also his choice of an artist to carry it out. In 1495 the Cardinal added to the lower left-hand side of Siena Cathedral a superb building for the reception of the antiphonary treasures of that church. The walls of this library are decorated with six frescoes representing scenes from the life of Aeneas Sylvius Piccolomini

da Pienza, Pope Pius II. The fresco which we reproduce shows the presentation of the poet's crown to the future Pope by the Emperor Frederick III., to whose service Aeneas Sylvius was attached in the capacity of secretary (see p. 177). This subject, like all the others in the series, gave the painter an opportunity to mass together a great many very decorative and richly dressed persons, who suggest Raphael's early figures, in a very magnificent and striking setting. The ten frescoes are surrounded by a most delightful ornamentation of so-called

grotesques that are connected to each other by charming child-figures. Raphael, as a child or a young man, figures in several of these compositions, and it is not at all improbable that he may even have collaborated in the work.

Farther to the north-east of Italy two other schools flourished, those of Padua and Venice. The

**Andrea Mantegna.** The former includes among its painters the really great master, Andrea Mantegna, who was born at Vicenza, a town not far from Padua, in 1431. Francesco Squarcione, the painter, adopted him and made him his pupil. When he was only seventeen he painted an altar-piece for the church of Santa Sophia at Padua, which has unfortunately been destroyed. Shortly afterwards he ornamented the Eremitani Church at Padua with six frescoes. During the next ten years, which he spent at Padua, he painted a great number of panels. In 1459 he went to Mantua at the invitation of Lodovico Gonzaga, who gave him a post at court, and he remained there until his death in 1506. During the whole of that time he was only away from his patron's court for two years, from 1488 to 1490, which period

was spent at Rome. Amongst Mantegna's principal works are eight cartoons representing the "Triumph of Julius Caesar." Whilst at Rome he decorated one of the Vatican chapels which was afterwards pulled down—with frescoes.

Mantegna was a great lover of the antique, which he studied enthusiastically, and from which he acquired an accurate knowledge of

the human figure and a taste for noble poses and graceful composition; these he combined with his own special qualities of fine colouring and splendid drawing.

Among his work done at the court of



ÆNEAS SYLVIUS CROWNED AS POET  
BY THE EMPEROR FREDERICK III.

PINTURICCHIO.

(The Library of the Cathedral, Siena.)

Mantua must be mentioned a little triptych which was executed somewhere about 1464. This triptych was intended for the palace chapel, and is a perfect jewel, as detailed in style and as carefully finished as a miniature. It is probably the most wonderful picture of its kind ever produced by the Italian school, and is now in the Uffizi Gallery at Florence. The centre panel represents "The Adoration



THE CIRCUMCISION.

*(The Uffizi, Florence)*

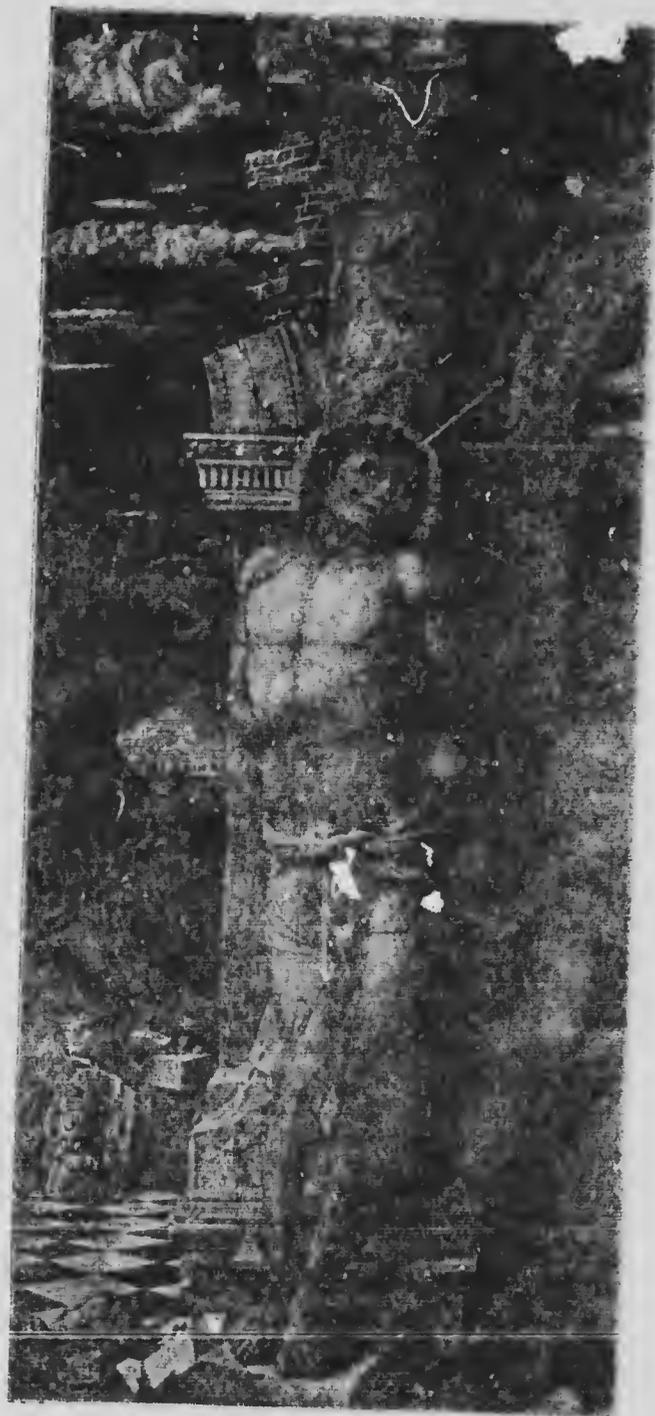
ANDREA MANTEGNA

of the Magi," and the two wings "The Resurrection" and "The Circumcision" respectively. The last-mentioned is particularly fine. The Virgin has come to the Temple accompanied by two women and a child. The High Priest is welcoming her with fatherly kindness, and a young boy standing by the priest is holding out an alms-dish to the visitors. On the left is St. Joseph, who is carrying a little basket containing two pigeons. It is impossible to imagine more noble types of different age and character than the figures in this picture, or anything more beautiful, appropriate and graceful than the drapery in which they are clothed. And it is equally impossible to imagine a richer or more striking setting than the walls and arcades of the Temple that form the background of this picture. This triptych is, in its way, absolutely unique. One of the noblest and most attractive figures Mantegna ever painted is the "St. George." *Mantegna's "St. George."* (see p. 179) in the Academy at Venice. In this panel the famous Christian hero looks much less like a saint than a handsome young warrior. He has a face of almost ideal beauty, with a devout and meditative expression. The festoon of fruit above his head is emblematic of his physical perfection. St. George is still holding his broken lance, and the conquered dragon lies dead at his feet.

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ST. SEBASTIAN

148-149





ST. SEBASTIAN.

*(Imperial Gallery, Vienna.)*

MANTEGNA.



Mantegna painted two pictures for the Marchioness of Mantua, Isabella D'Este, which were hung in her private rooms in the old palace of Mantua, together with a painting by Perugino and two others by Lorenzo Costa, all of which paintings, including Mantegna's two canvases, are now hanging in the Louvre. One of these pictures represents "Wisdom Triumphant over Vice," and the other, which was painted about 1497, "Parnassus" (see p. 180). Mars

and Venus are standing in loving proximity on the top of a high rock which has been hollowed out into an archway below. Some little distance away Vulcan is coming out of a cave. To the right is Mercury holding Pegasus by the bridle, and to the left Apollo, who is playing on the lyre and superintending the dance of the nine Muses. Though this picture professes to be a representation of Parnassus, the poet's mountain, Mantegna really treated the subject more as the apotheosis of that ancient pagan world he so dearly loved, a world where the inhabitants are eternally young, happy and beautiful, where Nature always smiles, and where flowers never fade. All Mantegna's work, and especially this picture of Parnassus, reveals his passion for the classic period of history, its poetry and myths: it was as though he was filled with a longing for the days when, as the poet sings

"Heaven was then upon earth,  
Whose sons were a nation of gods."

This picture has none of the miniature-like delicacy of the "Circumcision," but the figures are just as delightful, and the posing and composition are both very fine.

The Paduan school reached its highest development in Andrea Mantegna, and died with him. The Venetian school, on the contrary, became a rival to that of Florence for the first place in Italian art.

#### The Rise of the Venetian School.

The Venetians were just as productive as the Florentines and their school had a longer

duration than any other. Venice occupied a peculiar position in Italy. Whilst all the other Italian States of any importance soon fell into the hands of some bold *condottiere* or some astute statesman, whose descendants



ST. GEORGE. ANDREA MANTEGNA.  
(The Academy, Venice.)

afterwards reigned over the conquered country, Venice remained a republic until modern times, and was governed by members of her own great families, who were merchants, generals or statesmen. In each of the other larger Italian cities there was a court with a princely ruler who was a patron of art and letters, but the aristocratic families of Venice turned their attention to politics, commerce or war, rather than to art. Thus at the extreme end of the Adriatic, and on the threshold of the East, there came into

existence, on a group of little islands that scarcely rose above the level of the sea, a rich and powerful State, the chief citizens of which ruled their people like so many little princes or tyrants.

These Venetian aristocrats built churches and palaces on the banks of their canals

of Byzantine influence, and had a certain rather barbaric magnificence. This barbarism, however, soon toned down, drawing became easier and more graceful, colour much softer and more harmonious, and, eventually, the Venetians became a school of colourists.

### The Venetian Colourists.



PARNASSUS.

(The Louvre, Paris.)

ANDREA MANTEGNA.

th and often rivalled, in architecture, the buildings of the rest of Italy. Like the buildings of the north-west of Europe, these buildings, which have a most characteristic style of their own, have kept through all these centuries an originality which gives to Venice an unequalled charm.

The Venetian school of painting had also its characteristic style. Like Venetian architecture, its earliest forms showed traces

Just as the Low Countries produced the greatest colourists of the north-west of Europe, the low-lying Venetian shores produced the greatest colourists of the south-east, whose pictures are steeped in golden sunlight and whose landscapes and figures are patches of warm, magnificent colour on a background of tawny shadow.

The Venetian and the Dutch painters had another point in common—they both

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THE MADONNA AND CHILD, WITH THE  
FATHERS OF THE CHURCH.

ANTONIO AND BARTOLOMMEO VIVARINI.

(The Academy, Venice.)

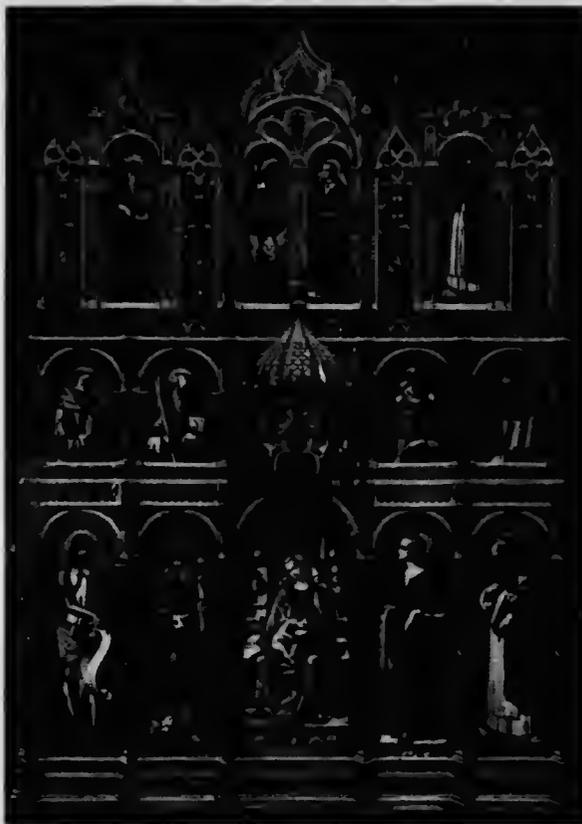
loved to paint realities. Whilst throughout the rest of Italy the chief features of art were idealism and a worship of the beautiful and sublime, the characteristics

were not actually painted in Venice itself, but in Murano, an island near the city of the Doges, from which two of the earliest painters of this

**The Vivarini Brothers of Murano.**

school take their name — Giovanni and Antonio Vivarini, also called Da Murano. These two brothers worked together from 1440 to 1450. Then one of them, sometimes called Giovanni the German, disappeared, and from 1450 onward Antonio worked with his other brother, Bartolommeo. The latter worked alone from 1459 to 1491. These founders of the Venetian school painted principally altar-pieces, which are characterised by the severe dignity of their figures and by their profusion of decorative accessories. The influence of the early Paduan painters is noticeable in the work of the Vivarinis.

The most important painting by Antonio and Bartolommeo da Murano is a many-panelled altar-piece, "The Madonna and Child, with the Fathers of the Church" (see p. 181), which dates from about 1446, and is now in the Academy at Venice. The Virgin, with the infant Christ in her arms, is sitting on a throne, the arms of which are decorated with carved figures. To right and left on each side, but divided from the principal subject and from each other by very elaborate carving, are two



THE MADONNA AND CHILD ENTHRONED,  
WITH TWELVE SAINTS.

CRIVELLI.

(National Gallery, London.)

of the Venetian school were a vigorous realism and a close representation of the daily life of mankind. The Venetians loved to paint the things they saw around them, not only in the great world of Nature, but the little incidents of life also, which seemed to delight them quite as much as did the super-terrestrial visions the other Italian schools.

The first really noteworthy pictures of the Venetian school were produced during the first half of the fifteenth century. They

and similarly framed in carving are some half-length figures. The entire work is distinguished by an intense, austere, religious feeling, which is specially noticeable in the Virgin's expression as she gazes at the infant Christ, and in the solemn attitude of the saints who are dressed in splendid priestly robes.

The art of Carlo Crivelli, another Murano student who was influenced by the Paduan masters, is somewhat similar to that of the Vivarinis. Crivelli worked from 1468 to

1494, and his painting is just as primitive, severe, grave, and almost fanatically religious as that of the two brothers Vivarini.

**Carlo Crivelli.** He was inclined to be exaggeratedly dramatic, but on the other hand his renderings of the Virgin and Child are simply delightful and his settings and accessories are in the best of taste.

The majority of his best works are in the National Gallery, London, two of which we reproduce. The first, an altar-piece of a similar type to the one just described, represents "The Madonna and Child Enthroned, with Twelve Saints" (*see* p. 182). This work was executed in 1476, and was placed in St. Dominic's Church at Ascoli. The extra row of saints at the top was added by Prince Anatole Demidoff, to whom the painting belonged in 1852, and who set it in the magnificent frame that still adorns it. The lowest row contains five subjects.

In the middle is the Virgin holding the sleeping Child in her lap, to the left are St. Peter and St. Dominic, and to the right St. Sebastian and St. Jerome. The next row above contains to the left the Apostle St. Andrew and St. Francis of Assisi, and to the right St. Stephen and St. Thomas Aquinas. In the top row, the one added by Prince Demidoff, are in the middle the archangel Michael and St. Lucy, to the left St. Jerome, and to the right St. Peter Martyr.

But the "Madonna between Four Saints," which is in the Brera at Milan, is even more characteristic of Crivelli's work, both

in its style and in the touching, almost childish, frankness of piety. The Child is playing with a bird; to the left are—St. Peter, wearing a tiara and holding the keys and the Cross, and St. Dominic; and to the right, St. Geminien and St. Peter Martyr. The Virgin is particularly



MADONNA BETWEEN FOUR SAINTS.

(The Brera, Milan.)

CRIVELLI

dreamy and touching; St. Peter is markedly stern and stubborn, while St. Geminien's face is full of sympathy and gracious youth. The colour is bright and rich, and the materials of the various costumes are very handsomely patterned. Crivelli's painting shows all the flat, hard treatment of the primitive school, and resembles the work of the painters of the neighbouring Italian cities. In this particular Crivelli's art is earlier than that of the Vivarinis, but some of his tenderer tones and shades, and some of his less laboured brushwork, show

**Crivelli's  
Characteristics.**

glimmerings of the marvellous colour and drawing of the Venetian school.

There was another family of painters working at Venice at the same time as the

**The Bellinis.** Vivarinis—the Bellinis. Jacopo had been one of Gentile Fabriano's pupils during the time the latter lived in Venice, that is to say, about 1425. But his two sons, Gentile and Giovanni, far outstripped their father.

Gentile Bellini was born at Venice about 1427 and died there in 1507. He studied under both his father and Mantegna, his brother-in-law. In 1479 he was sent to Constantinople by the Venetian Republic at the request of the Sultan, Mohammed II., who wished him to paint his portrait and those of the great nobles of his court. Whilst working at Venice, Bellini painted many pictures

of subjects taken from history or from legends of the Saints, which he represented as scenes of real life taking place in his native town. His work is distinguished by a profound respect for Nature and a richness of colour that make him the earliest of the realistic Italian painters.

The gallery of the Academy at Venice contains three of Bellini's paintings that originally came from the Scuola di San Giovanni Evangelista, and were connected with the relic of the Holy Cross that was kept in this Scuola. One of the three represents "A Procession on the Piazza San Marco," which resulted from the miraculous discovery of a piece of the true Cross that had fallen into the Grand Canal. In this painting the relic is being carried in state to St. Mark's. We only reproduce a fragment of this

**A Curious Procession.**



A PROCESSION ON THE PIAZZA SAN MARCO

(The Academy, Venice.)

GENTILE BELLINI



ST. MARK PREACHING AT ALEXANDRIA.

*(The Brera, Milan.)*

GENTILE BELLINI.

enormous work—a group of priests carrying the reliquary, and the crowd of spectators. It is a picture of actual life, which shows a mingling of piety and curiosity in the crowd.

In the Brera Gallery at Milan there is a picture that was painted for the Scuola di San Marco. "St. Mark Preaching at Alexandria." Gentile died in 1507, before he could finish this work, and his brother Giovanni completed it. The Evangelist is represented as preaching in a great square on a sort of rostrum. The crowd, which consists both of Europeans dressed in Venetian style and Orientals draped in their ample white *haïks*, is clustering round him. In the background are a church and other buildings of a style suggestive of the East.

Gentile Bellini simply reproduced his recollections of his visit to Constantinople in this picture, and he took a delight in placing in this Oriental setting a crowd largely consisting of the nobles and patricians of his day, all of whom are dressed in rich costumes. His example was followed by Paolo Veronese in his banquet scenes.

Giovanni Bellini was born at Venice about 1428 and died there in 1516. Like his brother Gentile he studied under his father and Mantegna. He worked at Venice,

and, following Antonello da Messina's example, he painted in oils and produced a great number of religious pictures. Contrary to his brother, who was frankly realistic, Giovanni was inclined to idealism, and his poetical and sentimental temperament reveals itself in the beauty, charm, and heavenly expression of his Virgins and Saints. His figures are beings from a nobler, purer world than ours, they have nothing in common with earth, and they attract us by the gentle serenity, holiness, and infinite kindness that irradiate their beautiful features.

"The Madonna and Child Enthroned, with Saints, and Angels playing on Musical Instruments" (*see p. 186*), a triptych in the sacristy of the church of Santa Maria de' Frari at Venice, is one of Giovanni Bellini's most beautiful altar-pieces. Indeed, it has been very justly called the finest and noblest expression of the Bellinis' art. One cannot tell which to admire the most, the dignified, thoughtful Virgin, the delightful musicians crowned with leaves, or the beautiful figures of the saints. The angels are some of the most exquisite creations of the type of which the Italian school was so happily productive. The glorious technique, as smooth as enamel,

**Giovanni Bellini.****Bellini's Angels.**

adds to the irresistible fascination of this magnificent picture.

"The Virgin and Child with St. Paul and St. George" (*see* p. 187), in the Academy at

and there was taught to paint in oils by one of Van Eyck's disciples. After his return to Italy he lived alternately in Messina and in Venice, and

**Antonello da Messina.**

died in the former town in 1479. He was a vigorous and brilliant colourist, and specially excelled at portrait painting. His "Portrait of a Man" (*see* p. 188), painted in 1475, which is in the Louvre, shows a rare power of expression. Like the Flemish painters, Da Messina made a profound study of life, and always strove to reproduce it exactly as he saw it. He was most careful about every little detail without in any way spoiling the general effect. Shortly after Da Messina came back from Flanders with the new style of painting his method was followed by the Bellinis and other Venetian artists, and painting in oils was soon generally adopted throughout Italy.

The Bellinis had a great number of pupils and disciples of whom Luigi Vivarini, a descendant

**Luigi Vivarini.**

of the famous family of Murano, which we have already referred to, is one of the best. His life was spent at Venice, where he worked from



THE MADONNA AND CHILD ENTHRONED. GIOVANNI BELLINI.  
(Church of Santa Maria de' Servi, Venice.)

Venice, shows, possibly, a still greater advance in art. Here humanity is idealised, though without destroying its wholesomeness and vigour.

Giovanni Bellini's portrait work shows just the same talent and poetical imagination, as, for instance, his portrait of Leonardo Loredano, the Doge of Venice, which is in the National Gallery, London (*see* p. 188).

Antonello da Messina, who took his name from his native town, went to Flanders about the middle of the fifteenth century,

1480 to 1501, and where he died in 1503, leaving one of his fellow artists, Marco Basaiti, to complete his last picture. Luigi's art owed much to the first Vivarinis, but his Virgins are more like those of Giovanni Bellini. His saints are of a sterner type, and look as though their emaciation was due to much fasting and mortification. His "Virgin and Saints" (*see* p. 189), in the Academy at Venice, is a magnificent example of his deep feeling and conscientious technique. The Virgin, whose face expresses intense grief,

seems to be telling her sorrow to the holy persons surrounding her, who by their gestures are showing how deeply they sympathise.

It is convenient to take Vittore Carpaccio in close proximity to Gentile Bellini, for in

been preserved in Bruges Hospital: "The Legends of St. George and St. Jerome," painted between 1502 and 1508; and "The Legend of St. Stephen" (1511-1514). The panels of the first-mentioned work take up a whole room in the Academy at Venice. We



THE VIRGIN AND CHILD WITH ST. PAUL AND ST. GEORGE.  
(The Academy, Venice.)

GIOVANNI BELLINI

all probability he was one of the assistants who went with the latter to Constantinople.

**Vittore Carpaccio.**

Like that of Bellini, his work is characterised by realism, careful technique, rich colour, and by a preference for subjects from the lives of the Saints. Carpaccio's most important pictures are—"The Legend of St. Ursula," which comprises nine distinct subjects, and was painted for the Senola of St. Ursula at Venice between 1490 and 1495, that is to say, a few years after Memline had painted the same subject on the reliquary that has

reproduce the second episode of the story—"The Envoys of the King of England before King Maurus" (see p. 189). This painting is divided into three separate scenes: in the centre panel the English ambassadors are asking Maurus to give his daughter in marriage to their master's son; to the left their suite are awaiting them in a colonnade; to the right is Ursula's bedroom, Maurus is sitting on his daughter's bed, and she is telling him of her reasons for not consenting to the proposed marriage. All three

**Carpaccio's Great Frescoes.**

scenes have an air of real life, a feeling emphasised by the beauty of the figures and the brilliance of the colour, but the life pictured is that of the great of this world and of the saints of Paradise. The brilliance of the colour is softened and yet brought out by deep, velvety shadows. A flood of bright sunshine pours over the out-door part of the picture and penetrates into the audience chamber, so that everything quivers and sparkles in a warm, harmonious, golden light.

"The Presentation in the Temple" (*see p. 190*) is handled in quite a different style, that is very suggestive of Giovanni Bellini's work; it was painted for the church of San Giobbe. It is now in the Academy at Venice. Our illustration reproduces the larger part of it.



PORTRAIT OF ANTONELLO DA MESSINA.  
A MAN  
(The Louvre, Paris.)



THE DOGE LEONARDO LOREDANO.  
(National Gallery, London.) GIOVANNI BELLINI.

The Virgin is presenting herself to the High Priest, and is followed by two women, one of whom is carrying two doves. The idealised figures and faces of sweet expression, so characteristic of Bellini's work, are very noticeable in this painting.

One of the most famous masters of this early period of the Venetian school is Giovanni Battista, or rather, **Cima da Conegliano**, Cima da Conegliano, who was born in the town of that name. He, too, loved to paint the Virgin Mary surrounded by angels or saints. This subject had an irresistible attraction for the artists of that day; they were always painting it, and they put such deep, sincere feeling into their handling of it that each picture is quite an original work in which the Mother, the infant Christ, and the attendant figures are portrayed with new grace, beauty and charm. Cima da Conegliano had much in common with Giovanni Bellini,

thus forming, as it were, the connecting link between the early and the later period. He reproduced more clearly than any other painter his predecessor's characteristic qualities. His work has just the same dignity of expression, inexpressible purity and ideal serenity, but his poses are more natural, his colour richer,



VIRGIN AND SAINTS.

*(The Academy, Venice.)*

LUIGI VIVARINI.

and his contrasts of light and shade stronger.

All these distinctive features are noticeable in "The Virgin Enthroned between Six Saints" (see p. 190). The meditative, pensive expression on the exquisitely beautiful face of the Virgin makes an indelible impression upon one. And yet this Virgin is a living being, thoroughly a woman, and she

belongs to this world. The saints, too, in spite of their religious ecstasy, are full of intense life. Even the angels playing on musical instruments at the bottom of the picture, and the angel's head in the sky, show a blending of the glory of Heaven and the beauty of earth. Coneghano's technique is dryer than that of Giovanni Bellini, but his colour is brighter.

"Young Tobias' Journey with the Angel" (see p. 191) is also in the Venice Academy, and has rather more to do with this world. The picture shows a rocky landscape, which the artist has painted most minutely. The boy is looking with a questioning air at his heavenly companion, who is, no doubt, telling

THE ENVOYS OF THE KING OF ENGLAND  
BEFORE KING MAUKUS.*(The Academy, Venice.)*

CARPACCIO.



THE PRESENTATION  
IN THE TEMPLE.

(The Academy, Venice.)

CARPACCIO.

him of the purpose of their journey. Both these figures were unquestionably painted from living models. The two saints, who are standing, one on each side of the picture, are merely there as decorative accessories, and their splendid vestments add a little colour to the rather sober tone of the picture.

Marco Basaiti, whose career extends from 1490 to 1521, belongs to the same school. As we have already stated, it was he who finished Luigi Vivarini's last work, and his technique is always rather like his master's. He, too, however, finally came under Bellini's influence. Though there is a certain coldness in his colour and in the expression of his faces, it is fully atoned for by the clearness of his tone and the perfection of his drawing.

"The Infant Christ Asleep on the Lap of the Virgin" (see p. 192), in the National Gallery, London, was until a few years ago accepted as a characteristic work by Marco Basaiti. It is now, however, attributed to Giovanni Bellini, on the ground of its similarity to a signed work by that artist in the Giovannelli Palace at Venice. The landscape, with its figures, animals and buildings, is carefully and thoughtfully handled, and in the latter feature bears a striking resemblance to another picture in our National Gallery by Giovanni Bellini, the "Landscape, with the Death of St. Peter Martyr, 1252."

Various other schools of painting rose at Ferrara, Bologna and Milan. During the second half of the fifteenth and the beginning of the sixteenth centuries, Francesco Raibolini, called Francia, was the chief painter of Bologna. He was born about 1450, and commenced life as an engraver of coins for the Mint. In 1483 he was in the position of senior member of the Confraternity of Goldsmiths. He did not devote himself to painting until fairly late in life, and then he followed Lorenzo da Costa, a Ferrarese painter, who had settled in Bologna. His composition was at first clumsy, but it gradually became



THE VIRGIN ENTHRONED  
BETWEEN SIX SAINTS.

(The Academy, Venice.)

CIMA DA CONEGLIANO.

softer and more refined, though it remained just a little hard and angular up to the very last. His colour is warm and his figures interesting and expressive. Francia painted

her knees, is seated with her mother on a sort of pedestal, beside which are standing—St. Lawrence and St. Romaldo on the right, and St. Sebastian and St. Paul on the left.



YOUNG TOBIAS' JOURNEY WITH THE ANGEL

(The Academy, Venice)

CIMA DA CONEGLIANO.

a number of altar-pieces and several frescoes. His constantly growing care for noble and perfect figures would lead us to suppose that towards the end of his life he came under Raphael's influence. He died in 1518.

"The Virgin with St. Anne and Four Saints" (see p. 193), which is in the National Gallery, London, is one of his earlier works. The composition is similar to that of many other works dealing with the same subject. The Virgin, who is holding the infant Christ on

Little St. John the Baptist has run up to the foot of the pedestal and is looking up at his Divine Companion with innocent admiration. The characteristic devoutness of the early Venetian school is very noticeable in this picture, which was painted for the church of San Frediano, at Lucca. It still bears the signature, *Francia Aurifex* (Francia, the Goldsmith).

We reproduce another of Francia's pictures, "The Virgin and Four Saints" (see

p. 194), which is in the Parma Gallery. It represents the Virgin with the infant Christ upon her knees, enthroned among St. Benedict, St. Placidus, St. Scholastica, and St. Justina. Little St. John the Baptist is again in their various ways, all great masters. The fame of these painters rapidly spread as their art matured, and even during their life-time their names had become famous throughout Italy. Pupils resorted to them in



THE INFANT CHRIST ASLEEP  
ON THE LAP OF THE VIRGIN.

(National Gallery, London.)

Formerly attributed to MARCO BASAITI, now  
accepted as a work by GIOVANNI BELLINI.

standing at the foot of the pedestal. The Virgin's face has a sad, melancholy expression, and the saints' fervour is somewhat affected, but the tenderness and sincere goodness in the faces of the holy women fully atones for these defects.

With Leonardo da Vinci we come to the golden age of the Italian school, a period that begins with the closing years of the fifteenth century and lasts until the middle of the sixteenth century, or even a little longer.

During this glorious period many of the Italian provinces produced artists who were,

great numbers, and from this time on, with the exception of Venice, it was no longer a question of the school of this or that city, but of this or that master. Rome, where the Popes' power was shortly

**Golden Age  
of the Italian  
School.**

to reach its height, and where these pontiffs commissioned many great and splendid pictures, became more and more the centre and focus of Italian art and civilisation. The fame of the great Italian masters spread not only through the various provinces of their own country, but beyond the frontiers of

Italy and throughout Christendom. Artists came to the Eternal City from all parts, anxious to see and study the masterpieces of modern art as well as the marvellous antiques that had been dug up or brought out of the ruins of ancient Rome.

First of all this glorious array of artists comes Leonardo da Vinci. He was born in

1452, as his name indicates, at **Leonardo da Vinci**, the village of Vinci, which is on Florentine soil. He served

his apprenticeship to art with Andrea Verrocchio, who was then a famous sculptor and engraver, both of which arts young Leonardo studied. After about 1478 he produced a great deal of work at Florence. Shortly after 1480 he must have left Florence to go to the East, where he entered the service of the Sultan at Cairo as engineer. When he came back to Europe about 1485 he was summoned to the court of Ludovico the Moor, Duke of Milan, with whom he remained until 1499. During the time he spent at Milan, Da Vinci painted the majority of his not very numerous pictures and executed the great equestrian statue of his master. From 1499 to 1516 he led a very wandering life, living turn by turn at Venice, Rome, Florence and Milan. In 1507 he entered the service of Louis XII., though he remained in Italy, but in 1516 he accompanied Francis I.

to France, where he remained until his death, which took place at the Château de Cloux, near Amboise, in 1519. Da Vinci devoted

**Leonardo's Versatility.**

himself impartially to painting and to sculpture, but unhappily not one of his sculptures has survived to our day. Of his paintings, however, we have some frescoes and some pictures in oils, some religious and historical pictures and some portraits. But several of the most important of his paintings have unfortunately disappeared. As for his famous "Last Supper," which is painted in oils on one of the walls in the convent of S. Maria della Grazie, in Milan, it is practically destroyed.

Da Vinci was not only a painter and sculptor, but was also an engineer, an astronomer, and a naturalist. A great number of military and mechanical inventions are due to his genius. It was he who constructed the majority of the Lombardy canals. He wrote several books on the various arts to which he had devoted his



THE VIRGIN WITH ST. ANNE AND FOUR SAINTS.

FRANCIA.

(National Gallery, London.)

very catholic genius that infinitely out-distanced all normal human intelligence. The few remaining examples of this unique artist's work are among the greatest pictures ever produced. With the advent of Da Vinci, Renaissance art reached its full development. Truth and beauty are blended into one harmonious whole in his work, and his colour and light have such marvellous richness of tone that Nature is, so to speak, re-created in his pictures. In his portraits Da Vinci so exactly reproduced the features of his sitters, and so subtly seized upon their fugitive expressions, that the originals live again in their painted representations.

We reproduce the three most important of Da Vinci's few remaining pictures. First comes the "Last Supper" (see p. 195), which was painted during the last ten years of the fifteenth century, and which has, most un-



THE VIRGIN AND FOUR SAINTS.

(Parna Gallery.)

FRANCIA.

fortunately, suffered irreparable damage from time and bad treatment. It is very surprising that an artist who knew as much as Leonardo should have chosen the medium he did for this work—oil-painting on plaster—a medium that was absolutely fatal to the long existence of the picture. Possibly he thought he could obtain more delicate colour and more subtle effects of light by using oil colours

than by working in the more usual tempera. At any rate, before three-quarters of a century had elapsed the fresco had already terribly faded and deteriorated. The vandalism of succeeding generations, however, outdid the painter's want of forethought. In the seventeenth century a doorway was cut in the lower part of the picture, and an esutcheon was nailed on the upper. Then it was thought advisable to restore the work, and it was partially re-painted in a coarse, clumsy fashion. During Napoleon's time the refectory was converted successively into a stable, a hay-loft, and a prison. A flood put the finishing touch to the work of destruction. Yet, in spite of all these disasters, we cannot look at what remains of this wonderful picture without being astounded by the perfection of the work. The God-Man and His apostles are such living, breathing realities, are imbued with such deep feeling and individual character, are so full of beauty and truth, are so naturally and simply grouped, and give out such a sublime and wonderful emanation that after having once seen them one can never picture our Lord and His disciples otherwise than as they are in this wonderful painting. This work inaugurates a new art, an art so young, robust and sane, that beside it the art of the preceding century appears antiquated. The naturalness of this new art brought into strong relief the conventionality of the earlier methods, and the perfection of the former made the defects of the latter all the more noticeable.

The "Portrait of Mona Lisa," the wife of Francesco del Giocondo (see p. 197), which is in the Louvre, is another of Da Vinci's great pictures. This mysterious and immortal woman has puzzled centuries with the enigma of her mysterious face. Her great eyes look

at one and pierce to the very depths of one's soul, and yet she herself remains inscrutable.

**The Mysterious "Mona Lisa."**

Her kindly but disdainful smile reveals a nature of such superiority as to make her indulgent to our weaknesses. The pose of her crossed hands, the thick hair that falls like a veil on either side of her face, the suggestive landscape stretching behind her,

Da Vinci's work, and, in spite of their unexpectedness, the grouping and poses are full of irresistible charm. Da Vinci sold this picture to Francis I. At a later date it was taken back to Italy, from whence Cardinal Richelieu took it again to France in 1629 to present it to Louis XIII.

Though so very few in number, it can truly be said that no more striking paint-



THE LAST SUPPER

(*Content of S. Maria della Grazie, Milan.*)

LEONARDO DA VINCI.

and the rich, severe colour of her garments all help still further to enhance her disturbing, intoxicating face, and to make her the adorable but perfidious incarnation of the spirit of the Renaissance.

Another of Leonardo's pictures in the Louvre, "The Virgin with St. Anne and the Infant Christ" (see p. 196), was painted during the last years of the master's life. The composition is strange and quite

unlike any of the preceding versions of the same subject. The Virgin is sitting on her mother's knees and bending over the Child, who is playing with a lamb. The picture was never finished, and the colour is dull and sombre, but the figures have all the originality and fascination inseparable from

ings exist than those that remain to us of Leonardo da Vinci's work. In many respects his genius was almost contemporary with our own day. He looked for individuality and

**Leonardo's Genius.**

originality rather than for mere beauty, and each of his figures has a distinct mind and character of its own. He not only concerned himself with the outward appearance of his sitters, but far more with their feelings and minds. With the exception of Rembrandt no other painter has shown so clearly in his faces the reflection of the minds behind. "Beneath these exteriors," writes Taine in "Travels in Italy," "one sees a real and very superior mind full of ability and still sleeping passions, but whose immense strength is shown in repose by the power of the virgin

glance and by the divine shape of the head. Perhaps nowhere else in the world is there such an example of so universal and inventive

requires a little time to get into touch with them; not because feeling is lacking, on the contrary the whole countenance is full of it,

but because it is too subtle, too complicated, too

**The Mystery of Leonardo's Virgins.**

much above and out of the common, and too unfathomable and inexplicable. As Taine writes:—"Their immobility or silence allows one to guess at one or two of their uppermost thoughts, and even at others hidden in the innermost recesses of their mind; one gets a confused impression of this secret, intimate world, just as one might see a delicate, unknown vegetation through deep transparent water. Their mysterious smile

**The Sphinx-like Smile.**

is vaguely troubling and disquieting. Sceptical, epicurean, licentious, delightfully tender, ardent or sad, what an amount of curiosity, inspiration and discouragement one always finds in them. Sometimes among young athletes as proud as Greek gods one comes across a handsome and ambiguous lad with a woman's figure, round, slender and modelled with voluptuous



THE VIRGIN WITH ST. ANNE  
AND THE INFANT CHRIST.

LEONARDO DA VINCI.

(The Louvre, Paris.)

a genius, or one that is so incapable of being content with itself, so eager for the infinite, so naturally refined, and so far in advance of its own and the following centuries. His faces show an incredible depth of mind and feeling, they are overflowing with inexpressible ideas and emotions."

Da Vinci's Virgins, those in the drawings preserved in the Brera and the Biblioteca Ambrosiana at Milan, express thought and feeling in every feature of their faces, but one

coquetry, like the hermaphrodites of the imperial era, who seems, like them, to usher in a more advanced, less wholesome and almost sickly art which is so eager for perfection and insatiable of happiness that it cannot be content with giving strength to men and delicacy to women, but, blending and multiplying in one curious medley the beauty of both sexes, loses itself in the dreams and pursuits of decadent immoral ages."

All the artists who followed Leonardo were

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MONA LISA.

(The Louvre, Paris.)

LEONARDO DA VINCI



subsidiary to him, but history has preserved for us the names of his immediate disciples, those who worked with him and were under his personal direction. There were a great many of these disciples, and some of them gave proofs of considerable talent. We will only mention the

**Bernardino Luini.** —Bernardino Luini.

Luini was born somewhere between 1475 and 1480, on the shores of Lake Maggiore in the small market town from which he took his name, and he lived and worked at Milan until about 1533. His work at once distinguished him as a pupil of Da Vinci, though he had very marked originality of his own. His numerous frescoes are strongly characterised by grace and

charm, and by a fascination that never degenerates into affectation, but that always remains noble and dignified. His colour is entirely in keeping with his drawing—quiet, radiant, warm, and wonderfully delicate. The Louvre has six of Luini's frescoes that originally came from the Palazzo Litta at Milan, and were transferred to Paris in 1867. We reproduce one of them, the "Adoration of the Magi," which is an admirable example of the master's tender, gentle style. The colour is as delightful as the composition, the delicate yellows and the

very pale greens and blues rendered still paler by little reflections of light, making a radiant effect and standing out clearly against a still more ethereal background. In some places these colours are enhanced by a little gold, and are almost supernaturally brilliant.

Luini's "Entombment of St. Catherine" (see p. 200), which is in the Brera at Milan, is just as exquisite as the last-named picture, and is almost immaterial and unearthly in effect.

The frescoes which Luini executed for the little church of Santa Maria degli Angeli, at Lugano, are important in quite a different way. We reproduce the principal of them,

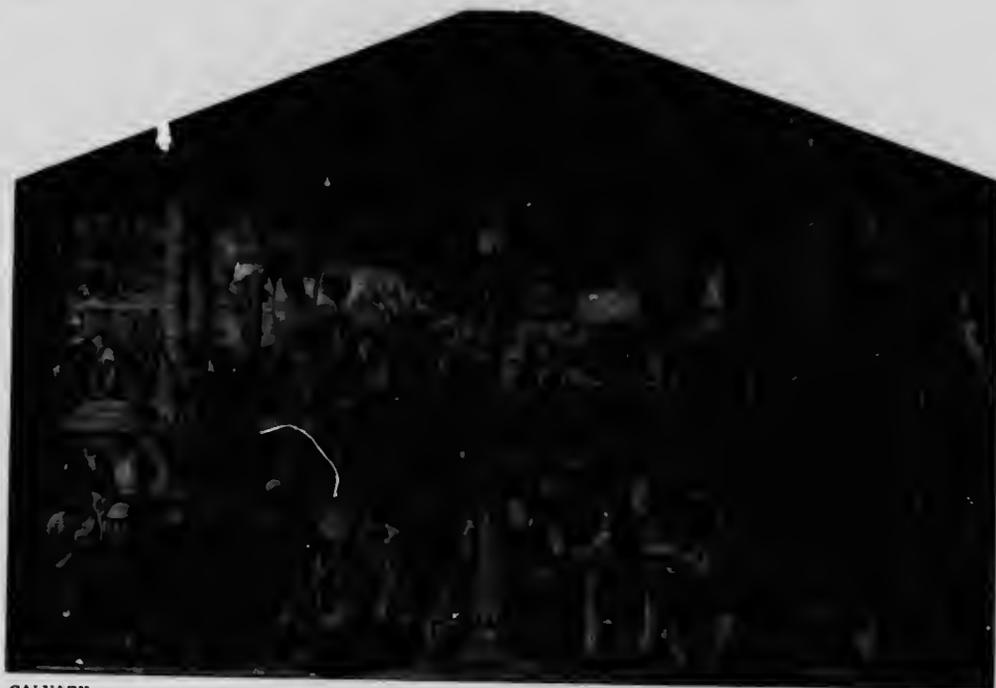


ADORATION OF THE MAGI.  
(The Louvre, Paris.)

BERNARDINO LUINI.

the "Calvary" (see p. 200), in which the great number of figures and incidents introduced show that this painter of delicate, poetic conceptions could on occasion produce a bold and dramatic picture.

Twenty-five years after Leonardo da Vinci, Michelangelo Buonarroti appeared at Florence, that great master who dominated the art of his own and the following centuries, even more than did Da Vinci. Michelangelo was born



CALVARY.

*(Church of Santa Maria degli Angeli, Lugano.)*

BERNARDINO LUINI.

at Caprese, a Tuscan village, in 1475. In following year he entered the studio of  
 1488 he apprenticed himself to Domenico Bertoldo, one of Donatello's pupils, to study  
 Ghirlandaio, to learn to paint, and in the sculpture. Michelangelo's long, hard-working



ENTOMBMENT OF ST. CATHERINE.

*(The Brera, Milan)*

BERNARDINO LUINI.

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HEAD OF THE VIRGIN.

(From the *Fresco in the Chiesa, Milan*)

LUINI.





life was passed in various Italian cities, first at Florence, then, from 1496 to 1500, at Rome; from 1500 to 1505 at Florence; then again at Rome, where, from 1508 to 1512, he decorated the ceiling of the Sistine Chapel with frescoes, and where he remained until 1516. In that year he again left the Eternal City, and worked in various places until his final return to Rome in 1534, where he painted "The Last Judgment," and where he died in 1563.

Leonardo da Vinci excelled in every art and every science, Michelangelo was pre-eminently great in the realm of plastic art, although he is also a distinguished poet, and earned immortal fame as the architect of the dome of St. Peter's. As

a sculptor he produced a large amount of magnificent work that has never

been surpassed, and he was equally successful as a painter, though he handled his brush more like a sculptor than an ordinary painter. He devoted himself particularly to the study of the human figure and to the interpretation of the various feelings and emotions expressed in attitude and gesture. His pictures show marvellously skilful modelling of flesh and muscle, but the drawing is superior to the colour. Whether he used brush or chisel, however, he always saw his subject in its grandest and noblest aspect, and that without the least effort or affectation. He was a great artist who never attempted to please or charm; the conqueror who inspired his splendid Titanic figures with his own great mind.

Unfortunately only two of his pictures have survived until to-day. One of them is the "Holy Family," in the Uffizi Gallery (see p. 6), which was painted for Angelo Doni. This picture is intensely characteristic of the master's style both as painter and sculptor. The Virgin's attitude is utterly unlike her poses in any of the innumerable other Holy Families, painted both before and after Michelangelo's day. The Virgin

is kneeling in the foreground of the picture, and is leaning back a little to take the infant Christ from the arms of St. Joseph, who is sitting on a bench behind her. The background is filled with little figures, and the whole picture reveals how intensely the



THE MADONNA AND  
INFANT CHRIST.

MICHELANGELO.

(National Gallery, London.)

artist was attracted by the human figure and by its action, efforts and strength.

But Michelangelo's greatest work as a painter, one might almost say the strongest and greatest work ever produced in the art of painting, is that executed for the Sistine Chapel in the Vatican.

**Michelangelo's  
Work in the  
Sistine Chapel.**

During the life-time of Sixtus IV., the Pope who built the chapel, the walls were covered with frescoes by Perugino and other of the early Tuscan and Umbrian artists. In 1506 Julius II. decided to decorate the



THE CREATION OF EVE.

*(The Sistine Chapel, Rome.)*

MICHELANGELO.

might and violence, in which Jehovah reigned as a severe and dreaded Sovereign—the very subjects and figures to attract the stormy, restless mind of Michelangelo, who could understand better, perhaps, than anyone else the misery and hatred of those Biblical ages. “There are minds that reflect every impression in stormy thunder, and in which every action resembles a flash of lightning or a blinding explosion. Such are Michelangelo’s figures,” wrote Hippolytus Taine. Michelangelo has painted an epic poem, as it were, beneath

ceiling, and settled upon Michelangelo to do the work. The latter did not commence the decoration until 1508, and did not finish it until 1512. He divided the ceiling into a number of compartments, in which he arranged his various groups and figures. In the middle, under the vault that is 200 feet long, he painted nine subjects from Genesis — “The Creation,” “The Fall of Adam and Eve,” “The Flood,” and “The Sacrifice and Drunkenness of Noah.” In the four panels at the corners he represented four scenes of later Old Testament history. Around the vaulting smaller divisions contain single figures and small groups. Twelve of them contain the

**The Work a  
Reflex of the  
Artist's Mind.**

Prophets and Sibyls who prophesied the coming of Christ, and the others represent our Saviour's ancestors. Thus in this immense space is unfolded the history of the times previous to the great event of the birth of the Messiah, times of fierce



THE PROPHET JEREMIAH.

*(The Sistine Chapel, Rome.)*

MICHELANGELO.

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THE LAST JUDGMENT.

*(The Sistine Chapel, Rome.)*

MICHELANGELO.

MELO.

this vault, a little world in his own likeness that reflects his great, sombre, tragic mind, always in a state of irritation or of high tension. This world was his true element, the medium best suited to his visions, that were



THE CUMÆAN SIBYL

(The Sistine Chapel, Rome.)

MICHELANGELO.

grand, rugged, and utterly different from the world in which his body lived. This world of Michelangelo's fills us with both admiration and fear. According to the critic whom we have quoted, the twenty youthful figures seated in the cornice at the four corners of each picture, which are really painted sculptures, heroes of the days of Ajax and Achilles, as splendid in race as those demi-gods and filled with greater eagerness and fiercer energy, give a clearer idea than even the principal subjects of an unknown world superior to the one in which we live.

The "Madonna and Infant Christ, St. John the Baptist and Angels" in the National Gallery (*see p. 201*), which is not mentioned by Michelangelo's biographers, also belongs to his

#### An Unfinished Picture.

earliest period. The picture is painted in tempera, and is unfinished. The Madonna wears a cloak of brilliant colour and a white veil draped over her dark hair. To the left two figures are merely sketched in. To the right two angels are reading from a sheet of paper the music they are singing. Little St. John the Baptist and the Child Christ are standing by the Virgin's knee, and the latter is trying to get a book from His mother that she will not let Him have, probably because she is following the angels' song in it.

Like all Michelangelo's work, this picture is characterised by its originality of composition and by the lofty, serious, and, so to speak, undecieved expression of the faces. The modelling in the completed part of the picture is simply wonderful.

Twenty years later Michelangelo finished his frescoes in the Sistine Chapel. From 1535

to 1541 he worked at his "Last Judgment,"

#### The Great "Last Judgment."

which adorns the altar in front of the Pope's *prie-Dieu*, and which presents in very

truth the day of mourning and vengeance foretold in the *Des Trac*. Christ has appeared in the heavens and is overwhelming the damned, who are to His left, as much by His look as by His gesture. One can see these lost souls falling headlong into the hell where demons are waiting to receive them. The Virgin is pleading with her angered Son, and the saints are gazing at Him with fear. The archangels, the instruments of His vengeance, are hastening to earth, where the blasts of their trumpets proclaim His inexorable judgments, whilst

on His right the multitude of the elect are slowly climbing the steps to Heaven.

The "Last Judgment" (see p. 203) is yet another unique and sublime picture which has been very aptly compared to some epic trumpet blast blown in ear-splitting tones from the lips of a dying hero. This picture gave the painter-sculptor an opportunity for a magnificent display of athletic bodies and much-distended muscle, whilst the foreshortening and the tremendous poses are again suggestive of some Titanic world.

In Taine's "Travels in Italy," at the end of the study of the Sistine

**The Greatness of Michelangelo.** Chapel, that great critic, whom we

have already quoted more than once, expresses his opinion of the whole work. "Superhuman figure as unhappy as we are, god-like forms torn by human passions, an Olympus shaken by human tragedies; such is the impression conveyed by the vaulting of the Sistine Chapel. What an injustice to compare it to Raphael's Sibyls and Isaiah.

"This man (Michelangelo) is so great that the differences of time and nationality do not exist for him. The difficulty lies not in feeling this ascendancy over one, but in explaining its power. When, after listening to that voice of thunder, one has gone away, rested, and put it at a distance so that one hears nothing of it but a faint echo when one has allowed reflection to take the place of feeling, and one tries to find out what is the secret of the penetrating quality of his message, one comes to the conclusion that he must have had Dante's mind, and that he must have spent his whole life in studying the human body, and that these must be the two sources of his power. The whole of the human body, as he represents it, is intensely expressive, in skeleton, muscles, drapery,

pose and proportions, so that the spectator is moved by every part of the picture. And this body expresses the transport, arrogance, audacity, despair and bitterness of mad passion, or of heroic determination, in such a way that the spectator is moved and shaken by the strongest of impressions.



FIG. 1. WITH HORN OF PLENTY.  
(Sistine Chapel, Rome.)

MICHELANGELO.

Mental energy breathes in every physical detail, and in a sensation of actual bodily shock we feel its rebound."

We reproduce some of the paintings on the ceiling of the Sistine Chapel, among which are "The Creation of Eve," one of the small panels in the centre of the vaulting (see p. 202). "The Prophet Jeremiah" (see p. 202). "The Cumaean Sibyl" (see p. 202) and the young male figure who is holding a horn of plenty filled with leaves, which

the right above the prophet Isaiah. Finally we reproduce the "Last Judgment" (see p. 203), a work which has suffered considerably by repainting, dampness and the smoke from wax candles. The more one looks at these tremendous works, in which everything tends to the glorification of strength and mental



THE FORNARINA SEBASTIANO DEL PIOMBO.  
(The Uffizi, Florence.)

as well as physical power, the more one is obliged to go back to the age in which they were conceived and executed. It is not only that by placing them in their own age and surroundings one can grasp all their beauty and significance, but one thus realises that they must be regarded as the greatest, or, at least, as the most forcible, expression of the Italian Renaissance; that one must recall the tempestuous habits of that day, the athletic training of both princes and artists, the passionate and impulsive life of Michelangelo's contemporaries; the rivalries, duels, assassinations and brutal adventures

of all kinds of which the "Memoirs" of Benvenuto Cellini give us, perhaps—even after allowance is made for the exaggeration and bragging inseparable from the character of the writer—the most complete and truthful account. These "Memoirs" and Vasari's "Lives of the Painters" form an eloquent commentary on the work produced during that time, but above all they serve as an eloquent explanation of the sculpture and frescoes of that unique and tragic master, Buonarrotti.

Michelangelo's influence upon Italian art made itself more felt after his death than during his life-time, but this influence was baneful rather than otherwise, for those who attempted to follow this great master did so at the cost of their own individuality. We will briefly consider a few of the artists who lived and worked with Michelangelo.

Sebastiano del Piombo, or Veneziano, was born at Venice about 1485. He worked first of all in his native town, where he took lessons from Giovanni Bellini. About 1511 he went to Rome, where he came simultaneously under the influence of Michelangelo and Raphael. He was but a mediocre historical painter, but on the other hand he was a fine portraitist. He died in 1547. His name of "del Piombo" (lead) was given him on account of the work upon which he was engaged in the later years of his life, when the Pope employed him to put the leaden seals on the papal bulls.

Sebastiano's finest and most famous portrait is the one in the Uffizi Gallery, called "The Fornarina," which is supposed to be that of Raphael's mistress, a baker's wife (*Fornarina*). This portrait, which was at one time attributed to Raphael, bears the date 1512, and must, therefore, have been painted before Sebastiano became acquainted with Michelangelo's art. It is delicately modelled in warm tones on a dark, opaque background, and represents a young woman with plump shoulders, well-developed throat,

**Influence of  
Michelangelo.**

**Sebastiano  
del Piombo.**

and dimpled arms and hands. She is a true Italian beauty, of velvety skin, who makes but little appeal to the intellect, and whose big eyes and rich warm colouring are distinctly sensual in character.

Daniele da Volterra, or Ricciarelli, was born at Volterra about 1509, and died at Rome in 1566. By the close study of several of the Italian masters, and more especially of Michelangelo, he acquired a correct academic style. His greatest work, "The Descent from the Cross," is in the church of San Trinita da Monti, at Rome.

This picture shows Michelangelo's influence more clearly than any other of the artist's work, especially in the forms of the figures and the violence of their action. In the upper part of the picture are several men who are straining every muscle and using every effort to remove the dead Christ safely from the cross. Lower down, the holy women with dramatic gestures are crowding round the Virgin, who has fallen in a swoon. The work is a fresco painting, and has lost much of its colour. Rubens must have often seen and admired this picture of Ricciarelli's, for his own great work, "The Descent from the Cross," of world-wide fame, recalls in many of its details the Italian master's painting. In Rubens' picture, however, both composition and action are better, for the interest and attention of all the figures is entirely concentrated upon the Saviour, whilst in Volterra's work the interest is divided between Christ and His mother.

The two greatest of the Florentine painters, Da Vinci and Michelangelo, had left their

native city and had thoroughly established the superiority of Tuscan art throughout Italy, but Florence still continued to produce a number of very fine artists, who remained there to work. They perpetuated the traditions of the Florentine school, which gradually absorbed all the other schools in the country, and became, *par excellence*, the Italian school. At the end of the fifteenth and the beginning of the sixteenth centuries Florence was still the centre and focus of a very fine and noble art.

**Florentine Art.**



THE DESCENT FROM THE CROSS. DANIELE DA VOLTERRA.  
(Church of San Trinita da Monti, Rome.)

The characteristic qualities of the great masters' pictures were somewhat inclined to become stereotyped and conventional in their successors' work, but Florentine art was still far from a period of decadence. Amongst the great artists who followed Da

religious painter; his entire work is permeated by a feeling of devout fervour, and his figures, and even their poses and the folds of their robes, impress one with their great beauty and truth.

The "Pieta" in the Pitti Palace is one of



PIETA.

(Pitti Palace, Florence.)

FRA BARTOLOMMEO.

Vinci and Michelangelo, two of the most remarkable were Fra Bartolommeo and Andrea del Sarto.

Fra Bartolommeo, who was born in Florence, or its immediate neighbourhood, in

**Fra Bartolommeo.** 1475, was a disciple of Savonarola, the great reformer, and entered the Dominican order

in 1500. He worked in the monastery of San Marco, which had sheltered the gentle Fra Angelico of Fiesole, and died there in 1517. Fra Bartolommeo was another deeply

his latest and finest works. The dead Christ has been laid upon a kind of wooden block, St. Mary Magdalene is holding the legs, St. John is supporting the body under the arms, and the Virgin is bending her face close to our Lord's. This picture, which shows close observation, is full of life and very natural in effect, belongs more to the realistic than the mystic school, for it reveals an unmistakable tendency towards naturalism and realism. The colour is very quiet, only five or six simple tones being used upon a neutral background.



THE ANNUNCIATION. ANDREA DEL SARTO.  
(Pitti Palace, Florence.)

Andrea del Sarto was born at Florence in 1486, and died there in 1531. He was one

**Andrea del Sarto,** of the greatest masters of the Tuscan school,

and was certainly the greatest master of its last period of splendour. He made a careful study of his great predecessors' work, but he did not imitate any one of them; he developed that sure handling and supple technique that were to be the distinguishing features of the last days of the Tuscan school, its

**Del Sarto's Originality,** completion and perfection, so to speak,

before decadence set in, and before the day came of merely clever and imitative painters and of *virtuosi* of little or no individuality. All Andrea del Sarto's figures have an intense individuality, and they look as though they were under the compelling influence of some vision or ecstasy, as though they

were there in body but were far away in spirit. He was possibly more of a true painter than any of the Florentines who preceded him; his contrasts of light and shade are admirable, his colour wonderfully rich, and his art has all the purity and nobility of the earlier period, but in a fresher and more familiar form.

His brilliant and easy technique never appears to better advantage than in his "Annunciation," which is in the Pitti Palace. **"The Annunciation" by Andrea del Sarto.** The Virgin has just

risen to her feet, a little startled by the archangel's entrance, whilst he seems to be reassuring her and offering her his homage. Two other angels are with the heavenly messenger. In the



THE VIRGIN WITH ST. FRANCIS OF ASSISI AND ST. JOHN THE BAPTIST. ANDREA DEL SARTO.  
(The Uffizi, Florence.)

background is a Roman building. This picture was painted for the church of the Frari Eremitani at Florence, was thence transferred at a later date to San Jacopo tra Fossi, and

saint is standing on each side. The Virgin's face wears the characteristic expression of mingled tenderness and dignity that the painter gave to nearly all his Madonnas. The faces and bearing of the saints are worldly rather than religious, but all the figures are entirely original, and their beauty of face and form is most attractive. But perhaps the greatest charm of this picture lies in its colour and light--it is full of beautiful, rich, warm tones, which are steeped in a radiant light that adds greatly to their beauty. In Del Sarto's art we see a mingling of traditional and newer elements. Instead of the simplicity of primitive art it has a tenderer and more human feeling, and the life it represents is the life of this world, though in a very touching, poetical form. This picture was painted in 1517 for the Franciscan monastery in the Via Pentolini at Florence.

The third of these great Italian masters was Raphael Sanzio, or Raphael Santi da Urbino. He was born at Urbino in 1473, took his first lessons from **Raphael**, his father, an excellent artist, afterwards became the pupil of Timoteo Viti, who had gone to live at Urbino, and finally studied under Perugino at Perugia, from 1500 to 1504. In 1504 Raphael went to Florence, where he perfected his art by a careful study of



MADONNA WITH THE CHILD CHRIST  
AND ST. JOHN THE BAPTIST.

RAPHAEL.

(Emperor Frederick Museum, Berlin.)

was finally placed in the chapel of the Pitti Palace.

Andrea del Sarto's finest picture is, perhaps, "The Virgin with St. Francis of Assisi and St. John the Baptist." better known as "The Madonna delle Arpie." (see p. 209), which is in the Uffizi Gallery. The Virgin is sitting with the Child on one arm and a book in the other hand. Two delightful little angels are leaning against the pedestal, and a

the work of his great predecessors, Leonardo da Vinci, Michelangelo, and Fra Bartolommeo. In 1508 he was summoned to Rome by Pope Julius II., for whom he painted a large number of pictures, as he also did for his successor, that great patron of art, Leo X. Raphael spent the greater part of his life in the Eternal City, and died there in 1520. He decorated four great halls, one loggia, and several other rooms in the Vatican. In addition he left a set of cartoons intended

for tapestry-weaving, representing scenes narrated in the "Acts of the Apostles"; decorated the Villa Chigi with frescoes; painted a great number of altar-pieces, the majority of which represent the Virgin and Saints; painted a still greater number of small Madonnas, and innumerable portraits. During his life-time Raphael was the most admired and fêted painter of his day, and after his death his fame and glory survived him, and have lasted until our own times, when the ideas, tendencies and methods of art are so very different from those of his age. Raphael's art was decidedly less original, less entirely his own, than that of his two great rivals. His earliest work was obviously influenced by his predecessors, and he sometimes went so far as to imitate them, especially Perugino. Even his later work shows plainly that he came after Da Vinci and Michelangelo, but it also shows such fine personal qualities that one never thinks of depreciating it because it has borrowed something from the earlier painters; on the contrary, one unreservedly admires it because from its very beginning it is quite equal in quality to the work of the two greatest Italian masters, and is far superior to that of all the other Italian artists.

Raphael had extraordinary creative power, and during his short life he produced a large number of pictures of the most widely varied type.

He had a profound admiration for physical beauty, and especially when it was allied to nobility of mind, was a faultless draughtsman and a good colourist. His children are of human birth, but his art transforms them into tiny angels,

and his holy women are also creatures of this world, but they have such lovely souls that they are lifted far above the plane of ordinary human mortals. Raphael's figures are of the purest and most ethereal type, and he painted them as though his whole soul were concentrated upon giving an adequate expression of innocent candour, yet he could paint the



THE MARRIAGE OF THE VIRGIN  
("LO SPOSALIZIO").  
(The Brera, Milan.)

RAPHAEL

most heroic deeds of poetry and the grandest stories of mythology, seeking his inspiration at the very fountain-head of history and bringing to life again the splendid figures of



THE VIRGIN AND CHILD ATTENDED BY  
ST. JOHN THE BAPTIST AND ST. NICHOLAS  
OF BARI ("THE ANSIDEI MADONNA").

(National Gallery, London.)

RAPHAEL.

the past. His portraits are wonderfully life-like, and his allegorical pictures are quite ideal. His hand obeyed each impulse of his brain so quickly and easily that his splendid art seems to have been merely play to him, an inborn quality, or, rather, a natural emanation, just like the scent of a flower.

Whilst Raphael worked under Perugino, and probably in the latter's studio, he painted

**Raphael's  
Madonnas.**

several remarkable pictures, some of which were Madonnas. Amongst the latter is the "Madonna with the Child Christ and St. John" (see p. 210), which is in the Emperor Frederick Museum. This picture originally belonged to the Diotallevi da Rimini family, and was at one time supposed to be Perugino's

work, but there is now no doubt that it was painted by Perugino's young pupil, though Raphael unquestionably borrowed from his master the Virgin's tender, serene expression, her exquisite simplicity, and her touching care for the two children. And yet in this early picture the Virgin has not the beautiful figure and wonderful expression that distinguish Raphael's later Madonnas. The face is longer and narrower than in the later pictures, and has not, as yet, the angelic expression that lifts this painter's Madonnas above all mortal women. On the other hand the children have all the graceful prettiness and mischievous little airs so characteristic of Sanzio's *bambini*.

In 1503 Raphael was summoned to Citta di Castello by the Vitelli, the lords of that town, who commissioned several pictures from him.

Amongst these pictures "Lo Sposalizio."

is "The Marriage of the Virgin" ("Lo Sposalizio") (see p. 211), which bears the signature *Raphael Urbinas, MDIII.*, and which now belongs to the Brera Gallery at Milan. It was painted for the church of San Francesco da Citta di Castello, where it

remained until 1798. Not one of Raphael's other pictures shows Perugino's influence so unmistakably as does this "Marriage of the Virgin." In fact, Perugino treated this very same subject in a painting executed for the cathedral at Perugia, which is now in the Caen Museum. In both pictures the officiating priest is standing in the foreground between two groups of people, and is joining the hands of the bride and bridegroom. St. Mary and St. Joseph are half turned towards the priest, behind the bride is a group of women, and behind the bridegroom a group of men. In both pictures, too, St. Joseph is holding a stick, from which springs a lily; in both, also, there is the unsuccessful snifter, a

**Raphael and  
Perugino.**

young man, who is breaking his stick across his knee; and, finally, the temple which is shown in the background, a beautiful anticipation of Bramante's buildings, is exactly the same in both paintings. But in spite of these resemblances there is a very great difference between the two pictures, and young Raphael's work is infinitely finer than that of his master. In Perugino's painting St. Mary and her companions are on the right, and St. Joseph and his companions on the left, whilst in Raphael's picture this arrangement is reversed. But there is a far greater difference in the artistic merit of the two works. Raphael's figures are more slender in build and more graceful in pose and gesture. Perugino's high-priest is awkward and formal, St. Mary's pose is very stiff, and the groups of young men and maidens lack cohesion, and seem to have nothing to do with the ceremony. In Raphael's picture, on the contrary, the high-priest is a venerable figure and is much impressed with the part he has to play, the Virgin is the perfection of natural grace in both bearing and attire, St. Joseph is a calm and very dignified figure, the rejected suitor who is breaking his stick is marvellously real and life-like, and the two groups, especially that of the women, are closely connected with the two principal figures. This superiority extends even to the temple, which is so heavy and incongruous in Perugino's work that it quite overwhelms the figures, but is so light in style and of such delicate proportions in Raphael's painting that it adds greatly to the general effect. In short, the same scene is shown in both pictures, but infinitely nobler and more life-like in Raphael's work. Raphael was only twenty-one when he painted this picture, but it shows that he had already far outstripped

his master, and gives plain evidence of his wonderful genius.

Raphael left Perugia in 1504, and went to Florence to perfect his art by studying the great masters. Whilst there he painted a great number of pictures, especially of the "The Ansidei Madonna," besides numerous altar-pieces and small studies. One of his finest Madonnas is the one painted in 1506 for the Ansidei family, which is still known as "The Ansidei Madonna" (see p. 212). It represents the Virgin with the Child, St. Nicholas of Bari and St. John the Baptist. This picture originally



VIRGIN AND CHILD WITH ST. JOHN  
THE BAPTIST ("LA BELLE JARDINIÈRE"),  
(The Louvre, Paris.)

RAPHAEL



THE DISCUSSION OF THE HOLY SACRAMENT

*(The Vatican, Rome)*

RAPHAEL

hung in a chapel of the church of San Fiorenzo at Perugia: in 1764 it was taken to England, where it was for a long time in the possession of the Dukes of Marlborough, and in 1885 it was bought for the National Gallery, where it still is. The Virgin is sitting on a throne with the infant Christ on her lap, and is teaching Him to read from a book on her knee. St. Nicholas, who is in his bishop's robes, is reading from a book which he is holding in both hands, and St. John the Baptist is carrying a cross. Perugino's influence is still very noticeable in this picture, especially in the figure of St. Nicholas, which expresses just the same fervour that animates the saints surrounding the Virgin in Raphael's master's pictures, but here the saint is more vigorously drawn, and his robes fall in ampler, more dignified folds.

The "Virgin and Child with St. John

the Baptist," known as "La Belle Jardinière" (see p. 213), in the Louvre, was also painted whilst Raphael was in Florence. This picture probably owes its popular name "La Belle Jardinière." to the carefully painted landscape that forms the background, which is, possibly, the most finished work of the kind Raphael ever did. The Virgin is sitting on a small mound, and with a gesture of loving care is drawing to her the little Christ Who is standing by her, and at Whom she is gazing most tenderly. The Child is looking at His mother with mingled love and veneration: they seem to live only for each other. Little St. John the Baptist is kneeling in the foreground and gazing at his playmate with innocent adoration. In this picture Raphael's art came to full maturity, and he worked without any effort; delicacy of feeling is allied to

perfection of drawing and complete mastery of technique. The picture is signed *Raphaello Urb. M.D. VII.*

In September, 1508, Raphael was summoned to Rome by Pope Julius II., who commissioned him to decorate the great rooms in the Vatican known as the *Stanze* or Chambers. Raphael began his task, in 1508, with the decoration of the largest and most important room, the *Stanza della Segnatura* (Chamber of Signatures) so called because it was the room in which the papal pardons were signed—and worked there until 1513. The frescoes on the four walls and in the four divisions of the ceiling represent Theology, Philosophy, Law, and Poetry. From 1512 to 1514 Raphael decorated the *Stanza d'Eliodoro* (Chamber of Heliodorus), which takes its name from one of the panels; from 1514 to 1517 the *Stanza*

*del Incendio* (Chamber of the Conflagration), which contains a panel representing the burning of the Borgo; and, finally, there were the designs for the Chamber of Constantine. Raphael was working at the same time, at any rate from 1516 to 1518, at the decoration of a long glazed loggia, which runs the full length of one of the floors of the Vatican, on the ceiling of which he painted fifty Biblical subjects, which are richly framed in grotesques.

The two most important frescoes in the Chamber of Signatures are "The Discussion of the Holy Sacrament" (see p. 214) and "The School of Athens." The first scene is represented as taking place under the vaulting of an enormous temple, the perspective of which slopes upwards and is lost in the distance. In this work we are taken to Paradise. God the Father is enthroned in



THE SCHOOL OF ATHENS.

(The Vatican, Rome.)

RAPHAEL

solitary grandeur at the top of the picture. A little below Him Jesus Christ is seated between the Virgin and St. John. Still lower down the Holy Spirit hovers among little angels who are carrying open books. To right and left the heroes and saints of

substantiation; the Holy Sacrament is only there to define, as it were, the nature of the subject. It symbolises and sums up the Catholic Church, and is the finest and greatest glorification of the faith art has ever produced.



THE VISION OF EZEKIEL

(Pitti Palace, Florence.)

RAPHAEL.

the Old and New Testaments are sitting on the clouds. Below, on a raised platform approached by wide steps, stands an altar on which is the monstrance containing the Host. On each side of the altar two Fathers of the Church are seated, and around them is a crowd of popes, bishops, doctors, poets and artists. This fresco is wrongly called "The Discussion." It does not really represent a discussion of the dogma of Tran-

"The Discussion of the Holy Sacrament" is placed under a figure representing "Theology," whilst under "The School of Athens." another figure symbolising "Philosophy" Raphael painted his famous "School of Athens" (see p. 215), which is to the right of the "Discussion"—human science contrasted with Divine. This "School of Athens" is perhaps the clearest picture of them all. It represents a classic temple with a host of the philosophers, poets and artists of Greece, Rome, and Young Italy, beautifully grouped on a sort of raised aisle, and on the steps leading up to it. In the centre of the top group, and framed by an archway in the background, are Plato and Aristotle, the two oracles of classic times, equally venerated by the Italian Renaissance, two absolutely ideal figures, one of whom is looking up to Heaven and the other is gazing down at earth. Several isolated figures are deep in meditation. Apollo is here, surrounded by a choir of Muses, and his music is inspiring Homer—another admirable figure—who is just beginning to sing. Quite near to Homer are Virgil

and Dante. In another part of the picture are Sappho, Petrarch, Horace and Pindar. It is impossible to imagine a group of nobler figures, more luminous painting, or a more enthusiastic and poetical picture.

The frescoes in these "Stanze" are all characterised by dignity and restraint, but some of Raphael's work shows freer and more ardent imagination, as, for instance, his "Vision of Ezekiel," which is in the



POPE JULIUS II. (Pitti Palace, Florence.) RAPHAEL.

Pitti Palace at Florence. But, as we have already said, even when Raphael painted figures of Michelangelo's type, "The Vision of Ezekiel," he put into his work his characteristic feeling for grace, correctness and moderation. Ezekiel's figure, which is quite small and placed low down in the landscape, is treated like a beautiful miniature, and a ray of heavenly light falls upon it and brings it into prominence. God the Father is seen in the clouds with His outstretched arms upheld by angels. This picture, which is only small, will bear comparison in boldness of conception with Buonarroti's most remarkable work. It was painted for Count Ereolani da Bologna in 1510.

During the early part of Raphael's life in Rome he painted a portrait of Julius II. There are several copies, or rather replicas, of this picture, the best of which are those in the Uffizi and Pitti Palaces. The old Pope is a very striking figure; his glance and every line of his strongly marked features reveal political genius, and one can see that great plans are being hatched in that line brain.

Raphael also painted a portrait of Leo X., another great Pope, who was the friend and patron of art. Leo bestowed just as much favour upon Raphael as his predecessor, Julius II., and commissioned him to finish the decoration of the Vatican. This portrait of Leo X. was painted about 1518, and is now in the Pitti Palace. The Pope, who is sitting in an armchair before a table on which stands a bell, is holding a magnifying-glass with which he is about to decipher a manuscript. Cardinal Julius da Medici, his nephew, and Cardinal Ludovico Rossi are standing near to him. This is no State portrait. These great dignitaries of the Church are shown in quite a homely aspect, they are not posing for their portraits, but are living beings, and their respective characters are easily read on their faces. Though the painter does not represent them as engaged in the exercise of their high calling, their features show their refined minds, their natural distinction and their superior education. The picture is



POPE LEO X. (Pitti Palace, Florence.) RAPHAEL.

also very attractive by reason of its colour-scheme, which is a harmonious blending and gradation of four kinds of red. Like that of Julius II., this portrait of Leo X. and his two cardinals is not only a splendid

establish the Papal States on a firm basis, and to make them the preponderating influence in Italy; he even wished to free the whole Italian peninsula from foreign rule.

**Pope as Statesman.**



THE TRIUMPH OF GALATEA.

(Palazzo Farnese, Rome.)

RAPHAEL.

work of art, but a valuable historical document, whose exactitude and truthfulness cannot possibly be doubted.

It is fortunate that Raphael was summoned to the court of Rome, and remained there under two Popes—whose portraits he painted and for whom he worked—who both had great ideas and tenacious wills. We have no need to speak of them, but it is certain that Raphael did not think of them as heads of the Church, but as great princes and patrons of art. In fact Julius II. was really a great statesman, who wished to

and dreamed, three centuries and a half before the last foreign army went back over the Alps, of conquering Italy for the Italians. But once the country was re-conquered, he wished the Pope to have supreme power, and to make the Papal States the most powerful of any in the country. He conquered Bologna, Perugia, and several other cities, and founded an alliance, first with the Emperor of Germany and the King of France against Venice, and then with Venice against France, but he died before he could realise his great ambition. Julius II. was no less enterprising

in other directions. Until then Rome had taken an inferior place in the world of art, but the Pope determined to place her above all the other Italian cities. He commissioned Bramante to help in the task as architect, Michelangelo as sculptor and painter, and Raphael as painter. He did not live to see the realisation of all his gigantic projects either in art or in politics, but it was he who conceived them and the plans for carrying them out, and it is due to him that they were finished after his death. Raphael painted Pope Julius II, as though he divined the future, and saw all his dreams realised.

Leo X. was of quite another type though equally great in his own way;

**Leo X.'s Appreciation of Raphael.** He was the most magnificent of all the

Popes. Everything that Julius had planned in the way of artistic achievements, Leo not only carried out but added to. He thoroughly realised

the inestimable value of the great painters whom he had engaged to work for him, and he wanted to obtain as much of their work as he possibly could. He positively overwhelmed Raphael, especially, with commissions and work. Not content with getting him to cover the walls of the rooms and galleries of the Vatican with paintings, he appointed him chief architect to St. Peter's, entrusted him with the management of the excavations and search for the remains of classic art,

and requested him to furnish designs for sculpture and drawings for all sorts of work. Raphael could not possibly carry out all that was asked of him, and this excessive number of commissions unfortunately prevented him from giving the necessary care to all his work, and instead of finishing his pictures himself, as he had hitherto done, he had pupils to help him.

Nevertheless, he certainly achieved an enormous amount of work not only in the interior of the Vatican, but outside as well.

The frescoes that Raphael painted for another of his patrons, Agostino Chigi, are also among

his finest works. They form the decoration of that rich Roman merchant's palace, called the Villa Farnesina, or the Palazzo Farnese, after the princely family to whom it afterwards belonged. One set of these frescoes, painted in 1516 and 1517, represents "The Story of Psyche," and another, painted in 1513 or 1514, "The Triumph of Galatea" (*see* p. 218). Both are among the most wonderful illustrations of mythological stories art has ever produced. It is Venus her very self, the goddess of grace and laughter, whom one sees advancing with her retinue of nymphs, borne along by tritons. And Galatea, too, is the very incarnation of all that the poets have dreamed of her grace and beauty. This fresco has been very much damaged, but in spite of



THE "MADONNA DA FOLIGNO."  
(The Vatican, Rome)

RAPHAEL

everything Raphael's hand is unmistakable in the form and action of the principal figure, in the graceful pose and charming limbs of the little cupids, and in the originality of the conception of the sea-gods and goddesses.

Raphael was perfectly at home in every sort of subject. The Bible was as familiar to him as mythology, his allegorical pictures are just as fine as his portraits and his historical works as his legendary subjects, but he always came back to his favourite subject, the subject he had always loved to paint, even from his early youth—the Madonna, with her Son. All through his life Raphael painted this subject, but he produced his very finest Madonnas just at the height of his career.

The "Madonna da Foligno" (see p. 219) is one of the best he ever painted. It was executed for the church of Santa Maria Ara Coeli at Rome, was taken

to a church at Foligno later on—whence its name—and was finally transferred to the Vatican Gallery. The Madonna is sitting enthroned in the clouds with the "Bambino" on her knees. To the right, in the foreground, St. Jerome is presenting to the Virgin, the donor, Sigismund Conti, secretary to Julius II., who is kneeling at St. Jerome's feet. To the left St. John the Baptist is showing the Virgin to St. Francis of Assisi, who is lost in ecstasy at the vision. In the middle of the two groups a little angel is holding a votive tablet. Everything in this picture commands our admiration—the Virgin's exquisite pose; the

**The "Madonna da Foligno."**

joyous attitude of the Child, who is twisting Himself backwards in His mother's arms in such a way that the little hip is lifted and the thigh is pressed against the body; the child-angel's expression of innocent adoration, the four saints' figures, the background representing Foligno, and a shell that has just fallen there, and the masterly technique which combines vigorous handling with infinite grace. If Raphael had never painted any finer "Madonna" than this it would take rank among the greatest masterpieces art has ever produced.

But the noblest of all Raphael's Virgins is the "San Sisto Madonna" (see p. 221), which was painted between 1515 and 1519 for the church of San Sisto at Piacenza, was bought by the Elector of Saxony in 1753 or 1754 for his splendid collection of pictures, and is now in the Dresden Gallery. The Madonna is enthroned in the clouds with the infant Christ as in the picture last referred to. She wears a crimson robe with white reflections in its folds, a blue tunic, a white neckerchief, and a grey veil. On the left, the Pope, St. Sixtus, who is attired in a surplice and cloth of gold chasuble, is kneeling on the clouds. On the right St. Barbara, who wears a parti-coloured robe and has her eyes lowered, is also kneeling. Two green curtains are looped up near the top of the picture. As in the "Madonna da Foligno," the sky is full of clouds formed of little angels' heads. At the bottom of the



THE "MADONNA DELLA SEDIA"

(Vatic. Pinac., Florence.)

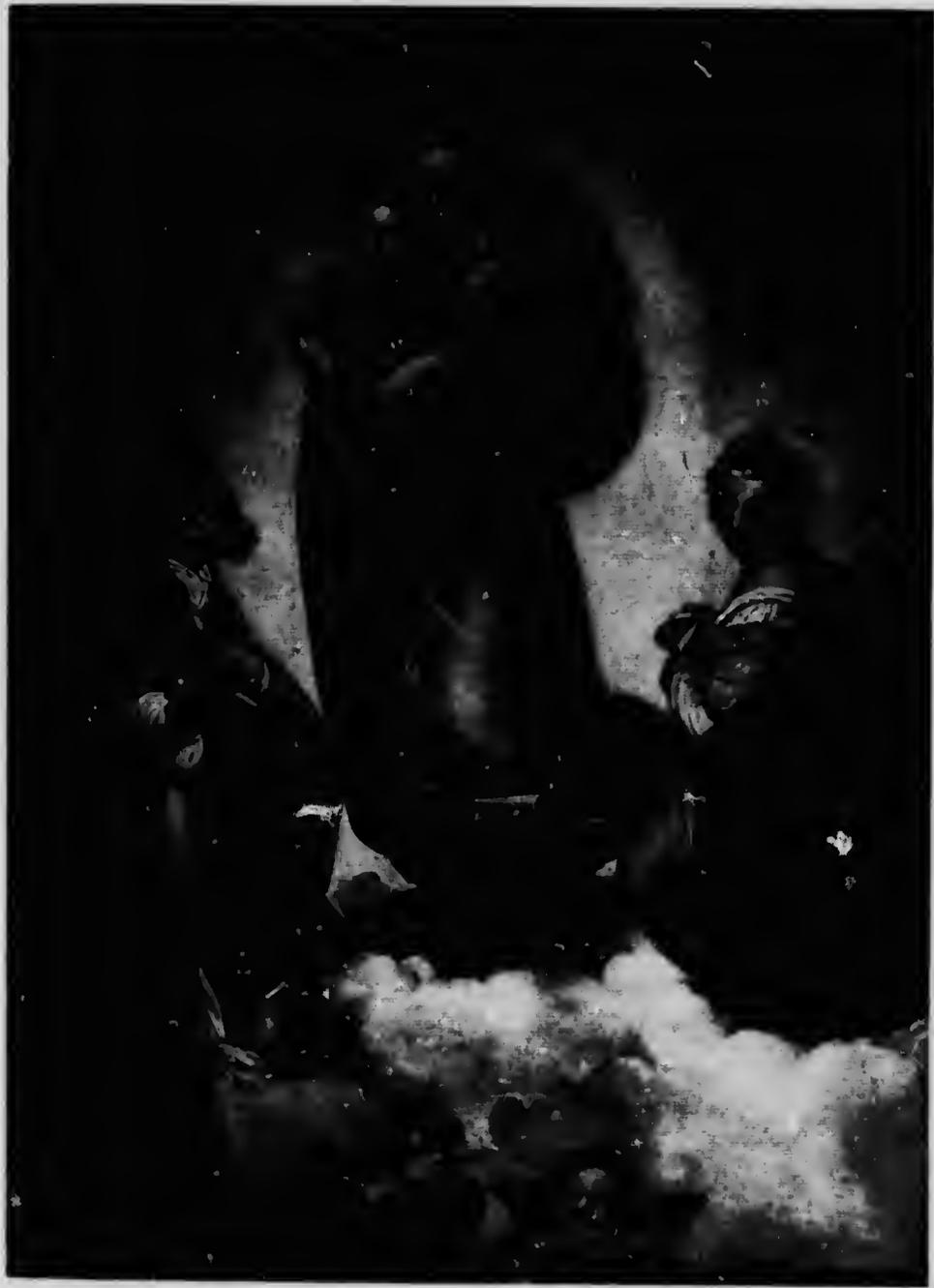
RAPHAEL

**The "San Sisto Madonna."**

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"THE SAN SISTO MADONNA."

(Dresden Gallery.)

RAPHAEL.

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picture two baby angels are leaning on the top of a wall, and, deep in ecstasy and meditation, are looking up to Heaven. This painting is one of the most admired and admirable paintings in existence. The Virgin belongs to another world than ours. Raphael must have seen her in a vision just as her rapturous gaze pierced the infinitude of space,

Divine spirituality. In this wonderful picture the master seems to have blended together his heavenly visions and his close observation of Nature, and the combination is so natural and perfect that one does not know which to admire the more, its truth and reality or its celestial beauty. The picture seems to have sprung from the



FIGHT BETWEEN GREEKS AND TROJANS.

(Corte Reale, Mantua)

GIULIO ROMANO

and as the little Christ, with His big startled eyes, had been transported in spirit into another world. The mother is as young as a child and as pure as a flower; she seems to be a heavenly vision lifted and borne up by her floating draperies. As such the Pope sees and adores her, whilst he, on the other hand, is a very real and simple figure, both features and gestures being particularly life-like. St. Barbara, lost in pious meditation, is modestly lowering her eyes before the Virgin. The angels, delightful little earthly rogues and heavenly children in one, display Raphael's characteristic combination of human beauty and reality with

painter's brush just as easily as from his mind; the colour is quiet and rather low, but it is very vigorous, and though laid on in thin, light coats, is full of delicate gradations; there is a little play of colour on St. Sixtus' neck and wrist and on St. Barbara's arm. This painting gives one the impression that a moment of wonderful vision and feeling had come to the artist, and that he at once transferred its impressions to canvas.

"The Madonna della Sedia" — the "Madonna of the Chair" — (see p. 220), which was painted in 1516 and is in the Pitti Palace, is of quite a different type, though,

"The Madonna della Sedia."

too, in its own way, a very remarkable picture. There is no question here of a supernatural vision or of heavenly ecstasy, the feeling by which the picture is dominated

The whole painting is the most perfect and artistic representation of maternal love in existence.

Raphael was possessed of a natural instinct for proportion, an affectionate nature which influenced him to paint simple kindness, and a refinement of mind that made him choose as his models gentle, happy, tender, and generous-souled mortals. He was uniquely fortunate to embody in himself the best features of two civilisations, to be able to represent with equal facility the innocence and purity of Christianity and the strength and joyousness of paganism, and, more especially, to be able to blend the tenderness and goodness of the Gospel with the beauty of mythology.

**Raphael's  
Characteristics.**

Sanzio had a great many pupils who helped him with his work. The most famous of them, and the only one who developed a great artistic personality of his own, was Giulio Romano, also known as Giulio Pippi. Romano was born at Rome in 1492. He helped Raphael to paint the frescoes in the rooms and halls of the Vatican, and remained in Rome for several years after his master's death. In 1524, at the invitation of Duke Federigo Gonzaga, he went to Mantua, where he decorated that prince's palace with frescoes, and where he died in 1546.

Besides his frescoes, Romano painted a great number of panels. In many ways his talent was the exact opposite of that of his master. His style was inclined to be violent rather than tender, and he put more spirit and fire into his work than dignity and balance. His was pre-eminently a bold creative talent that loved movement and dramatic action.

The greater part of the frescoes he carried out in Mantua are in the old ducal palace of the Gonzagas, now known as the Corte Reale. They represent scenes from the Trojan War. We reproduce one of the fights between the



CORONATION OF THE VIRGIN GIULIO ROMANO.  
*(L. A. S. M. P. M.)*

being a mother's tenderness for her child. The Virgin has her arms closely folded round the little Christ and is pressing Him against her breast. The Christ is an adorable Child. He is turning His face towards the spectator, and, a little frightened, is nestling close to His mother. Never has there been a better representation of childish grace and spirit than in this picture. The mother's expression is wonderfully beautiful, and little St. John the Baptist is looking at the Child Christ with innocent, touching admiration.

Greeks and Trojans (*see* p. 223). The figures in this work are typical heroes of the *Iliad*. Some are mounted in war-chariots, others are fighting on foot. The horses are rearing, and their drivers have been thrown down and are being trampled under foot.

**Romano's Anachronisms.** But though the figures themselves are quite correct, there is much to criticise in their costumes. Both Trojans and Greeks are wearing cuirasses and Roman helmets. Besides which, the composition lacks unity. The painter's great idea seems to have been to surprise us with the boldness of his work, and he sometimes succeeds at the expense of good taste. In spite of his unquestioned talent, Romano was the inaugurator of an era of decadence, for he had but too many imitators who outdid his faults and were not, like him, strongly influenced by Raphael's great genius.

One of Romano's most important panels is the "Coronation of the Virgin" (*see* p. 224), which is in the Vatican Gallery. This picture is divided into two parts, both by the artist's conception of its subject and by its composition. In the lower part of the painting are the Apostles, some of whom are gazing with astonishment at the Virgin's empty tomb, which is full of little flowering plants. The others are looking up into the heavens where they see the Madonna re-mitted to her Son, Who is holding a crown above her head. On either side are exquisite little angels bearing garlands of flowers. This work has almost the effect of two halves of a picture painted separately and joined together afterwards, so little

do the upper and lower portions hold together. Both, however, are very remarkable. The upper half strongly suggests Raphael's serene composition and wonderful charm of style,



ST. SEBASTIAN

(The Uffizi, Florence.)

IL SODOMA.

whilst the lower half is an excellent example of Romano's violent and unrestrained work, the wild gestures of the Apostles being explained by the miracle which they are witnessing. The whole picture is full of rich and brilliant colour.

During this prosperous era of Italian painting we only come across really eminent

painters in the great artistic centres. For instance, a great master settled at Siena, the cradle of primitive Italian art, **Il Sodoma**, at the beginning of the sixteenth century. This master was Giovanni Antonio Bazzi, better known as Il Sodoma. He was born at Verucchi in 1477, learned his art in Da Vinci's studio at

only, unfortunately, to fall back into mediocrity, possibly because of his too great facility and of his over-prolific production — a fatal source of inequity of work. But still Sodoma's painting has something of Raphael's charm and perfection. His figures are exquisite, and all his accessories are invariably painted with great purity of technique. His compositions, however, would have been improved by greater finish and maturity, but, overcrowded though they often are, they are full of very deep feeling. His best frescoes are those in the Palazzo Pubblico and the church of St. Dominic at Siena, and in the Benedictine monastery of Monte Olivetto Maggiore, near that city. In the church of St. Augustine at Siena there is one of Sodoma's altar-pieces, representing the "Adoration of the Magi," that has quite an original feature, one of the three kings being shown as a charming boy. But Bazzi's most famous picture, and possibly one of the most beautiful figures created by the whole Italian school, is the "St. Sebastian" (see p. 225), in the Uffizi Gallery. The expression on the young martyr's face can never be forgotten: he seems to be quite oblivious of the arrows that are piercing him, and his spirit has mounted up to Heaven in a very ecstasy of love and fervour, the supreme beauty of his soul serving to heighten the effect of his splendid physical perfection. This picture, which was painted for the Confraternity of St. Sebastian at Siena, forms one side of a banner that was carried by the Confraternity in their processions, the other side being filled by a painting of the Madonna with St. Roche on one side of her and St. Sigismund on the other.



"THE MADONNA DELLA SCODELLA"  
(Uffizi Gallery)

CORREGGIO

Milan, and, with the exception of a few years spent in Rome and other cities, passed his whole life at Siena, where he died in 1549. He painted a great many frescoes, and quite as many religious pictures on canvas or on panels. Sodoma was a very talented painter, whose art sometimes reached a high level,

Antonio Allegri, universally known as Correggio, from the town of Correggio, where he was born in 1494, was one of the most original painters of the primitive Italian school. Strictly speaking, he had no master, though Francia seems to have attracted him without

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THE MADONNA WITH ST. JEROME.

(Parma Gallery.)

CORREGGIO.

greatly influencing his art, and he simply went his own way. Correggio produced his first known work in his native town in 1514. In 1518 he settled at Parma, where he painted some important frescoes for the cathedral, and where he executed the greater number of

Correggio's light is a cold and superficial brightness that illuminates and irradiates both figures and accessories without giving them any warmth, and that impregnates his colour and makes it clear and transparent, giving a wonderful luminous beauty to his saints and gods that suggests the heroes of the *Iliad* dowered by the Olympians with dazzling haloes, nimbuses or crests of light; one might almost fancy that Correggio's figures were carved and modelled in precious stones. But, though Correggio's art is certainly wonderful, it is too artificial—the very antithesis of Nature. He had, however, no disciple or imitator in any way worthy of him. The frescoes which Correggio painted for the cathedral, the church of St. John the Baptist, and the convent of St. Paul at Parma, have deteriorated too much to give us any real idea of the artist's talent or style, so we must confine ourselves to the reproduction of some of his panels which have retained something of their pristine brilliance.

The galleries of Parma and Dresden have the greatest number of Correggio's pictures. Parma owns "The Madonna della Scodella." ("The Madonna with the Porringer") (*see* p. 226). This picture was painted for the church of the Holy Sepulchre at Parma, in 1526, and represents the Holy Family resting during their flight into Egypt. Christ is no longer a tiny babe wrapped in linen swaddling clothes, but has grown into a lively little child who is laughing and playing on His mother's knee. The Virgin is filling a porringer with water from a spring for our Lord to drink. St. Joseph is pulling down a branch of a date palm with one hand and with the other is offering the Child a



THE NATIVITY ("THE HOLY NIGHT")  
(Dresden Gallery.)

CORREGGIO.

his religious and mythological panels. In 1530 he returned to his native town and died there in 1534.

Correggio was the first Italian painter to introduce into his work the fascination of light. But he did not understand light in the same way as the northern painters, who flooded their pictures with rays of brilliant sunlight, the source of heat and life.

date he has just gathered. Angels are hovering in the clouds. The picture is full of the most perfect domestic happiness. St. Mary is very proud of her Child, St. Joseph is busied with little attentions for Him, and the Child is allowing Himself to be fondled by them, and is rejoicing in their loving care. Shafts of light pierce the brown misty tone of the background, against which the figures stand out sharply and brilliantly. Colour and light melt into each other in the most wonderful way. Brightness and shadow, light and its reflections, are woven together in every inch of the picture. The whole thing suggests a deep, velvety Italian sky covered with luminous, richly-coloured clouds of fairy-like delicacy.

The "Madonna with St. Jerome" (*see* p. 227) is also in the Parma Gallery, and is considered to be "Madonna with St. Jerome." Correggio's greatest work. It was commissioned in 1523, but was not finished until four or five years later. The infant Christ is the principal figure in this picture. He is seated on His mother's knees, and with one hand is stroking St. Mary Magdalene's beautiful fair hair, who is leaning her head tenderly against Him, whilst He is stretching out the other towards a book that St. Jerome and an angel are holding open before Him. Behind St. Mary Magdalene a little angel is inhaling the scent rising from a vase of perfume brought by the repentant sinner. All the figures exhibit Correggio's special grace and beauty, which just verge on affectation and mannerism, but never fall into them. St. Mary Magdalene is a figure of exquisite sweetness and softness, and, in complete contrast, St. Jerome is an angular giant. In spite of a slight suggestion of effeminacy in the composition, there is a very great deal of charm in the angel helping St. Jerome, in the Virgin gazing at her Child, in the infant Christ's gestures, and in the play of light upon all the

figures. There is a special fascination about the figure of the fair St. Mary Magdalene, who wears a white and yellow robe, and looks as though permeated by sunshine, though her radiance comes more, perhaps, from feeling than from colour.



THE MADONNA WITH ST. GEORGE.

CORREGGIO

*(Dresden Gallery.)*

"The Nativity" (*see* p. 228), which is in the Dresden Gallery, is better known under the name of "The Holy Night." The soft light that streams from "The Holy Night." the Child in the Virgin's arms serves to illuminate the whole scene, and is, so to speak, reflected from one object to another. At the sight of this wonder a shepherdess is recoiling in fright. Another shepherdess is lifting her head with a



A SYLVAN CONCERT.

*(The Louvre, Paris.)*

GIORGIONE.

questioning look at a shepherd standing behind her who has thrown up one hand to his head in his surprise, and whose legs are bending under him as though they would give way altogether. St. Joseph is seen in the background. Above hover angels, with their arms round each other, the bearers of the "good tidings of great joy." The composition shows consummate art. One is struck by the contrast between the exquisite Madonna and the very realistic shepherds, and that between the light that streams from the Child and the surrounding darkness. This light is quite supernatural in character, and is no blinding brilliance pouring out dazzling rays, but a quiet, tender radiance, penetrating, so to speak, insidious and ethereal, which glows even into the shadows, and which gives a truly miraculous atmosphere to the

whole scene. This picture was commissioned by Alberto Pratonero in 1522, but was not placed in the Pratonero Chapel in the church of St. Prospero, at Reggio, until 1530.

In the same gallery is also a Madonna surrounded by saints and angels, known as "The Madonna with St. George" (see p. 229). It was painted between 1530 and 1532 for the church of St. Peter the Martyr at Modena. The Virgin, who is holding the Child, is framed by an archway through which is seen a stretch of sky. Near to her St. Geminianus is receiving a model of his church from the hands of an angel, and St. John the Baptist, who is partially nude, and as beautiful as a Greek antique, is pointing to the infant Christ. To the right are St. Peter Martyr and St. George, who has one

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**VIOLANTE.**

*(Imperial Gallery, Vienna.)*

**PALMA VECCHIO.**

not from the dragon's head. In the foreground are the delightful little angels who are always to be found in Correggio's pictures, and who, in this case, are playing with pieces of the warrior's armor.

The whole picture is a fine example of Correggio's style, and is a masterpiece of the Italian School.



1578

PALLA



1579

The whole picture is full of radiance, and does not show the usual contrast of light and shade. The figures are rendered with a softness and grace that is typical of the Italian School. The colors are rich and vibrant, and the composition is balanced and harmonious. The figures are depicted with a sense of movement and life, and the overall effect is one of beauty and grace.

The figure is depicted with a sense of movement and life, and the overall effect is one of beauty and grace. The colors are rich and vibrant, and the composition is balanced and harmonious. The figures are depicted with a sense of movement and life, and the overall effect is one of beauty and grace.



foot upon the dragon's head. In the foreground are the delightful little angels who are always to be found in Correggio's pictures, and who, in this case, are playing with pieces of the warrior-saint's armour.

crimson. His whole work is full of triumphant brilliance, and yet is tender and delicate in feeling; it might be fitly compared to the dawn of a beautiful summer's day.

The Venetian school entered upon its



ST. PETER ENTHRONED

PALMA VECCHIO.

*(The Academy, Venice.)*

ST. BARBARA.

PALMA VECCHIO.

*(Church of Santa Maria Formosa, Venice.)*

The whole picture is full of radiance, and does not show the slightest contrast of light and shade. The sun illumines and brings out each separate figure. The colour-scheme is equally rich. St. George wears a white cuirass with golden lights in it, and a red cloak over one shoulder. The figure of St. John, exquisitely modelled, is girdled with crimson and light-blue stuff, and the Virgin is clothed in still more vivid blue and

most glorious period at the beginning of the sixteenth century. Several artists of great talent, all of whom had a common style, appeared in Venice simultaneously. First comes Giorgio Barbarelli, better known as Giorgione, who was born at Castelfranco in 1478, and came to Venice in 1505, where he decorated many of the great palaces with frescoes, and where he died in 1511; then

#### The Venetian School.

Jacopo Palma, called Palma Vecchio (the Elder), who was born at Serinalta, near Bergamo, in 1480, and whose life was also passed at Venice, and who died there in 1528; and,

whose warm, strong colouring and graceful figures they introduced into their own work. During his all too short career, Giorgione painted, in addition to the decoration of monumental façades, a certain number of pictures, in all of which the landscape plays an important part. His work is distinguished by the gay, careless character of his figures, by a constantly growing power of composition and by a very warm light. Palma was far more prolific; his figures are chiefly remarkable for their rich, sensual beauty, their haughty, majestic poses, and their harmonious colour. Lorenzo Lotto's style was supple and varied, being sometimes very pleasing, and full of life, and at others rather coarse and incoherent, sometimes cold and mournful, and at others full of warm light.

Giorgione's panel pictures are very rare. The Louvre has two. The "Sylvan Concert" (see p. 230) represents two young Italian beaux in sixteenth-century costumes, one of whom is playing a mandoline, and sitting near a nude female figure holding a flute in one hand. Another female figure, also almost entirely nude, is filling a water-jug at a well on the left. In the background a shepherd is leading his flock. As is always the case in Giorgione's work, the figures are placed in a landscape which is in itself a masterpiece. The women have all the traditional beauty of the Venetians of that period, their opulent figures being painted in blond, faintly amber tones, and they are dignified and yet at the same time sensual.

The young Venetian knights have dark hair and swarthy skins. One must look upon this rather bizarre company of young gallants in festival attire and nude women as a sort of allegory of the artist's conception of the ideal life—to be in an exquisite



THE APOTHEOSIS OF ST. NICHOLAS. LORENZO LOTTO.  
(Church of Santa Maria del Carmine, Venice.)

lastly, Lorenzo Lotto, who was born at Treviso in 1480, lived in various Italian cities, though principally in Venice, and went to die at Loretto about 1555. All three were pupils or disciples of Giovanni Bellini,

landscape, with a marvellous fairy-like sunset, in the company of perfect feminine figures, and to refresh oneself with witty talk and charming music. One might add that a life of this kind was the dream and ideal of the majority of the artists of that day.

The Academy at Venice owns one of Palma's best works, "St. Peter Enthroned among six other Saints" (*see p. 237*), amongst whom are St. Paul and St. John the Baptist. The saints in this picture have broken away both from primitive tradition and from Giovanni Bellini's types; they are no longer deep in reverie and meditation, but are quite ready for energetic action. This picture exhibits the warm, brown colouring so characteristic of the great period of Italian art.

The "St. Barbara" (*see p. 231*) which is in the church of Santa Maria Formosa

at Venice is justly considered Palma Vecchio's Masterpiece. It is the principal panel of a picture consisting of five divisions, which decorates the altar of a side chapel in the above-mentioned church. This St. Barbara is, perhaps, the most splendid woman-figure created by the Venetian school, in which, however, splendid women abound. The picture shows a triumphant, rather than a suffering, martyr. Her palm is a sceptre of victory, her crown and purple robe are those of a queen, and she is beautiful worldly and almost pagan beauty.

She is an earthly sovereign, or, rather, a goddess of Olympus, clothed with the majesty of Juno.

Lorenzo Lotto often excelled in his composition and the handling of his subjects.

Such, at any rate, is the case with Lorenzo Lotto's picture, unfortunately much damaged, in the church of Santa Maria del Carmine at Venice, "The Apotheosis of St. Nicholas" (*see p. 232*). The saint, who is clothed in his priestly robes, is mounting up to Heaven towards some

splendid vision to which he is raising his eyes and stretching out his arms. Three angels are serving him as acolytes in this assumption, one is holding his crozier,



ST. MARK AND FOUR OTHER SAINTS. TITIAN.  
(Church of Santa Maria della Salute, Venice.)

another his mitre, and the third is holding out his cope and carrying a dish of fruit which the patron saint of children is taking up to Heaven, probably there to divide it amongst his little *protégés*. St. Lucy and St. John the Baptist on either side are engaged in fervent adoration. All the figures are hovering in the clouds above a deserted sea-shore, the darkness and solitude of which serve to bring out to perfection the splendour and triumphal soaring of the heavenly group above.

Titiano Vecellio, or Titian, is the most famous of the Venetian painters, and is one of the five or six greatest Italian masters. He was born at Pieve di Cadore, to the north of Venice, in 1477, and whilst quite young came to the city of the Doges, where, apart from tem-

schools. His brilliant colour, blended with warm light, gives both strength and fascination to his work. He is also the painter, *par excellence*, of free and radiant life. His subjects were well suited to his style. To the natural beauty of his figures he often added splendid cloth-

**Titian the Colourist.**



SACRED AND PROFANE LOVE.

(Villa Borghese, Rome.)

TITIAN.

porary absences, he lived until his death in 1576. In the semi-secular existence he led there does not seem to have been any important event beyond his prodigious artistic activity. Like all his contemporary fellow artists, he was at first under the influence of Giovanni Bellini. Later he worked under Giorgione, with whom he was when he painted his first picture. The churches and palaces of Venice contain a large number of Titian's works, and they are to be found in nearly every gallery in Europe. His prolificness, his fame, and his glory, are worthy of comparison with those of Rubens. He was official painter to all the crowned heads, and portrait painter to the princes and great men of his day. The Dukes of Mantua and Ferrara, Pope Paul II., Charles V., Philip II., and Francis I., overwhelmed him with favours and commissions. He was the great artistic genius of his day, and a perfectly happy man.

Italy never had a more wonderful colourist, and Titian had few rivals even in the other

ing and settings and all the fascination of worldly luxury or heavenly bliss. He even augmented the beauty of the noble pageants which were constantly unrolling beneath his eyes, and gave to them a supreme glory and a characteristic splendour of his own. He immortalised the most famous and highly-placed beauties, and all the most beautiful women of his day, just as Van Dyck immortalised the most beautiful and beautiful of his age. The majority of his portraits are masterpieces, and he was, in short, a painter of the same type as the great Flemish artists.

Titian's "St. Mark and four other Saints" (see p. 233), which was painted about 1504, for the church of the Santo Spirito, and is now in the "St. Mark" church of Santa Maria della Salute, is one of the best of his early works. The patron saint of Venice is enthroned between St. Cosmo and St. Damian on the left, and St. Roche and St. Sebastian on the right. All the figures are very natural and graceful,

and are wonderfully posed, each having his own characteristic attitude and gesture. It is a study from Nature, but from Nature in her best and happiest mood. St. Mark is the only one of the group who seems to be wrapped in thoughts above and beyond this world, he has his eyes raised towards Heaven and seems to be waiting for help and counsel therefrom. The others are altogether in this world. St. Roche is imploring the cure of his wounds, but St. Sebastian seems to be thinking neither of his wounds nor of the woes surrounding him. A dazzling light further burnishes the brilliant colours and kindles them into a warm glow.

A few years later, though whilst still quite young, Titian painted the famous picture

that is in  
**"Sacred and Profane Love."** the Villa Borghese at Rome,

"Sacred and Profane Love" (see p. 234). Two women, one of whom is almost entirely nude, and the other, just as beautiful, but splendidly attired, are sitting opposite to each other on either side of the basin of a fountain. The former is speaking in friendly fashion to her companion, but the latter is slightly turning away her head as though she disliked the idea of talking to the other.

The title given to the picture has unquestionably been taken from the expressions on these two beautiful faces, and it has been supposed that it represents Pleasure tempting Modesty. In the background a little

cupid is leaning over the edge of the fountain and delightedly plucking the water; in the foreground roses are scattered upon the edge of the basin. All around stretches a varied and most delightful landscape. The whole picture is full of charming features, the colour is wonderful, the tone golden, and the figures are ideal. What does it matter what they are saying and what they represent? They are absolutely and divinely beautiful. Titian probably had no idea of a definite subject in painting them, he simply wove the most beautiful human bodies he could find into the noblest of his dreams. No painter ever invented such beauty.

In almost all his pictures, and during his whole life, Titian glorified and immortalised

feminine beauty. "Flora."

One of his best known works is the "Flora" in the Uffizi Gallery, which he painted about 1515. She has been thought to be the goddess of flowers because of the roses she is holding in one hand, but one might just as well call her "Flora," because she resembles an exquisite flower herself. She has a skin of satin, softly modelled contours, is full of radiantly blossoming youth, her complexion is fresh and tempting.



FLORA.

(The Uffizi, Florence.)

TITIAN.

in spite of the patina of time, her abundant hair falls in waves over her shoulders, her gesture is both natural and graceful, and the rather dreamy expression of her young face adds to the inexpressible fascination

which breathes from every detail of this unsterly picture.

"The Assumption," the famous "Assunta" in the Academy at Venice, is justly

considered to be Titian's masterpiece, and even to be the greatest picture of the Venetian school. It was finished in 1518, for the choir of the Franciscan church. The picture is divided into three parts, quite distinctly separated from each other, but closely held together by thought and action. In the top part God the Father is hovering in a glory, surrounded by buds of little angels, each more exquisite than the other, who form a sort of halo about Him. He seems to have come from infinite space with the sweep of a hovering eagle, and is accompanied by an archangel and a seraph whose hands are holding a crown and a nimbus.

Never has the Master of all things been more worthily represented or in a more touching and venerable aspect than in this foreshortened figure, where both the head and the body are in a flying horizontal position

under a mass of floating drapery that is opened out like wings. In the centre of the picture is the Virgin, clothed in a rose-coloured tunic and an azure-blue mantle.

She is supported and surrounded by a garland of happy souls and angels who are even more exquisite and much more distinct than those above. The figure of the Virgin—truly that of a woman, very much alive, very real, and of a very substantial type of beauty, like all Titian's Virgins—has no need of wings to mount up to Heaven, she is carried up by the out-pouring of her great faith and by the purity of her soul, which is lighter than the most luminous ether. God the Father is opening His arms to her, whilst she is lifting hers to Him, and their glances mutually express deep paternal love and intense filial adoration. Down below on the earth the Apostles are standing in various attitudes of delight or surprise, which are



THE ASSUMPTION. (The Academy, Venice.)

TITIAN.

cleverly contrasted. Two or three little angels have come rather lower down than the others, and seem to be explaining the miracle taking place above. One is stretching out his arms to the Virgin as though

to hold her back, and another has his hands clasped in an attitude of prayer. St. John is bidding the Virgin adieu with an enthusiasm mingled with sadness. The whole picture represents an unrivalled apotheosis of the Virgin, but it is also a poem of light and colour.

"The Madonna di Casa Pesaro," which is in the church of the Frari at

Venice, is one of Titian's most famous altar-pieces.

**A Famous Altar-Piece.** In 1502 Pope Alexander VI. sent a fleet against the Turks, a fleet that was principally provided by the Venetians, and was placed under the command of Jacopo Pesaro. This expedition led to the conquest of the island of Santa Maura. Titian immortalised this victory by a picture which is now in the Antwerp Museum, and which represents Jacopo Pesaro receiving the Papal banner and imploring the protection of St. Peter. Twenty years later, that is to say in 1526, a much more important work was consecrated to the memory of this victory. It represents the Virgin with the Child seated upon a throne and surrounded by saints. "Far out-distancing the average standard of votive pictures," says one critic, "Titian here displays religious pomp of a grandeur such as no one had ever painted before him. At the entrance to a temple of vast size the Virgin, whose simplicity is in striking contrast to her surroundings, is bending down with great kindness towards Jacopo Pesaro, the bishop of Paphos. Her white veil is falling over one shoulder, but is held up on the other by the child Christ, Who is looking away to one side with an exquisite smile." Beside the Virgin stands St. Francis of Assisi, who is entreating her with fervent ecstasy. In the foreground St. Peter is leaning against the base of the throne and has an open book upon his knees in which are written the exploits of the kneeling victor. One of the latter's com-

panions, who is wearing a cuirass, is lifting the banner of the Church, on which are the arms of the Borgia, and is leading a captive Turkish general. To the right, in the corner of the picture, are kneeling five other members of the Pesaro family, with old Benedetto



THE MADONNA DI CASA PESARO.

(Galleria Frari, Venice.)

TITIAN.

at their head. In this picture Titian's art has come to its perfection, it realises that noblest of idealities—restraint with magnificence. The combination of splendid colour with majestic composition. It is a veritable triumph in every sense of the word—the floating flag, the tremendous column, and the flood of glorious light over everything, all to produce this great grandeur of effect.

"The Presentation," which is in the Academy at Venice, is another famous picture.

**A Story of  
Vandalism.**

Its history is edifying. It was painted about 1538 for the hall in which it still hangs, but which had formed part of the Albergo della Carita, and occupied the whole of one wall

position is both simple and striking. Titian has taken advantage of his subject to display a procession of the great personages of Jerusalem, or, rather, of Venice, who are escorting the Virgin to the foot of the grand staircase leading up to the Temple. The Virgin, who is quite a young girl, is mounting



THE PRESENTATION.

(The Academy, Venice.)

TITIAN.

above the panelling and the two doors cut in this wall. When the museum was installed in the Carita, Titian's picture was taken away and transferred to another hall after having supplied two lengths of painted canvas to cover up the openings that had been left in the places formerly occupied by the two doors. Later on, when the full extent of the vandalism committed had been realised, the picture was replaced in the hall of Albergo, and restored to its pristine condition. Our reproduction shows "The Presentation" with the doors and panelling below it and the ceiling above it. The com-

all alone the numerous steps that lead up to the portico, where the high priest, attended by another prelate, is waiting for her. St. Mary, who is dressed in a short blue frock and surrounded by a halo, has mounted the first flight of steps, though not evidently without feeling a little intimidated by the glances of all the noble lords below who are gazing at her with admiration. A simple but imposing architectural frame enhances the grace and naturalness of the setting, and one feels that one is actually present at this event in the life of the Virgin. In this masterly work Titian added to the splendour

of his colour and technique a familiar and intimate charm and the close and tender observation of the Bellinis and of Carpaccio.

Titian was also one of the greatest portrait painters of any period or of any school. He left innumerable portraits of his famous

the Fifth at Mühlberg," and "Lavinia," the painter's daughter.

Titian painted Charles the Fifth's portrait at Augsburg, where the Emperor had summoned him after his great victory at Mühlberg, in 1547, over John Frederick,



CHARLES THE FIFTH AT MÜHLBERG.

(Madrid Museum.)

TITIAN.

contemporaries—popes, emperors and kings, doges, princes and princesses, great politicians, scholars, artists, noble ladies and gentlemen. They form a very striking gallery of pictures, in which each figure expresses its own special individuality and well-marked character, and in which the men display energy, strength of will and nobility, and the women are full of irresistible fascination. We reproduce two of Titian's most famous portraits, "Charles

Electeur of Saxony, the head of the Protestant party. This picture is now in the Madrid Museum, and is a very remarkable work. The Emperor, armed *cap-à-pie*, and with lance in rest, is charging the enemy without abating any of his serene majesty. It is not a portrait of the victor returning from the field of battle, but of the captain leading his forces, and his piercing eye and heroic bearing are, so to speak, guarantees of victory.

The portrait of "Lavinia" (*see* p. 241), Titian's daughter, which is now in the Emperor Frederick Museum at Berlin, shows quite another sort of feeling and quite a different aspect of the painter's talent. Lavinia was Titian's favourite child, and, until the time of her marriage in 1555, had the control of his household. He painted her portrait several times. What he loved

**Titian's  
Favourite  
Daughter.**

Painted in 1554, and which is now in the Madrid Museum. It is one of the most delightful groups imaginable. Adonis is just about to set out on the fatal boar-hunt in which he came to his death; in one hand he is carrying his boar spear, and with the other he holds his dogs in leash. Venus is trying to keep her lover back for she has a presentiment of the coming catastrophe:

**Titian's  
Mythological  
Subjects.**

she is holding him in her arms and clinging to him, but all in vain, for the unfortunate youth, condemned by the gods, is hastening to his doom. This group of lovers is both graceful and original in conception; the artist painted several versions of this subject.

Titian retained all his faculties up to the very end of his long career, but insensibly a more sombre and violent style gained a larger place in his work than the radiant, triumphant note of his earlier years. His technique became weaker and his touch less bold, and sharp contrasts of light and shade replaced the brilliance and luminosity of colour of former days. "Christ Crowned with Thorns" (*see* p. 242), which is in the Louvre, and was painted about 1560, shows the

**Titian's  
Later  
Style.**



VENUS AND ADONIS.

(Madrid Museum.)

TITIAN.

in her was not only his daughter, but her young, fresh, Venetian beauty, and he immortalised it as such with pride and enthusiasm. He has painted her in a very original fashion: she is leaning back a little and is holding a dish of fruit above her head, a very graceful and yet bold pose that shows to perfection the young girl's supple body and charming face. She is about twenty years old, and this portrait was probably painted about 1550.

Titian also painted, especially towards the end of his career, a number of mythological pictures, several of which were commissioned by Philip II. of Spain. Amongst these latter is "Venus and Adonis," which was

revolution that had taken place in his style. Christ is seated in front of the tribunal, above which is the bust of the Emperor Tiberius, three soldiers and two executioners are scourging Him and pressing the crown of thorns upon His head. The face of the God-Man expresses infinite suffering and anguish; the executioners are crowding around Him with rough movements, their athletic, muscular bodies and their strongly illumined brown flesh, which stands out against the dark background, all help to increase the tragic feeling of this picture and to prove that the octogenarian artist was still in vigorous possession of all his powers.

During the course of his long and glorious career Titian had but few pupils, amongst

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THE ARTIST'S DAUGHTER LAVINIA.

(Emperor Frederick Museum, Berlin.)

TITIAN.

whom, however, was Paris Bordone, who was born at Treviso in 1500. He went to Venice whilst very young, worked there under



CHRIST CROWNED WITH THORNS.  
(The Louvre, Paris.)

TITIAN.

Titian's direction, and afterwards spent some time in other Italian towns. Later on he was summoned to France by Francis II., where he executed a good deal of work for that monarch. From Paris he went to Augsburg, where he worked for the Fugger family, the enormously rich bankers, after which he returned to Italy and stayed in various cities, notably in Milan. He spent the last years of his life at Venice, where he died in 1571. Bordone's works in-

clude religious pictures and mythological and historical subjects, which he at first treated in Titian's style, but afterwards handled in a much more realistic way. His composition is very pleasing, his colour is brilliant and his light is warm. He also excelled in portrait painting.

His best work is supposed to be "The Fisherman bringing back St. Mark's ring to the Doge" (see p. 243).

One night, during a frightful **A Legend of Venice.** tempest that burst over Venice in 1339, three unknown men jumped into a fisherman's boat, woke the owner and ordered him to take them to the Lido. They proved to be the three patron saints of Venice, St. Mark, St. Theodore, and St. George. They had come to prevent the ruin of their city, and they fought victoriously with the hostile demons and monsters. At the end St. Mark said to the fisherman, "Thou hast had a hard night, and as thy trouble deserves reward here is my ring, take it to the Doge and tell him what thou hast seen, he will fill thy cap with golden coins." The incident in the story chosen by the painter is the moment when the fisherman is kneeling before the Doge. The composition is very picturesque. To the right is seen in perspective a long row of senators' heads, either brown or grey, of most magisterial character. A number of curious folk are standing on the steps, and the various groups are cleverly contrasted, the beautiful Venetian costumes being displayed in all their splendour. As in nearly all the Venetian paintings, architecture plays a large part in this picture. Five porticoes in Palladian style, in which various figures are coming and going, fill up the background. We must add that the picture is flooded with dazzling sunshine, which sparkles into every corner and gives an almost fairy-like brilliance to the marble and rich materials.

To this school also belong Pordenone, Moretto and Moroni.

Giovanni Antonio da Pordenone's family

name was Licinio, but he also called himself Corticellis, his father having been born in the town of that name. He himself

**Pordenone.** was born at Pordenone in 1483, and probably studied at

Udine, but afterwards settled in his native town. From 1528 onwards he worked at Venice, and in 1538 the Duke of Ferrara summoned him to that city, where he died in the following year. He is chiefly famous as a fresco painter and as a dramatic though rather prolix storyteller. As a colourist he was uneven in his work. The Venice Museum owns one of his best paintings, the gift of the great sculptor Canova. It was painted in 1526, and represents "Our Lady of Mount Carmel Taking her Adorers under her Protection" (see p. 244). The Virgin is hovering in a glory with open arms stretched out to her *protégés*, four little angels are holding out her mantle, under the folds of which the chief of the faithful are kneeling — the happy Angelo the Carmelite, who is holding a lily; Simon Stock, who received the scapulary from the hands of St. Mary, and several others. In the middle of these two groups of pious figures is the monk who commissioned the picture.

Moretto, whose family name was Alessandro Bonvicino, was born at Brescia in 1498, where he spent almost his whole life, and where he died in 1555. He painted a great many altar-pieces for the churches of Brescia and of other Italian towns. His work is chiefly remarkable for its freshness of colour, the vivid life of its figures, and the characteristic grace of its grouping. As a portrait painter Moretto takes rank among the best Italian masters. In fact he excels in this particular kind of work, but idealised his sitters to a certain extent by his clever posing and by the setting in which he placed

them. He painted them with a broad and supple touch, in sober but realistic colouring, and gave them a look of vivid life.

Take, for instance, his "Italian Noble-



THE FISHERMAN BRINGING BACK  
ST. MARK'S RING TO THE DOGE.

PARIS BORDONE.

(The Academy, Venice.)

man" (see p. 244) in the National Gallery. The gentleman is leaning on a table piled with cushions, his head is resting on his hand, and he wears a blue silk doublet, a wide ermine stole, and a black cap with a white feather in it. On a piece of stuff sewn on to his cap is written in Greek characters: "Alas! I hoped for too much." These words of regret fit in well with the expression on his face. This disappointed and undecieved person was Count Sciarra Martinengo Cesaresco de Brescia.

Giambattista Moroni, one of Moretto's pupils, was born at Bondio in 1525, in



OUR LADY OF MOUNT CARMEL TAKING  
HER ADOREES UNDER HER PROTECTION.

(The Academy, Venice.)

PORDENONE.

Bergamese territory, and died in 1578. As a painter of altar-pieces he followed in his master's **Moroni** footsteps, though without equalling him; on the other hand, however, he surpassed him as a portrait painter. His portraits are very striking, both by reason of their realism and grace, and they are remarkable for their delightful silvery tones. The National Gallery owns half a dozen of these portraits. The one known as "The Tailor" (*see p. 245*) is a genuine masterpiece. It represents a man, who is still young, attired in a white jacket and red breeches, standing before a table on which is spread out a piece of cloth, he holds a pair of scissors in one hand and is just going to use them. His attractive face, which has a certain air of distinction and a vague tinge of melancholy, is treated with the utmost care both in feature and expression, his clothing is so radiant in tone, his whole figure is

so natural and full of life, every detail is painted with such rare perfection that he attracts us at first sight and holds us so firmly by the charm of his penetrating glance that we can hardly tear ourselves away. The portrait of the Doge Lorenzo Loredano by Giovanni Bellini, which is in the same gallery and which is also looked upon as a marvel of distinction and masterly technique, does not impress us any more deeply than this simple work: they stand equally as two of the noblest and most successful portraits of the Venetian school.

**Endurance of  
the Venetian  
School.**

The golden age of this school lasted much longer than that of any other Italian city. Whilst the best period of the country's art had everywhere else come



AN ITALIAN NOBLEMAN

(National Gallery, London.)

MORETTO.

to an end by the middle of the sixteenth century, in the city of the lagoons it lived on nearly to the beginning of the seventeenth century. It almost seemed as though the luxuriance and profusion of methods with which colour had furnished Titian's fellow-citizens kept them from the monotony into which all the artists who were purely draughtsmen fell sooner or later.

The greatest master of the last generation of this glorious Venetian school was Jacopo Robusti, better known as Tintoretto. He was born at Venice in 1518, and worked in Titian's studio, where he was initiated into all the fascinating mysteries of colour. At the same time, however, he studied

drawing and anatomy from the Florentine masters, so that he became one of the most powerful and dramatic of Italian artists. Like the majority of the Venetians, he painted a great many religious pictures as well as numerous historical compositions. He also acquired almost as great fame as a portrait painter as his master. We owe to him an immense number of pictures, many of which are in the Scuola di San Rocco and the Palace of the Doges, some of them being large enough to cover an entire wall. There is not a church or monastery in Venice that does not contain at least one or two examples of this great and prolific master's work. He died in 1594.

His greatest picture, "The Miracle of St. Mark" (see p. 246), is in the Academy at Venice, in the same room as Titian's "Assumption." In "The Miracle of St. Mark," the whole realm of painting

there is no other picture that can be compared with this for violence of action. Neither Michelangelo nor Rubens ever attempted such a tumultuous composition. "Tintoretto is the king of violent painters," says Gautier. "He has tremendous impetuosity of composition, a wild fury of painting and an incredible boldness of foreshortening." The story illustrated in this picture is as follows: A barbarous master has had his slave tortured because of the poor fellow's obstinate devotion to St.



PORTRAIT OF A TAILOR.

(National Gallery, London.)

MORONI.

Mark. The tyrant has finished by condemning him to crucifixion, and in the picture the victim is already stretched on the cross and the executioners are busied at their sinister task, when suddenly the saint invoked by the martyr sweeps down from heaven to help his faithful follower. As the critic quoted above remarks, the figure of the saint is shown in the most extraordinary foreshortening that has ever been attempted in art: he has literally plunged down head first from Heaven. At his intervention the nails come out, the ropes and mallets are broken, and the axes fly in splinters, to the confusion of the executioners and the astonishment of



THE CRUCIFIXION.

*(Scuola di San Rocco, Venice.)*

TINTORETTO.

the spectators. The figures are posed with splendid boldness, the technique is excellent, and the contrasts of light and shade are very sharp, all of which is quite in keeping with the strength and force of the drawing. The whole scene is illumined by a tawny reddish



THE MIRACLE OF ST. MARK.

*(The Academy, Venice.)*

TINTORETTO.

light that suggests the glow of a furnace or of an immense conflagration.

We have already advanced a long way from the time when the pictures of the Primitive Italian school showed us motionless saints wrapped in pious meditations, or gazed upon by their faithful followers, who are equally motionless save for the movement of their lips in prayer. In his picture of Tintoretto's the various figures are not only in movement, but their movement is violent; the painter does not represent them merely for love of their noble forms, but takes a pleasure in catching them in the act of straining every muscle to the utmost and in the tension of all their powers. Art now took a share in the brutal side of human life, just as poetry was soon to do in Shakespeare's hands.

The Scuola di San Rocco, the most important of the charitable confraternities of Venice, organised a competition in 1560 for which the subject given was an event in the life of the patron saint of that confraternity. The competitors were merely asked for a sketch, but, with his usual enthusiasm, Tintoretto sent in a finished picture, and he was consequently commissioned to decorate the entire building of the Scuola, that is to say, the church and three halls, two of which were very extensive in area. He worked there, with occasional intervals, from 1560 to 1577, and painted fifty-six pictures for the altars, walls, and ceilings. The most important of these paintings is "The Crucifixion" (see p. 246), which was executed in 1565 for what is called the Sala dell' Albergo. This painting, which really consists of six separate scenes in one picture, covers one entire wall of the hall, a wall forty feet long

and proportionately high. Imagine eighty figures scattered about or arranged in groups on a rocky plateau at the foot of a hill, trees, buildings, a bridge, horsemen, stony ridges, and in the distance an immense stretch of brownish horizon. In the centre is Christ



THE MARRIAGE OF ST. CATHERINE.

(The Doges' Palace, Venice.)

TINTORETTO.

nailed to the cross, which has been raised into position. His head is sinking and is dark against the tawny radiance of the nimbus behind Him, a sublime idea from which Rubens gleaned inspiration for his "Elevation of the Cross." A ladder is behind the cross and one of the executioners is climbing it to offer the sponge. At the foot of the cross the disciples and the women are standing or kneeling with outstretched arms, crying and weeping, and the Virgin has swooned. As regards the colour, at any rate judging from the present state of the picture, it is not so good as the rest of the work: the only two clearly lighted figures are Christ and the swooning Virgin. The sides of the picture, where the crowd is moving and shifting, are in semi-obscurity, and are only striking by reason of the extraordinary variety of the drawing and the endless combinations of grouping and gesture.

The Doges' Palace is even richer in Tintoretto's pictures than the Scuola di San Rocco. From 1560 until his death in 1594, Tintoretto worked there almost entirely. Thanks to his tremendous energy and his fertile imagination he managed to make good, as far as possible, the havoc caused by two fires, one in 1574 and another in 1577, which destroyed entire halls filled with the masterpieces of preceding generations. He painted the "Paradise," the largest picture in the world—

**The Largest Picture in the World.**

eighty-four feet by thirty-four feet—for the Great Council Chamber, and the ceilings for the same hall. He also decorated the Sala della Senato, Sala della Scrutino, Sala della Collegio, and the Sala dell' Anti-Collegio. In this last-named hall are four episodes from mythology in which Tintoretto proved that he knew how to do the most graceful as well as the most powerful

work. Few paintings can rival in beauty of face and figure his "Ariadne and Bacchus." We reproduce one of the great panels from the Sala della Collegio, "The Marriage of St. Catherine" (see p. 247). The Infant Christ, leaning from His mother's arms with a gesture of infinite grace, is placing the nuptial ring on the finger of St. Catherine, who is kneeling before the heavenly group. The Doge, Francesco Donato, St. Francis, some other saints and a monk are joining their prayers to those of St. Catherine. This picture is quite as full of grace and religious fervour as any of the best work of the early Venetian school.

The Bassano family holds a high and quite unique place in Venetian art, and, indeed, in Italian **The Bassanos**, art in general. This family was descended from Francesco da Ponte, who took the name of Bassano, from the town



THE MARRIAGE AT CANA

( Louvre.)

JACOPO BASSANO.



THE MARRIAGE AT CANA.

(Dresden Gallery.)

PAUL VERONESE.

in which he settled, rather than that of Vicenza, his birthplace. His descendants also took the name of Bassano. His son, Jacopo Bassano, introduced the style which was to characterise the work of all the painters of that name. He learnt his art at Venice with Titian and Bonifazio, and then he settled in the town in which he had started life. The great feature of his style is that he introduced a realistic and even contemporary element into Bible scenes. Jacopo Bassano regarded these scenes somewhat in the same way as the religious painters of Flanders, that is to say he represented them as taking place in the every-day life of his time, and made their heroes folk of humble condition. Another characteristic of Jacopo Bassano's work is that his pictures are rather dark, though his painting is much less opaque than that of the sombre artists of the following period of whom he is always looked upon as the predecessor. Two of his sons followed his style so closely that they might almost be taken for copyists of his work, but the two others developed more marked personality of their own. Jacopo Bassano died in 1592.

"The Marriage at Cana" by Jacopo Bassano (*see p. 248*), which is in the Louvre, is one of his best pictures of Bible subjects.

The subject is treated with greater freedom and realism than had ever been the case before his day, and no one attempted to surpass it after him. The incident represented is that in which Christ, who is seated at the feast, is, at the request of His mother, blessing the jar containing the wine. In the foreground are the servants, the various table accessories, and some musical instruments; it is simply a picture of contemporary Venetian life. The action is, perhaps, a little forced in the attempt to produce a very realistic effect. The tone of this picture is less sombre than is the case with the greater part of this master's work; the colour, in parts, is vigorous and brilliant, but the contrasts of light and shade are over-exaggerated.

To the ranks of the painters who were Venetians by adoption, that is to say those who were not born in Venice itself but in Venetian territory, belongs one of the greatest masters of this school, Paolo Caliari, or, as he is more usually called, Paul Veronese. He was born at Verona in 1528, went to Venice in 1555, and worked there until his death, which took place in 1588. He was summoned to the city of the Doges to paint the ceiling of the church of San Sebastian, and after this work was finished he went on

with a series of paintings for the same church, of which he executed so many that San Sebastian and its various dependencies form a regular gallery of Veronese's work. He also painted some important pictures for other

of the wealth and luxury of this mighty Republic when at the height of her power and on the verge of decadence. Veronese's huge pictures of Biblical feasts represent in reality the state banquets served in the



MARTYRDOM OF SS. MARCELLUS AND MARCELLINUS  
(Church of San Sebastian, Venice.)

PAUL VERONESE.

churches, but, like Tintoretto, his best activities and the finest treasures of his very decorative imagination were lavished upon the Palace of the Doges and upon other palaces belonging to the grandees of Venice. He had begun by painting some frescoes at Verona, and he also painted some at Venice, but all his work of this kind has perished. But still, in all his very numerous and enormous canvases may be traced the boldness and largeness of drawing and the suppleness of technique characteristic of the fresco painter. Though he came from another city, Veronese was essentially a Venetian, and no other Venetian painter has given us a better idea

palaces of the Venetian aristocracy of his day. These pictures and also those of Venetian "triumphs" in the Ducal Palace are the last vestiges of the unlimited power and almost insolent wealth of the Venetian oligarchy. In his art-pieces and mythological subjects Veronese was pre-eminently a painter of splendid and radiant life. His figures stand out by reason of their royal distinction, his colours look as though they had been mixed with liquid silver, his men and women were chosen from the noblest and most beautiful types of his day, and he even succeeded in increasing and refining both their beauty and their nobility.

**A Painter of Splendour.**

We have already spoken of the important part these Biblical feasts play in Veronese's work. For example, his pictures of "The Marriage at Cana" are almost as numerous as Jordan's "Kings' Banquets"; the finest example is in the Louvre. Then there are Christ's meal at the house of Simon the Pharisee, that at Levi's house, and many

**Veronese's  
"Marriage  
at Cana."**

others, all of which were painted for the refectories of monasteries or the dining-halls of palaces. One of the most remarkable of these Biblical feasts is "The Marriage at Cana" (see p. 249) in the Dresden Gallery.

the miraculous beverage. But the painter attaches much more importance to the show and splendour of the banquet than to the miracle itself. What specially strikes us is the architectural setting of the feast, the magnificent noblemen and gorgeous ladies, their graceful poses, the richness and profusion of the accessories, the lovely sky, and the radiant light that pours over these happy mortals.

Veronese began his work in the church of San Sebastian in 1555. He commenced by painting the ceilings in the sacristy, and then went on with the vaulting of the church.



THE CORONATION OF ESTHER.

(Church of San Sebastian, Venice.)

PAUL VERONESE.

This picture was painted for the Cuccina family of Venice, from whom it passed to the Ducal Gallery at Modena, and finally, in 1746, to that of the Elector of Saxony. This rendering of the subject by Veronese illustrates the story at the moment when, at His mother's wish, Christ has converted the water into wine, and the guests are tasting

Next he painted the retable of the high altar, the frescoes on the side walls (1558), the doors of the organ-case (1560), and the frescoes in the choir (1565). These last represent the "Martyrdom of St. Sebastian" and the "Martyrdom of SS. Marcellus and Marcellinus" (see p. 250). We reproduce the right-hand portion of the latter. The two



VENICE WITH JUSTICE AND PEACE. PAUL VERONESE.  
(The Doges' Palace, Venice.)

saints are leaving their prison to go to the place of execution. In coming down the steps they meet their mother, who wants to save them by trying to make them forswear their new faith; she is doing her best both by word and gesture to persuade them, and is refuting St. Sebastian, who is exhorting them, on the contrary, to hold steadfast to their faith in Christ. In the clamorous mob crowding about the path of the two condemned men are many who are adding their persuasions to those of the mother. It is a very varied and animated scene, in a setting flooded with sunlight; all the figures are splendidly attired and suggest a festival procession rather than a march to execution.

"The Coronation of Esther" (see p. 251), one of the panels decorating the great nave of the same church, is also one of Veronese's most remarkable pictures. Esther, attended by two maids-of-honour, is ascending the steps of the throne

upon which Ahisuerus is seated between two dignitaries of the realm. Some courtiers are grouped to the right and a stretch of sky is seen to the left. The queen and her women stand out in exquisite pearl-grey tints on the steep flight of steps. The king's rich clothing and surroundings together with the draperies on the steps and throne make this a most regal scene.

Many works painted for the Ducal Palace by Veronese were taken away or destroyed during the time of the French occupation, but there still remain some splendid paintings on the walls and ceilings of the various halls. "Venice with Justice and Peace on the

**Veronese and the Doges' Palace.**



THE MADONNA AND SAINTS. PAUL VERONESE.  
(The Academy, Venice.)

"Terrestrial Sphere," in the Sala della Collegio, which is carried out in distemper, is considered one of the finest ceilings in the palace, it is full of the very spirit of triumph in its most brilliant aspect. Venice, draped in a crimson velvet mantle bordered with ermine, and attired in a white silk robe patterned with gold flowers, has set up her throne, which is covered with crimson and yellow velvet, on the globe itself. Peace, who is holding an olive branch, wears a brown robe with yellowish lights on the folds and a green mantle with russet reflections. Justice, carrying the sword and the scales, is attired in a red robe over an under-dress of yellow. Almost half of the picture is taken up by a glorious blue sky on which float a few warm clouds. The splendid women, especially she who represents Venice, with their fair hair, regal garments and rounded figure stand out in translucent shadow against the brightness of the sunlight, and are full of indescribable majesty and grace.

One of Veronese's most wonderful altarpieces, "The Madonna and Saints" (see p. 252), which is now in the Venice Academy in the same hall as Titian's "Assumption" and Tintoretto's "Miracle of St. Mark," was painted for the sacristy of the church of San Zaccaria. The Virgin is seated on a throne covered with rich tapestry, and St. Joseph is standing near her; a little St. John the Baptist is standing on a sort of pedestal, about half the height of the throne, and close by are St. Jerome, St. Francis of Assisi, and St. Justina all three splendid figures. The Virgin is the incarnation of the grace and slightly imperious vivacity of the Venetian woman of Veronese's day, the two children are as charming as cupids, the saints are most decorative, and St. Justina is a perfect type of Venetian beauty. But the composition is very loose, one might almost say incoherent. The figures are placed at haphazard, the painter has arranged them in most arbitrary fashion, and they look as if they were the result of a wager. The work entirely lacks

cohesion, but that troubled the artist very little, and it need matter but little to its admirers. The beauty of the figures, the fascination of the light and colour, the lavish



THE MADONNA AND SAINTS LODOVICO CARRACCI  
(Bologna Gallery.)

variety of tones that mingle and shade off to nothing, and the varied and exquisitely subtle play of light are what one admires in this picture, and what make one forget, or fail to notice, its defects. In fact, Veronese, though prodigal of wonders, created nothing more marvellous than this painting.

It has been aptly said, in comparing Titian and Veronese, that if the former is the king and ruler of the school, the latter is its regent and viceroys. If Titian possessed the strength and simple grandeur of the founder

**Veronese  
and Titian.**

of a dynasty. Veronese had the quiet and calm smile of an unquestioned, legitimate king. What he looked for, and found, was

This extraordinary revival commenced in Bologna, and there the glorious Italian art burst into final brilliance, even in its decay.



THE TRIUMPH OF GALATEA.

*(Palazzo Farnese, Rome.)*

AGOSTINO CARRACCI.

not the heroic or the sublime, not the strength of holiness, not purity or weakness; what he loved was the full bloom of beauty, beauty that is like an open and perfect flower with all its rosy petals uncurled and without the slightest spot or imperfection. Hippolytus Taine puts into his mouth this speech to his contemporaries: "We are noble beings, Venetians and great lords, and we come of a privileged and superior race. Let us never cramp or restrain ourselves in any way; our minds, hearts, senses, and all our faculties are worthy of happiness. Let us give our bodies and our instincts happiness, as well as our minds and souls, and let us make life into one long-continued festival in which beauty and happiness are inextricably mingled."

Just when the knell of decadence had sounded for all the Italian schools, a fresh movement was started in a city that had hitherto shown but little artistic vitality, a movement that once more testified to the natural artistic talent of the Italians as well as to their splendid care for its cultivation and perfection.

#### The Rise of Bologna.

With the one exception of Francia, Bologna had given birth to no really famous artist, and she was only known as the seat of an ancient university and a centre of science and learning. And it was precisely by the aid of this science and learning that her painters were able to acquire a well-deserved fame during the second half of the sixteenth century.

Lodovico Carracci, who was born at Bologna in 1555, was the inaugurator of this new artistic development. He had devoted himself to painting in his native city, without making any great progress in his art, when he was advised to travel through Italy and to study the work of the great masters in the various cities in which they had lived. Consequently he went to Florence, Parma, Mantua and Venice, so that he might assimilate all that was finest in his great predecessors' various styles, and that he might eventually produce a perfect art in which all the characteristic features of the great masters' work were to be incorporated and blended. When he returned to Bologna

Lodovico Carracci.

he founded *l'Accademia degli Incamminati*, or of painters of good style who were working in the right direction, which became the model for all succeeding academies.

One of Agostino Carracci's sonnets praises "the drawing of the Roman school, the action and the shadows of the Venetians, the exquisite colour of the Lombardy school, Michelangelo's terror-inspiring style, Titian's truth and realism and Correggio's pure and regal taste."

Lodovico associated with him his two nephews, Agostino and Annibale Carracci, and the three of them began to carry out a series of works and to teach and form a number of disciples, who were to spread their

decorating several palaces in their native city with frescoes. In 1592 Lodovico went to Rome with Annibale to decorate Cardinal Farnese's palace with frescoes of mythological subjects, but returned to his native city about 1600, and died there 1619, after having painted a great many frescoes and panels in Bologna as well as in Parma and Piacenza.

Agostino Carracci was born at Bologna in 1557. He began his career by working there with his uncle, the founder of the eclectic school, as we have just seen, and later on went with him to Rome, where he remained working at the Farnese Palace after Lodovico had gone

### The Carracci School.

### Agostino Carracci.



ST. ROCHE DISTRIBUTING ALMS.

(Dresden Gallery.)

ANNIBALE CARRACCI.

name throughout the world and to make their influence long felt in every artistic movement, not only in Italy but in every country of Europe.

Lodovico and his nephews began by

back to Bologna. These frescoes in the Farnese Palace are Agostino's most important work, for besides them he only painted a few panel pictures, some of which are very remarkable portraits and landscapes. Agostino was the

quickest, most imaginative, and, as regards technique, the cleverest of the three Carraccis. He died at Parma in 1602.

Annibale Carracci was born at Bologna in 1560, and took a share, both at Rome and

**Annibale Carracci.** Bologna, in the work upon which his uncle and brother were engaged. After the decoration of the

Farnese Palace was completed in 1607 or 1608 Annibale Carracci painted a great number of

are the donors, members of the Bargellini family, and above, in the background, are angels playing upon musical instruments and carrying fruit. This picture had formerly a great reputation, and the composition is certainly very pleasing, but its art is not of the very highest quality, and the colour has darkened.

The picture we reproduce by Agostino Carracci is the "Triumph of Galatea" (see



AURORA.

(Rospigliosi Palace, Rome.)

GUIDO RENI.

altar-pieces and landscapes, the latter of which had a great influence upon the decorative landscape work that played such an important part in art during the seventeenth and eighteenth centuries. Together with his uncle and brother he helped to found the eclectic school, but on the other hand, by introducing into his landscapes rustic and peasant figures engaged in their various occupations he did much to propagate realism in art, the dominating influence of which dates from the seventeenth century. Annibale Carracci died at Rome in 1609.

Of Ludovico Carracci's work we reproduce the "Madonna and Saints" (see p. 253) which, with many other of his pictures, is in the Bologna Gallery. The Virgin, enthroned under a canopy, is being crowned by two angels. St. Mary Magdalene is offering her a vase of perfume and St. Francis of Assisi and St. Dominic are entreating her. To the right

p. 254), in the Farnese Palace. Nereids, tritons and cupids are escorting the nymph, who is being carried off by Neptune.

The Bolognese school never produced a more delightful painting than this; it suggests

**Carracci's  
"Triumph  
of Galatea."**

Raphael's treatment of the same subject, though it is quite original and individual in conception, and it is worthy of high praise even in comparison with Raphael's picture.

We reproduce Annibale Carracci's most famous picture, "St. Roche Distributing Alms" (see p. 255), which is in the Dresden Gallery. The artist painted it for the Confraternity of St. Roche at Reggio. The poor and the plague-stricken are surrounding their patron saint and entreating him to help them. To the right a man is wheeling one of the sick towards the saint, and to the left some women and children are counting the money he has given them, and rejoicing in this easing of

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CHRIST CROWNED WITH THORNS.

(Dresden Gallery)

GUIDO RENI.

their misery. It is a striking piece of work though it is a little lacking in cohesion, but the action is varied and full of life, and the colour and light bring out very pleasantly the realistic features of the scene.

The Carraccis triumphantly carried out their scheme. As founders of a school, they and their disciples ought to have adopted as their motto—"The Practical Culture of Science and Art." Having provided every means for innate talent to develop and establish itself, they had a host of adept followers. Amongst the pupils of their academy were some notable men whose fame was, perhaps, rather over-estimated during their life-time, but whose real merit, nevertheless, demands the admiration of posterity. Guido Reni, or Guido, Albani, Domenichino and Guercino, are the most famous painters of the Bolognese school.

Guido Reni was born in 1575. He learnt his art with the Carraccis, and began his career by decorating several of the palaces in his native town with frescoes. About 1599 he went to Rome, where he did a great amount of work in many of the churches and palaces, amongst others in the newly-built Quirinal. During the last years of his life he led rather a vagabond existence, living turn by turn at Rome, Ravenna, Naples and Bologna, where he died in 1642. Like the majority of the masters of this school, he had a facile brush and painted subjects of every kind. His religious and allegorical pictures are very pleasant in conception, and his figures possess both charm and feeling, in fact they are sometimes inclined to be a little sentimental.

Reni's best picture, and perhaps the best work of the Italian school of the seventeenth century, is the "Aurora" (see p. 256), which decorates the ceiling of a pavilion of the Rospigliosi Palace at Rome, and which was painted as a fresco in 1609. Aurora, strewing flowers as she goes, is rending the clouds, which she tinges with purple, and taking her flight towards the sea whose profound blue

**Guido Reni.**

**Reni's Best Picture.**

and semi-obscure she is awaking. Behind her comes Apollo, the god of day, in his chariot, surrounded by a group of dancing Hours, with the rising sun forming a nimbus of reddening gold behind him. Everything in this picture is delightful—the young goddess, whose floating veil forms a sort of garland about her, the god restraining his chargers' eagerness, and, above all, the joy and quite pagan amplitude of the splendid Hours who are holding each other by the hand and fitting their steps to the rhythm of an ideal dance.

In complete contrast to this painting, radiant with youth and health, Guido Reni painted a great many pictures of sorrow or pain—the penitent Magdalen, St. Peter's repentance, and Christ outraged and insulted; besides which he excelled in his painting of "Ecce Homo," one version of which is supposed to be the most successful picture of its kind, and has been reproduced *ad nauseam*. Christ crowned with thorns generally holds a reed in one hand. The picture we reproduce (see p. 257), which belongs to the Dresden Gallery, shows only the head of our Saviour, and is the exact antithesis of the "Aurora," besides which Reni breaks away in it from the realistic tendency that characterises all the work of the Bolognese school. Christ's expression is heart-rending, but the pain in the face is unmingled with any recrimination; it retains, even in the extremity of human anguish, something of heavenly peace and grandeur, the agony expressed being, indeed, more spiritual than physical.

Francesco Albani, or Albane, was born at Bologna in 1578. Like Guido Reni, he began to paint in the studio of Denis Calvaert, a Flemish painter who had settled in Bologna, before he entered upon his apprenticeship with the Carraccis. After beginning his career in his native city he went to Rome, where he painted several frescoes. In 1616 he returned to Bologna, which he only left at rare intervals, and where he remained until

**"Ecce Homo."**

**Francesco Albani.**

his death in 1660. His frescoes and panels, which represent religious or mythological subjects, are invariably treated in the Carracci style, and are very attractive, both by reason of the brilliance and vividness of their colour and the beauty of their figures. Albani was

ing in the air, and to the left we see the rape of Proserpine. This picture takes us right into the realms of mythology. The artist probably gleaned inspiration from the remains of the ancient city of Rome, which must have provided him with many lovely models.



RING OF CUPIDS.

*(The Brera, Milan.)*

FRANCESCO ALBANI.

pre-eminently a painter of grace and elegance and more especially of childish charm.

His "Ring of Cupids," which is in the Brera at Milan, is one of his finest pictures of this type. Eight delightful babies, "Ring of Cupids," with nude dimpled bodies, each furnished with a pair of wings, are linked in a frolicsome ring round a tree set in a landscape of dream-like beauty. Other cupids are perched in the branches of the tree, from whence they are joining in their comrades' play. Venus and her son are hover-

Domenico Zampieri was born at Bologna in 1581. He also learnt the rudiments of his art from Denis Calvaert,

and when he was only four- **Domenichino.** teen years old he went to the Carracci Academy. From his extreme youth he was nicknamed Domenichino, "Little Domenie," by which name he is universally known. Like nearly all the pupils of the Bolognese school, he worked with his masters in the Farnese Palace at Rome. He also painted a large number of frescoes and

altar-pieces at Rome which rapidly brought him fame. From the year 1517 onwards he worked in various Italian towns until his death, which took place in 1641. Domenichino was another of the great Bolognese masters, powerful and prolific artists, who painted subjects of the most widely varied type, combining in their pictures the reality of actual life with great imagination and dramatic interest. Their subjects are generally set in landscapes full of incident.

"The Last Communion of St. Jerome," Domenichino's most famous work, was painted for the church of San Girolamo della Carita, and is now in the Vatican. The saint, worn out by sickness and old age, is held up by his sorrowing friends whilst the priest is preparing to give him the Sacrament. Two acolytes are assisting the priest;

four angels are hovering in the clouds; and through the open door of the church a stretch of garden is seen. Agostino Carracci treated the same subject somewhat in a similar fashion, but Domenichino's picture is infinitely finer than that of his master, in which the faces wear a rather declamatory expression, and the grouping is disconnected. In Domenichino's work the

action is divided into two parts, but each group is interesting in itself. The priest, who is leaning forward, and the saint, who is sinking towards the ground, are both striking

figures, and they connect the two groups in the happiest possible way. The balance and arrangement of the picture are perfect; an effect of complete unity is obtained by centring the principal interest in the saint, and the technique is characterised by as much skill and science as taste and care. But even this combination of remarkable qualities does not warrant the popular verdict, current for centuries, that placed "The Last Communion of St. Jerome" on the same level as Raphael's "Transfiguration," which hangs opposite to it in one of the halls of the Vatican. In 1619, that is to say a short time after the execution of



THE LAST COMMUNION  
OF ST. JEROME.

DOMENICHINO.

(The Vatican, Rome.)

this work, Rubens chose an almost identical subject in his "The Last Communion of St. Francis." He, too, had seen Carracci's picture, and he had unquestionably gleaned inspiration from it, but his own work far surpasses it and, indeed, that of Domenichino also, not only in point of colour, but in the depth of feeling expressed in all the figures.

Guereino ("little squint-eyed"), whose family name was Giovanni Francesco Barbieri.

was born in 1590 at Cento, a little town in Bolognese territory. Even though he did not frequent the studio of the Carracci, he none the less took his inspiration from the work of one of them—Lodovico. After working for many long years in his native city he was summoned to Rome by the Pope in 1621, who commissioned him to carry out some work in the Villa Ludovici, his favourite residence. In 1623 Guercino returned to Cento, where he remained until 1642, when he went to Bologna, and there died in 1666. He founded a much-frequented school at Cento, and he replaced Guido Reni at the head of the Academy. He was the last of the series of great Bolognese masters, and he considerably modified the tendencies of the school.

Whilst his predecessor, like the Florentines, placed drawing and composition first in order of importance, Guercino was inclined to follow the Venetian tradition which gave predominance to colour. Contrary to the other Bolognese, he adopted vigorous colour in preference to soft, tender shades, was fond of strong contrasts both of colour and of light and shade. His shadows are opaque and are placed close together; in fact he was the first of the series of painters whose sombre style gave the tone to Italian art for many following years.

From Guercino's numerous pictures in the Dresden Gallery we have selected his "Semiramis" for illustration. The Queen of Assyria is just hearing of the Babylonian insurrection, and has thrown up her arms in her surprise at the news. Behind her is her maid-of-honour, who had been combing her hair when the messenger arrived. This is one of the master's best pictures and exhibits neither the insipidity of colouring of his earlier work nor the density of his later pictures; the colour is bright and fresh, and

the shadows are strongly marked. The queen wears a bodice with richly embroidered yellow sleeves, a crimson robe and a white veil, and has a diadem on her golden hair. Her maid is dressed in a blue and yellow gown. The messenger wears a dark green tunic and is holding a red cap in his hand. The background is dark on one side of the picture and light on the other. The whole effect is rich without being particularly striking. This



SEMIRAMIS.

(Dresden Gallery.)

GUERCINO.

picture shows the rather commonplace colour and timidly discreet composition common to the Bolognese school, which distinguish its work from the careless, happy, fresh production of the Tuscan and Venetian painters of the golden age of Italian art.

Whilst the Bolognese school combined the various traditions of early Italian art in quite a unique way, and thus obtained a period of final prosperity for this art, it was given to a painter of great merit and marked personality to stave off for the very last time the inevitable and inevitable decadence so fatal to art. This painter was Michael Angelo Amerighi, who came originally from Caravaggio, whence the name of Caravaggio by which he is commonly known. He was born in 1569, studied at Milan, Venice and Rome, and began his

#### Caravaggio and his Characteristics.

career in the last-named city. His ungoverned temper forced him to fly to Naples, where his violence again soon brought things to such a pass that it was impossible for him to remain there, so he returned to Rome, where he died in 1609. He attempted to introduce into art a new conception of life, to replace affectation by vigour, and to put vivid realism in place of traditions and imitations. He took his subjects from his own immediate surroundings and times, giving the preference to episodes in the life of the populace, and introducing into both religious and allegorical subjects the pungency and flavour of real life. In his colour, too, he sought

after strength and exactness. He began by painting in warm golden tones, but he quickly discarded them and devoted himself to violent contrasts of light and shade and to a rapidly growing sombreness of style that transformed him into the great painter of gloomy effects. He exercised a very great influence upon the artists of his day on both sides of the Alps, without ever having had, strictly speaking, any actual disciples.

He represented subjects from the Gospels and the lives of the saints as events in the common life of his day, whose heroes were folk of the lowest condition, and

**Caravaggio's  
"Entombment."**

he made them move and act in the simplest, most natural and truthful manner possible. His "Entombment," in the Vatican Gallery is an excellent example of his style. Two disciples, two women, and the Virgin are just about to lower the body of the Saviour into the tomb. The painter had no hesitation in placing the dead Saviour full in the foreground of the picture, and did not attempt to soften the harsh, livid tones of the dead body, but, rather, insisted upon the rigidity and inertness of the hanging arm, pictured the head of the dead Christ as falling back most piteously, and painted in careful detail all the appearances of death. The various figures are carrying out their task with almost professional care and pains, while the women are expressing their grief in the most demonstrative manner. The painter's conception of his subject is simple, his representation of it is most truthful and life-like, and the whole scene is intensely human.

In painting subjects taken from the common life of his day, Caravaggio gave the preference to extraordinary scenes that occurred in gambling hells and places of ill repute, a preference also exhibited by



THE ENTOMBMENT.

(The Vatican, Rome)

CARAVAGGIO.

much of the literature of the seventeenth century. Caravaggio often painted card-sharps

and cheats. One of his pictures of this type is in the Dresden Gallery. Two young

players are sitting opposite to each other at a table upon which cards and money are spread out. One of them is intent upon his own hand, and the other is watching a man who, draped in the folds of his cloak, is sitting behind the first player and lifting two fingers to indicate to his accomplice the cards contained in the other player's hand. The tone of this picture is uniformly dark, except for a few splashes of light here and there, which bring out the detail of a cap or a crimson sleeve. From these few bright tones the light gradually fades into the most complete obscurity, and the half tones are very delicately treated in exquisite gradations. The realism in this picture is the outcome of infinite art, and the whole scene is striking and impressive in spite of its unpleasant subject. Indeed, Caravaggio's sombre style was admirably suited to this particular type of subject.

Caravaggio spent some of the last years of his life at Naples, where his realistic and almost brutally vigorous style met with more success than anywhere else. Ribera, the great Spanish painter, spent the greater part of his life at Naples, and must have exerted a similar influence. Naples had hitherto produced no artists of any real talent, and no school sprang up in this town until after the two great masters to whom we have just referred acquired such fame there. This school, however, produced some really fine painters of whom we will only mention one, Salvator Rosa. He was born in 1615, at Arenella, a village on the outskirts of

Naples. He first became known as a poet and musician, but afterwards apprenticed himself to Ribera. **Salvator Rosa.** And to Falcone, the painter of battle-pieces. Later on the Grand Duke



THE CHEATS.

(Dresden Gallery.)

CARAVAGGIO.

of Tuscany summoned him to Florence, where he remained from 1642 to 1652. From Florence he returned to Rome, and died there in 1673. A great many pictures have been attributed to him that are not his at all, and he has also been saddled with the reputation, that he never in the least deserved, of having an unbridled character and of living a dissolute life. He certainly had a preference for representing scenes from the lives of soldiers and bandits, and he attempted to give a distinctive character to his work by choosing somewhat wild and sombre subjects and by putting the same qualities into his painting. Still, it was always real life he studied and represented, though life seen in its most savage aspects. Like the majority of his contemporaries, Salvator Rosa devoted himself entirely to realistic painting. He is justly considered to be the greatest of Italian landscape painters. His work reveals a very extraordinary and remarkable artistic personality. His work is characterised by violent contrasts of light and shade, which

he learnt from Ribera, a style that accords particularly well with his scenes of carnage and his stretches of desolate country.

But Salvator Rosa was not always the rather brutal painter we have just portrayed.



TOBIAS WITH THE ANGEL. SALVATOR ROSA.  
(The Louvre.)

His religious pictures are bright and clear in colour, and are as sensitive and full of feeling as anyone could wish. His "Tobias with the Angel," a little picture in the Louvre, is a perfect gem of its kind. In one of the wild landscapes so beloved of this painter, young Tobias is pictured as kneeling at the edge of a stream; he has just pulled a fish from the water and is looking up at the angel who is telling him what to do with his catch. The pose of the two figures is as graceful and natural as possible, and the fine colour and light help to make this a very pleasing picture.

Salvator Rosa, however, usually painted rocky mountainous landscapes with brigands or soldiers fighting together, and with sharp,

strong contrasts of light and shade. We reproduce one of these pictures, from the Louvre (see p. 205). In the foreground of this canvas are huge steep rocks, some of

which have been hurled to the ground in some great cataclysm of nature, and here and there a maimed and twisted tree. In the sky are big clouds that hover over the landscape like great birds of prey, and the earth is splashed with patches of sinister—but entirely artificial—light. A tempest is muttering continually, and the uncertain light of day is broken by flashes of lightning. It looks like a picture of a landscape before the Creation, or of the entrance to Hell as the ancients imagined it, and yet there are living beings in this fearful valley. Three soldiers armed *cap-à-pie* are keeping guard on the top of one of these rocks, and a hunter is firing his gun on the right of the scene. There are few more striking examples of Salvator Rosa's strange, wild imagination than this "Landscape with Figures."

In the seventeenth century the centre of Italian art became transferred to Naples and Bologna, Florence, the ancient and glorious seat of that art, no longer produced any artist worthy of the name, and the few painters of any talent who were born there did not please the taste of a period that loved violence and brutality rather than charm and distinction. Venice, alone, still produced some notable artists.

There is a tremendous gap between Neapolitan art of the seventeenth century and Venetian art of the eighteenth. There is an abrupt change, without any transition period, from carnage and gloom to light and joyous life. Whilst everywhere else art was dying of inanition, Venice still continued to produce a few painters whose clear and brilliant colour and originality are almost suggestive of a fresh Renaissance.

**A Painter of Violence.**

**Italian Art in the XVIIth Century.**

**Salvator Rosa's Religious Pictures.**

Giovanni Battista Tiepolo was one of these late and brilliant Venetians, one of the last bright stars in the firmament of art. He was born at Venice in 1692 or 1693, and was and radiant in feeling that one would think he belonged to the early years of the Venetian school rather than to its period of decadence. His paintings, and especially his frescoes,



LANDSCAPE WITH FIGURES.

(The Louvre, Paris.)

SALVATOR ROSA.

the pupil of an insignificant painter, but his art was really, in all probability, formed upon a study of Paul Veronese's work,

**Tiepolo.** which he assimilated and, so to speak, rejuvenated and enriched.

He endowed the public buildings of his native city with a great number of ceilings and panels. For instance, he covered nearly all the walls in the Chiesa dei Scalzi with his paintings. He also worked at Udine, at Würzburg, where he decorated the episcopal palace, and at Madrid, where he painted a great many frescoes in the royal palace, and where he died in 1770. He also executed numerous altar-pieces. His style is particularly bright and full of life, and is so young

are so full of imagination that they suggest the fire and dash of an artist who did not allow the influence and traditions of a hundred years of art to affect him, but who gave himself up without any restraint to his passion of creative fancy and allowed full rein to his enthusiasm and splendid imagination. Tiepolo's work shows all the brilliant colour and radiant tone of Paul Veronese's pictures, and, indeed, surpasses them in these very qualities. To realise himself thoroughly, and pour out his artistic soul, Tiepolo needed ample space, and the skies and sea-shores of his great ceilings are filled with splendid figures. His art is absolutely free from any

**Tiepolo's  
Character-  
istics.**



BISHOP HAROLD OF WÜRZBURG RECOGNISED AS  
DUKE BY THE EMPEROR FREDERICK BARBAROSSA.

(Episcopal Palace, Würzburg)

TIEPOLO.

sign of austerity or carefulness, and his only idea seems to have been to please and amuse himself. His sunlight is dazzlingly bright, his clouds are full of angels, his world is inhabited by a race of rich and prosperous beings, his women are as beautiful as goddesses, and his men are invariably clad in silk and velvet. At first one feels some little scruple at enjoying this art that suggests the work of an infant prodigy, and one wonders if it really is art or if it is not, rather, an exaggerated and debauched imitation; but one always ends by feeling its fascination and by allowing oneself unreservedly to feast upon the forbidden fruit.

We reproduce two of the pictures from the great series of paintings decorating the episcopal palace at Würzburg, at which Tiepolo worked from 1750 to 1753. In 1752 he painted on one of the walls in the Throne

Room "Bishop Harold of Würzburg recognised as Duke by the Emperor Frederick Barbarossa." This scene is represented as taking place in the open air; in the distance is a marble portico, and above the imperial throne angels holding up curtains to form a canopy. Barbarossa is seated between Mars and Heracles. The bishop, escorted by various dignitaries and some angelic pages, is kneeling on the steps of the throne. Behind the emperor are his peers and his standard-bearers. In short, the picture represents a scene of glory, splendour and triumph, an historic event transformed by the painter's imaginative genius into an apotheosis and miracle.

"Jephthah's Sacrifice" (see p. 267) decorates the space above one of the doors in the Tapestry Hall. The father is looking up in

despair at the Heaven which demands the sacrifice of his daughter. The faltering virgin is turning her head away from her father. The expressions are all very natural, and as tragic as the scene demands, but as regards the rest of the picture Tiepolo has given full vent to his love for display, richness and beauty. The colour and light in the work are almost excessive, and the virgin, a pale and delicate figure, is robed in some stuff of an exquisite blue shade. In spite of the real distress of both father and daughter there is nothing Biblical about either of them. The whole thing suggests the Opera, and what one admires in the picture are the art of the costmiser, the decorator and the stage-manager, the cleverness and correctness of the actors and the beauty of the actress.

Antonio Canale, or Canaletto, completes the glorious list of Venetian painters, in

fact, one might say, the list of great Italian masters. He was born at Venice in 1697 and died there in 1768, and with the exception of a few years spent in Rome and London, passed the whole of his life in his native city. His art is somewhat suggestive of a period of decadence, especially his pictures of city scenes, but he is none the less a great master. He painted chiefly pictures of Venice, that most wonderful and enchanting of cities, in which the palaces on the Grand Canal and the churches of marble and mosaic stand out mistily against wide stretches of mingled sea and sky. All these paintings are masterpieces of art. Just as the earlier masters had glorified the great lords and noble ladies of their day, Canaletto immortalised Venice, the magic, dream-like city. His canvases are faithful records, as well as artistic interpretations, of the City of the Doges. He



JEPHTHAH'S SACRIFICE.

(Episcopal Palace Würzburg.)

TIEPOLO.

and his nephew, Bernardo Belotto, who is also called Canaletto, completed, so to speak, the loving filial work of his predecessors. All his figures are surrounded by a marvellous setting that has immortalised for ever the wonderful and unique Venetian shores.

We reproduce a "View on the Grand Canal with Santa Maria della Salute," which belongs to the Dresden

**The Painter of Venice.**

Gallery. To the right is the church with its striking dome and flights of steps coming down to the water's edge, and to the left the Grand Canal with the Ducal Palace, the Slaves' Quay, and the Piazzetta in the background. The light which comes from behind the church falls upon it and illumines it, to the practical exclusion of the rest of the picture, which is kept in a much quieter tone, and

makes it stand out in almost magic relief and beauty. The very spirit of Venice breathes and moves in this painting, which is in truth a poem of light and colour.

The glorious Italian school came to an end with these two Venetian painters, the former of whom typifies by his wild and brilliant imagination the conquests, triumphs and expansion of the rich and powerful Venetian Republic, whilst the latter expresses rather the individuality, the original and unrivalled beauty, the definite and unchanging ornamentation and the patriotic and aesthetic pride of the Venetian palaces. After these two last brilliant meteors in the firmament of art there came complete obscurity, and artistic Italy fell into a lethargy from which she has never completely awakened.

**The End of Italian Art.**



THE GRAND CANAL WITH SANTA MARIA DELLA SALUTE. VENICE.

(Dresden Gallery)

CANALETTO.

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## THE FRENCH SCHOOL

**T**HE late development of French painting only added to its brilliance. All the other branches of art, first architecture, then sculpture, and finally painting on glass and miniature painting—all of which are the elder sisters

of picture painting—had reached a high degree of perfection before the latter began to produce any work of real merit. The first French painters of note belong to the fifteenth century, when France, which had hitherto been the theatre of disastrous wars, was at last at peace. Those early painters who lived in Northern France were strongly influenced by Flemish art, whilst those of Southern France were similarly affected by Italian art. But in spite of these foreign influences French art from the very first showed signs of an original character of its own. There was a distinct care for accuracy of form as well as truth of feeling, and a determined attempt to combine this realism with the utmost possible amount of charm by means of graceful drawing and brilliant colour.

One of the earliest French masters of whose identity we know something definite was **Jean Fouquet**, who was

born at Tours about 1415, and died there about 1480. He worked for the Pope at Rome from 1445 to 1447, after which Louis XI. took him into his service as illuminator. He specially distinguished

himself as a miniature painter, and as such must be looked upon as the first of the long series of French portrait painters. One of



WILLIAM JUVÉNAL DES URSINS.  
(The Louvre.)

JEAN FOUQUET.

his most famous portraits is that of "William Juvénal des Ursins" which is in the Louvre. The original of this portrait was Chancellor of France under Charles VII. and Louis XI.; he was born in the year 1400, and was about

sixty years old when Fouquet painted him. He is represented as kneeling with clasped hands at a *prie-Dieu*. He wears a dark red tabard edged with fur, and an alms-bag hangs from his waist. The background consists of the gilded carving of a room richly

of Jean Fouquet's disciples. The picture in question, a triptych, represents in the centre panel "The Virgin enthroned with the Infant Christ." She is holding the Child, who is completely nude, on her knees, and wears a blue robe lined with ermine, and a



TRIPTYCH: THE VIRGIN ENTHRONED WITH THE INFANT CHRIST.  
(Moulins Cathedral.)

THE OF MOULINS.

decorated with Renaissance designs; the capitals of the columns bear amongst their fanciful ornamentation the coat of arms of the Orsini family of Rome, from whom Juvénal—or Jouvénal—des Ursins claimed to have descended. The figure in the picture is corpulent, has a florid face, looks dignified and almost austere, and has quite the air of a great official. The technique of this portrait is careful in every detail.

One of the oldest French painters was an anonymous artist known as "The Painter of the Bourbons" or "The Master of Moulins," the latter title being taken from one of his most important works which is in the Cathedral of Moulins. This painter was one

violet mantle which is held across the chest by a band of gold, ornamented with three pearls at each end. Her feet are resting on a crescent moon, and behind her are circles of light and colour made by the sun. Above her are two hovering angels who are holding a crown over her head. On each side six angels are adoring her, and singing her praises, and below, two angels are holding out a scroll on which is written in Latin, "This is she whose praises are set forth by the saints, behind and around her is the sun, she holds the moon beneath her feet, and she is worthy to be crowned with twelve stars." In the two wings are represented Peter II, of Bourbon and Anne of Beaujeu, with her daughter Suzanne, both of whom are accompanied by

their patron saints. The Virgin is very modest and touching, the Child is most life-like, and the angels, all of whom are painted from one model, help to give the picture grace and charm. The two groups of the donors with their patron saints are dignified, and their poses and gestures are varied, in spite of a certain amount of stiffness. The tone of the painting is clear and luminous, and there is plenty of variety in the colour, though without any exaggeration of effect. The angels' garments are full of iridescent light effects which are reflected from the glory surrounding the Virgin. The robes worn by the other figures are less firmly handled, and are not so carefully graduated in colour. This picture must be esteemed a masterpiece of primitive French art. It is supposed to have been painted about 1490, somewhere near the middle of the artist's career.

About the same time Jean Clouet, who originally came from Brussels, settled in Tours, and there founded quite

**The Clouets.** a dynasty of painters. About 1485 a son was born to

him, Jean Clouet, the second of the name, who eventually surpassed his father as an artist. This second Clouet in his turn also had a son, François, with whom he went to live in Paris. François Clouet assisted his father as *valet de chambre* and painter to the King, and held these offices during the reigns of the two succeeding kings, Henri II. and Charles IX. He painted innumerable portraits of both these sovereigns and of their families, as well as of the great French nobles of the Court, and was altogether the most remarkable member of the Clouet family. François painted his aristocratic sitters with the greatest care, and took infinite pains with the details of the rich dress of the period. He painted with a light touch and in delicate tones, and his representation of nature is free from any stiffness or artificiality, but he did not penetrate very deeply into the personality of his sitters.

One of his most striking portraits, and one of the few that can be assigned to him

with absolute certainty, is that of Charles IX. in the Louvre. In this portrait the King wears the graceful head-dress of the period, a velvet cap, ornamented with white feathers and enriched with precious stones, a black doublet embroidered with gold, and white



CHARLES IX.

FRANÇOIS CLOUET.

*(The Louvre.)*

shoes. His right hand is resting on an arm-chair covered with crimson velvet and decorated with pearls and silver ribbons. The technique of this work is extremely careful, its only fault being the stiffness of the King's figure.

The French school, like all others, at first produced nothing but portraits and religious

pictures. At a later period it became characterised by an almost exclusively academic style, and between these two

**The French Realists.** periods there came a group of realistic painters who form an

unexpected and almost isolated phenomenon in the traditions of French art. During the sixteenth century the brothers Le Nain distinguished themselves by their clever treatment of subjects taken from the daily

**The Brothers Le Nain.** life of humble folk, and by their faithful representation

of the customs and habits of the populace, beauty of subject and brilliance of colour having but little fascination for them. One is tempted to wonder if they were influenced by the gloomy style of the Bolognese masters who belonged to the school of the great realistic painter Caravaggio.

It is quite probable though it would be difficult to prove that they acted as we know very little about their lives. But, at any rate, we are sure of one thing, that they form a little group of artists quite distinct from all the other French painters.

There were three of these brothers Le Nain, all of whom were born at Laon: Antoine in 1588, Louis in 1593, and Matthew in 1607. They were first initiated into their art by an unknown foreign painter who had come to their native town. Then they went on to Paris, where they were enrolled in the Academy from the time of its foundation in 1648. Two of them died in that same year, Louis on March 23rd, and Antoine two days later. Antoine, who had been received into the Confraternity of Parisian Painters in 1629, specially excelled in the painting of



THE PEASANTS' MEAL

(The Louvre.)

LE NAIN.



A SOLDIERS' QUARREL.

*(The Pinakothek, Munich.)*

VALENTIN.

miniatures and portraits of small size. Matthew, who was appointed painter to the city of Paris in 1633, lived on until 1677. He is usually looked upon as the painter of the large compositions, whilst Louis is supposed to have painted principally pictures of humble life. There is so much uncertainty about the matter, however, that it has always been customary to attribute all the works associated with the Le Nains to the brothers collectively.

The most characteristic of their pictures in the Louvre is "The Peasants' Meal" (*see* p. 272), from the Lacaze collection. Some rustics are sitting at table. The man in the middle is lifting his glass with one hand, and is holding in the other the knife with which he is going to cut the bread. The man on the left is drinking from his glass, and the one on the right is watching his companions. Behind the man on the left stands a woman,

"The Peasants' Meal."

and behind the one on the right are three children. It is a household composed of the poorest peasantry, with their matted hair falling over their faces and their coarse, ragged clothing they look like rough agricultural labourers, one of them even has bare feet. The furniture, too, is of the poorest: one of the peasants is sitting on a cooper's block that has scarcely even been roughly squared, and another is sitting on a small cask. Nevertheless, this peasant household is not really in a condition of abject poverty: a four-poster bed is standing in one corner of the room, and a huge fireplace is opposite to it, and the men look strong and healthy in spite of their wretched clothing. The painter treated his subject in a most realistic way, but his fine technique and colour have added a wonderful charm to the picture. The colour, however, is by no means vivid, the general tone of the painting being rather grey; the one bright spot is the woman's

red bodice, which stands out sharply against the sober colouring of the rest of the work. This startlingly truthful picture of very humble life is intensely original, and is one of the masterpieces of French art.

Valentin, or Le Valentin, who was born at

classic tendency adopted by the majority of his fellow-countrymen and contemporaries, and preferred to paint real life in its most stormy and turbulent aspects. He adopted his favourite master's crude and startling colour, and his backgrounds of dense shadow.

Valentin painted a large number of religious pictures for the Roman churches, but his finest work is represented by scenes of camp life with soldiers gambling with dice or cards.

Three of his most remarkable pictures are in the Pinakothek at Munich. One represents "A Soldiers' Quarrel" (see p. 273). Five soldiers have begun to quarrel over the dice, and the disagreement is rapidly developing into a fight. One of the disputants has drawn his dagger, and would have stabbed his opponent if a third man had not intervened; the youngest of the party is shaking his fist in a threatening way, and all are swearing furiously and shouting themselves hoarse. It is impossible to imagine a group of more enraged quarrellers, or a more violent scene, or a more vivid and strikingly realistic picture. It is exactly what might have happened any day among mercenaries or adventurers with neither home nor country.

Simon Vouet was the first of the long series of French painters of the seventeenth century who sprang from the Bolognese masters, and adopted their

**Simon Vouet.**



WEALTH.

(The Louvre.)

SIMON VOUET.

Coulommiers in 1601, was another fine French artist. During his youth he left France and settled in Rome, where he was so much impressed by Caravaggio's work that he followed in that master's footsteps. He died in the Eternal City when he was barely thirty years old. Valentin had not the originality of the Le Nain brothers, but was distinctly a romantic painter. He was entirely indifferent to the

eclectic and their academic style. These Bolognese masters were themselves, as we have already seen, imitators of other schools, but at any rate they had their moments of creative inspiration. Their French disciples, however, were for the most part nothing but well-trained, clever and ingenious painters, who were thoroughly initiated into every tradition and detail of Italian art, but who were devoid of any creative power. For every two

or three genuine artists there were a hundred mediocre painters who filled the churches and palaces of France with pictures in which not one single detail is absolutely original.

Simon Vouet was the greatest of this army of mediocre artists. He was born at

practice of all that Vouet had learnt in Italy, and especially what he had acquired from the Bolognese masters. He painted a number of religious, allegorical, and mythological pictures, and also innumerable portraits. He died in 1649.



ARCADIAN SHEPHERDS.

(The Louvre.)

NICOLAS POUSSIN.

Paris in 1590, and learnt his art from his father, Laurent Vouet. Quite early in life he acquired a considerable reputation as a portrait painter, and, having accompanied the French ambassador to Constantinople, was commissioned to paint the Sultan and the grandees of the Turkish Court. He made his return journey through Italy, and stopped in Rome until Louis XIII. recalled him to France in 1627. Vouet had been remarkably successful in Italy, and his native country welcomed him back with an equal amount of favour. His studio became a sort of academy in which innumerable pupils were initiated into the secret and

One of Vouet's pictures in the Louvre represents "Wealth" (see p. 274). A woman, who is crowned with a laurel wreath and clothed in ample yellow draperies, is holding a child adorned with a blue ribbon with one arm, and is turning her head towards another child who is offering her a pearl necklace, a bracelet and other articles of jewellery. Gold and silver vases, dishes of precious metal, and other pieces of goldsmith's work are lying scattered about, and a book has strayed into the midst of all these riches. What is the meaning of this allegory? Is the woman supposed to be too covetous, and to be neglecting her duties as wife and



ORPHEUS AND EURYDICE.

*(The Louvre.)*

NICOLAS POUSSIN.

mother? This picture is painted in Vouet's usual easy, supple style, and the charming but quite impersonal technique is well suited to the pleasant commonplaceness of the idea: it is, in short, a typical production of Neo-classic art.

The two greatest artists of the seventeenth century were Nicolas Poussin and Claude Lorraine. Like Vouet, they both went to Italy to complete their artistic education, but both possessed sufficiently strong individuality to keep it intact in spite of the overwhelming influence of the Italian masters whom they both studied and admired.

Nicolas Poussin was born in 1594 at Villers, near Les Andelys, in Normandy. When he was eighteen he ran away from home and went to Paris, where he apprenticed himself to cleverer teachers than any he could find in his native town. In Paris, however, he made the acquaintance of the Italian masters, either through their pictures or engravings from their works, for whom he conceived a far greater admiration than for the French

painters, and his great wish then was to go to Rome. Twice he attempted the journey, but without reaching his destination, and when, in 1624, he finally did get to Rome, Louis XIII, and Cardinal Richelieu recalled him to France almost immediately. As he found it difficult to acclimatise himself in his own country, he returned to Rome in 1625, and remained there until his death, which took place in 1665. Poussin had an intelligent and fervent love for classic art, and was not content merely to follow in the footsteps of the Italian masters of the Renaissance, but went back to primitive classic work which combined nobility of feeling with correct and restrained technique. All his pictures were influenced by his admiration for Greek and Roman statuary, and he lived far more in classic times than in the actual world of his own day. His favourite subjects were scenes taken from mythology or from the Bible, but he also painted a few portraits. In spite of his love for the masterpieces of classic art he was an enthusiastic lover of

**Poussin's  
Classicism.**

Nature, and in many of his pictures he gave predominating importance to the striking landscapes he had seen and admired in the Roman Campagna. But Poussin was, above everything else, a painter of heroes, who represented humanity in its noblest aspect, and who furnished him with figures of the most perfect build.

The Louvre contains a great number of pictures by Poussin, from which we have selected three typical examples. "Arcadian Shepherds." The first is the "Arcadian Shepherds" (see p. 275). Three shepherds and a shepherdess are journeying through a valley when they come across a lonely tomb; the artist has represented them as trying to read the inscription on the grave, *Et in Arcadia ego* ("I, too, was in Arcady"). One of the shepherds, who is kneeling on one knee, is

running his finger along the letters of the inscription, another is leaning forward and pointing them out to the shepherdess, who is standing with one hand on his shoulder; the third, who is leaning on the top of the tomb, is gazing quietly at what is going on. The shepherds have no other clothing than some loose drapery that is wrapped round their loins and thrown over one shoulder, but the shepherdess is dressed in a Greek costume. All four figures are taken from the world of sculpture, their poses are quite statuesque, and they have only just sufficient life and movement to make their attitudes look reasonable; their very gestures suggest slightly animated statues. The shepherdess looks quite as much like a goddess as a tender of sheep. The landscape is in perfect keeping with the figures; it is quiet, open and peaceful. The choice of subject, the figures and their



THE RAPE OF THE SABINES

(The Louvre.)

NICOLAS POUSSIN.

surroundings all show such noble taste and such purity of feeling that this picture is, so to speak, the synthesis of the classic ideal of art. The execution of this picture is quite equal to its conception, the colour is good and

and playing upon his lyre with his eyes raised to heaven. Two women and a young man are listening to him with great delight. Behind this group is Eurydice, the wife of Orpheus, who is seized with terror at



THE EMBARKATION OF THE QUEEN OF SHEBA.

CLAUDE LORRAIN.

(The National Gallery, London)

restrained, the white and amber flesh tones blending admirably with the golden shades of the drapery and clouds. In just such a fashion might the Greek poets have represented Aëdæ the Golden, the cradle of idylls and innocent happiness, where human beauty expands just as simply and naturally

**Poussin's  
"Orpheus and  
Eurydice."**

as flowers open in the fields. (see p. 276) represents what might be called an historic landscape. Orpheus is seated on a block of stone on the right of the picture, and in an ecstasy of poetic enthusiasm is singing

the sight of the serpent which has just bitten her. A river, on the bank of which a man is fishing, flows through the landscape. On the other side of this river are some boatmen, and several bathers who are frolicking about in the water. The view is closed in by some trees, rocks, and the bridge of St. Angelo at Rome. The landscape is quite the most important thing in this picture: it represents an Elysian country, the dream of an artist, who loves equally glorious nature and the splendid architecture of Italy, and who has combined both these beloved objects in an ideal landscape.

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THE DISEMBARKATION OF CLEOPATRA AT TARSUS.

(The Louvre.)

CLAUDE LORRAIN.

It is supposed that Poussin painted this picture for his fellow-artist, Le Brun, in 1659. "The Rape of the Sabines" (see p. 277) is a masterpiece of drawing, composition,

and hiding her face against her old mother's breast, who is trying to push away an armed young man, whilst the latter is thrusting her off with one hand against her chest, and is pulling the girl away with the other. On the other side of the picture a young woman is defending herself with bitter scorn, and is tearing at the hair of her ravisher, who is holding her in his arms. Such are the scenes taking place in the foreground of the picture, whilst further away in the background, where the figures are smaller, a soldier is picking up a girl from the ground and forcing her across the crupper of a fellow-soldier's horse, who is turning round to kiss her, and on every side the Sabine men and women are fleeing from the Romans who are pursuing and attacking them with swords." There are a great many little detached scenes in the picture, but they are combined with so much art that they give an effect of complete unity. Each group, taken alone, is a marvel of art.

The second of these great French masters of the seventeenth century was Claude Gellée, who is better known as Claude Lorrain. He was born at Chamagne, on the Moselle, in 1600, and whilst still



THE CALLING OF ABRAHAM.

(The National Gallery, London.)

GASPARD DUGHET.

technique and taste, rather than of feeling or sentiment. Bellori has described the picture in these words "Romulus has made a signal to his warriors to attack and carry off the Sabine virgins. Here is one woman who has been fleeing with her old father when a soldier has seized her and is carrying her off whilst the old man is turning round, with outstretched arms, out of breath at the shock. Not far away, one of her companions is dragging herself along the ground,

quite young went to Rome, where he became the pupil of Agostino Tassi, the landscape painter. From Rome he went to Naples, where he remained for a year, and where he worked with Gottfried Wals, who was one of Tassi's pupils. On Lorrain's return to Rome in 1627 he met Poussin, whose acquaintance he made, and whose fervent admirer and disciple he became. All the rest of his life—about another fifty-five years—was spent in the Eternal City, where he died in 1682, famous throughout the

Claude Lorrain.

world as the greatest landscape painter of his day. And this fame was well-deserved—although we do not look upon landscape exactly as Claude regarded it, from an architectural and historical point of view—for his work displays real genius, and the special style he introduced was afterwards used with admirable success by more than one great master. In fact, did not Turner, a hundred years later, adopt Claude Lorrain's tradition and style? And in more recent times has not Böcklin returned to historical landscape? And have not both these painters made a wonderful success of a style that we are rather too ready, perhaps, to think of as out of date?

But Claude Lorrain is pre-eminently the great historical landscape painter. Strictly speaking, Lorrain was pre-

**Claude Lorrain's  
Position in  
Landscape Art.**

ceded by Annibale Carracci, and by the Dutch painter, Paul Brill, who filled their landscapes with buildings taken from the remains of classic Rome. Poussin, too, always gave a splendid architectural setting to his Biblical or mythological subjects, and was no stranger to the direction taken by his young friend's art. But Claude Lorrain showed so much originality in combining the beauties of a fine natural landscape with the splendour of magnificent buildings that he has always been looked upon, if not as the creator, at any rate as the greatest representative of a new style of art.

Lorrain did not love any special aspect or isolated bit of Nature, but saw her as a whole, and looked upon her as a great and splendid temple, in which men's characters expanded and grew to greater nobility. He liked best, however, to paint Italian landscape, the classic stretches of the Roman Campagna, a country haunted by the gods and sung by Virgil, which he pictured as flooded with warm light and painted with an almost idolatrous affection.

The Louvre contains no fewer than sixteen pictures by Claude Lorrain, one of which represents the "Disembarkation of Cleopatra

at Tarsus" (see p. 279). Throughout the whole range of Lorrain's work, the representation of an historic event only served the artist as a pretext for painting a landscape or sea-scene. In the present case it is a sea-



CARDINAL RICHELIEU. PHILIPPE DE CHAMPAIGNE.  
(The Louvre.)

scenpe. From the sea-shore on which the spectator is supposed to be standing may be seen to the left the great galleys from which the Queen of Egypt and Antony the Triumvir, her lover, have just disembarked.

whilst on the right are some splendid palaces, towards which the august pair are moving, accompanied by their escort. Farther away, and nearer to the sea, is a massive tower which rises above the masts and hulls of the shipping. In the foreground are some persons of importance who are meeting and greeting each other. But the most noteworthy object in the picture is the setting sun which fills the whole canvas with the dazzling glory of its light, a light that is reflected in the evening

**Claude  
Lorrain at  
the Louvre.**



VIRGIN WITH THE GRAPES. PIERRE MIGNARD.  
(The Louvre.)

mists and in the waves, whose marvellous colouring melts on the horizon into that of the sky. Buildings, ships, sea and sky, all help to produce an effect of the greatest splendour. The beauty of Nature does not overpower the beauty of man's handiwork, but each helps to complete and is worthy of the other.

The National Gallery, London, owns another of Claude Lorrain's finest pictures, "The Embarkation of the Queen of Sheba" (see p. 278). The painter has represented the Queen at the moment when, having taken leave of Solomon, she is going aboard the vessel that is to take her back to her kingdom. Nothing in the picture bears the slightest resemblance to the coastline of Palestine, to Oriental architecture, or to the ships belonging to that period of Biblical history. It is simply a picture of the Mediterranean coast in Lorrain's day, or, rather, of a fabled coast such as he was for ever imagining and

dreaming of. It is a most decorative shore, filled with magnificent palaces, splendid columns, colossal statues and lordly towers which are rivalled in size and splendour by the great trees and by the tall masts of the ships. But the principal feature of the picture, as always, is the setting sun which is just about to disappear into the sea, and which is flooding both sea and sky with such glorious colour that it makes one forget all the other beauties of the painting. The scene taking place on the shore seems to be of little or no importance, and all other royalty pales beside that of the sun, which fills and kindles the infinitude of space. The human beings in the foreground, even though they be the most powerful of their race, are nothing more than accessories or mere puppets.

Artistically speaking, Gaspard Dughet was the successor, in the direct line, of Nicolas Poussin, who was his brother-in-law. When the latter arrived in **Gaspard Dughet.** Rome in 1624 he found himself

without any means of support, and, to make matters worse, he fell seriously ill. One of his fellow-countrymen, who had been settled in Rome for a long time, took pity upon his unhappy plight, brought him into his own home and took care of him. This kindly Frenchman had a daughter who afterwards became Poussin's wife, and a son who became his disciple and pupil. Dughet is also known as Gaspard Poussin or Le Guaspre. He devoted himself entirely to landscape painting—he occasionally put a few small figures in his pictures—and especially to the representation of the country surrounding Rome, with its remains of the great buildings constructed by the Cæsars, which he painted upon large canvases and with the greatest care. From the moment he adopted this style he painted nothing else; he never left Italy, and died at Rome in 1675. Dughet did a good deal of his work in distemper, and the walls of many of the Roman palaces are covered with his frescoes. Painting of a decorative type was in high favour in Rome at that time. Paul Brill had

first introduced this style, and Dughet followed it up, his painting being characterised by considerable facility, but not by any great amount of grasp or penetration. He also painted a considerable number of pictures in oils, all of which were conceived in exactly the same spirit and treated in the same decorative style.

There is a picture by Dughet in the National Gallery which represents "The Calling of Abraham" (*see p. 280*). At the foot of a hill crowned by great trees a heavenly messenger is telling the patriarch of Jehovah's commands, pointing at the same time to a dimly outlined figure of Jehovah, enthroned in the thick clouds. The whole scene impresses one with a feeling of religious awe; a fierce torrent pours from the wild slopes of the mountains, whilst the storm rages and twists the branches of the giant trees on the hill. The landscape is the main feature of this picture.

**Dughet's Landscape.** and Nature plays a most important part in the story, to an even greater degree than in the work of Nicolas Poussin and Claude Lorrain. The painter has simply taken the Bible story as a pretext for showing sharp contrasts of light and shade, and has given us a picture of a storm rather than of a miracle, a violent but natural phenomenon that is no less terrifying than if it had been a miracle.

Philippe de Champaigne was also, artistically speaking, closely related to Poussin. He was born at Brussels in 1602, and remained in his native country until he was about nineteen years old,

when, following the custom of all the young painters of that day, he set out for Italy.

But when he had got as far as Paris he entered the studio of **Philippe de Champaigne**, Georges Sallémand, of Nancy, where he met Poussin, together with whom he entered the service of Duchesney, who was at that time occupied in adorning with decorative paintings the new palace built by the Queen-mother, Marie de' Medici. When Poussin went to Rome, Champaigne remained in Paris, where he rapidly rose to fame and high favour. After the death of Duchesney, Champaigne succeeded him as



CHRIST ON THE CROSS  
SURROUNDED BY ANGELS.

CHARLES LE BRUN.

(The Louvre.)

chief painter to the Queen, and lived on until 1674. Like Poussin, he devoted himself to the painting of historical subjects as well as to landscape. Much as they had in common in many ways, these two painters entered upon totally different careers. Poussin painted principally poetic stories and scenes from classic mythology, whilst Champaigne devoted himself almost entirely to the representation of touching Gospel stories. He was the official painter to the Jansenists of Port Royal, those austere representatives of the purest form of Christianity; he embraced their creed, and his art is permeated by the spirit of their

religion; he decorated their churches and painted their portraits. Like Poussin, he had a passion for beauty of form, but he had neither his warmth of poetic feeling nor his fine and irresistible quality of colour.

Champaigne became thoroughly French, quite as much in art as in mind, and that is why we have taken this Flemish painter from the school of his native land and placed him in that of his adopted country. He was very much attached to Marie de' Medici, and, consequently, less inclined to like Cardinal Richelieu, who was the Queen-Regent's open enemy. Nevertheless the Cardinal held Champaigne in high esteem, protected him on many occasions, and commissioned him to paint his portrait several times. The most important and best

known of these portraits is the one in the Louvre (*see* p. 281). The Cardinal is represented in his purple robes and calotte, with the cross of the Order of the Holy Spirit on

his breast. In his right hand, which he is holding out, is his biretta, and with his left arm he is holding up the folds of his mantle while the hand is held out as though to emphasise what he is saying. There is something very grand about his great height and his dignified and imperious gesture; his firm hand and determined gaze indicate the man of brilliant intelligence and the consummate politician as well as the despot.

Pierre Mignard ought to be placed

at the head of the long series of academic painters who were disciples of Simon Vouet and of the Italian masters.

Pierre had an older brother who was also a painter and was called Nicolas, but who is known as Eustache Mignard d'Avignon to distinguish him from his younger and more famous brother, who is called Mignard le Romain (the Roman). The latter was born at Troyes in 1612. He lived for some time at Fontainebleau, where there were a great many Italian pictures as well as copies from the antique. In 1635 he went to Rome, where he became acquainted with Poussin, and where he studied the work of the masters of the preceding centuries. In 1657 he was recalled to the French Court, where he was overwhelmed with commissions. Towards the end of his life he



THE APPEARANCE OF ST. SCHOLASTICA TO ST. BENEDICT.

(The Louvre.)

EUSTACHE LE SUEUR.

Pierre Mignard

filled the position of painter-in-ordinary to the King, and was the most feted and sought-after artist of his day and country. He painted a number of frescoes and ceilings in Paris, a great many church pictures, quite as many mythological pictures, and innumerable portraits. He was the best representative of that style of literary painting that was so much thought of in his day. His best friend and faithful collaborator was Alphonse Duchesay, who wrote a Latin ode on painting that still exists, and is a striking proof of the close relations that had been established by the artists of that day between the two arts of painting and literature.

From the dozen or so pictures by Mignard which are in the Louvre, and which are all characterised by grace of composition and freshness of colour, we have selected for illustration his "Virgin with the Grapes"

but the Child Himself is a little and commonplace.

The most famous of Simon Vouet's successors, and the most perfect exponent of French art at the zenith of French royal power, was Charles Le Brun. He was born in Paris in 1619. The Chancellor, Pierre Séguier, took an interest in him and obtained an annuity for him which allowed him to go to Rome for several years. He went there in 1642, and immediately after his arrival met Poussin, who inculcated in him his own love for the antique. Le Brun devoted himself for four years to the original study of costume, arms and the whole equipment of warrior and state official, rather than to the works which represented the personages of antiquity. Thus he became a scholarly painter, full of erudition, thoroughly conversant with



THE PAINTER AND HIS FAMILY.

(The Louvre.)

NICOLAS DE LARGILLIÈRE.

(see p. 282). This picture, which was painted at Rome, bears very visible traces of Italian influence. The Virgin's face and expression are both exquisite, the manner in which the little Christ is lifting His mother's veil and peeping from beneath it is absolutely perfect,

all the secrets of the classic schools, skillful in the grouping and composition of fine scenes, but sometimes inclined to be a little theatrical in style. Almost immediately after the founding of the Institute of Fine Arts Le Brun was appointed its director, and

shortly afterwards he also obtained the position of painter-in-ordinary to the King. Louis XIV. could not possibly have found a painter better suited to the post, or Le

buildings upon which this lavish *Roi Soleil* spent millions of francs. The painter's activity even extended to the palaces, mansions and churches built by the ministers, princes and great nobles of the Court. He worked in this way for nearly half a century, and died in 1690. His art was admirably suited to his day. At the time when classic French literature found its highest expression in Racine and Boileau, Le Brun did more than any other artist to create a new style of classic painting, but the latter art always remained very inferior to the former, for it lacked the original inspiration and spontaneity of the literature of the period.

"Christ on the Cross surrounded by Angels" (see p. 283), which is in the Louvre, is esteemed the best of Le Brun's pictures. The story goes that Anne

**A Painting  
of a Queen's  
Vision.**

of Austria, the Queen-mother, was plunged in the deepest religious meditation one evening when she imagined that she saw Christ nailed on the cross and surrounded by adoring angels. She told her vision to Le Brun, and the latter at once commenced to paint what the Queen had seen. Having finished the picture he showed it to the royal dreamer, who was so delighted with the fidelity with which the painter had illustrated what she had told him, that she presented him with her portrait

set in a frame of diamonds, and hung it round his neck. The truth of this story is suggestively confirmed by the crown and *fleurs-de-lis* placed on a cushion at the foot of the Cross. Whether the story be true or not, this picture is far above the general level of Le Brun's work. The expression on the face of the Christ, who is looking up to Heaven, is extremely touching; the angels' faces, too, are full of feeling, and the painter has managed



LOUIS XIV.

(The Louvre.)

HYACINTHE RIGAUD.

Brun a master who could have more thoroughly understood him. Le Brun was commissioned with the completion of the symmetrical and majestic buildings of that period; he painted a number of huge ceilings in the Palace of Versailles, and executed cartoons for the tapestries with which the halls of this splendid royal residence were hung. He also presided over the decoration of all the

**A Great  
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ANTOINE WATTEAU.

(The Royal Collection, Berlin.)

L'AMOUR DU THÉÂTRE FRANÇAIS.



to vary the expression, to give a different shade of emotion and a different pose to each angelic figure. Their features and gestures are equally full of worship, of the most ardent love and of infinite compassion, and their faces, though of ideal and of superhuman

mythologic subjects, amongst which was the story of Love and the Muses. But his most famous work is the "Life of St. Bruno," which he painted in twenty-four pictures, for the smaller cloister of the Carthusian monastery in Paris, and at which he worked



THE EMBARKATION FOR CYTHERA.

(The Louvre.)

ANTOINE WATTEAU.

beauty, have all the reality and naturalness of simple human beings, whilst their sad emotion is such as is shared by the humblest dwellers upon earth.

Eustache Le Sueur, who was born in Paris in 1616, was also one of Simon Vouet's most famous disciples. He learnt his art in the school of the latter, and also by a study of Raphael's work. He never left France, and worked in Paris until his death, which took place in 1655. Le Sueur rose to fame very early in life and was entrusted with important commissions. For instance, he worked at the same time as Le Brun on the decoration of the mansion built by President Lambert de Thorigny, for which he painted two series of

from 1645 to 1648. In 1776 these paintings were offered to Louis XVI. by the Carthusian monks, and are now in the Louvre. Le Sueur painted a great number of church pictures, and made more of a speciality of religious subjects than any of his fellow-artists. His quiet and modest disposition is reflected in his work, which is well balanced, though rather cold in conception, and is full of delicate feeling, though it has no great depth or power. His rather too pretty colour and somewhat effeminate style differs very greatly from Le Brun's firm and vigorous work.

One of the best of the series of pictures in the Louvre is "The Appearance of St. Scholastica to St. Benedict" (see p. 284). The pious abbot is kneeling on the ground with

his mitre and crosier in front of him. St. Scholastica is appearing to him in the heavens, supported by little angels, and accompanied by two virgins crowned with flowers and carrying palms in their hands, whilst St. Peter and St. Paul are hovering close to her.



GILLES.

*(The Louvre.)*

ANTOINE WATTEAU.

St. Paul is pointing St. Benedict to Heaven, and St. Peter is opening his arms to him. St. Benedict, for his part, is holding out his arms to the vision, and lifting his eyes to Heaven. All the saints have faces of heavenly gentleness and sweetness, and the Apostles' gestures are very life-like. The religious feeling of the subject is rendered to perfection, but, as is the case with all Le Sueur's work, the picture is spoiled to a certain extent by its dull colour and the inconsistent size of the figures.

The second half of the seventeenth century belongs to the disciples of the great academic historical painters, whilst portrait painting became more and more important

towards the close of this century and during the first half of that following. The nobles and great ladies of Louis XIV.'s Court loved to see themselves represented in all their solemn, one might almost say monumental, bearing. Their very costumes demanded special poses, state and etiquette, and their

tremendous wigs were only in keeping with ceremonious airs and decorative attitudes. The whole of this fashionable world seemed to desire to pose for posterity far more than for the painter. One of their best exponents was Nicolas de Largillière, who was born in Paris in 1656.

His father was a French merchant who went to settle in **Nicolas de Largillière.**

Antwerp and took his little son with him when the latter was barely three years old. Whilst in Antwerp he frequented the studio of Antoine Goubeau, the painter of peasant life and market scenes. Largillière remained apprenticed to Goubeau until he was eighteen, when he went to London, where Peter Lely, a disciple of Van Dyck and painter to Charles II., took him under his protection. Thus in London as well as in Antwerp he learnt his art from Flemish masters or from masters whose art was founded on the traditions of the Flemish school, and when he went back to Paris in 1678 he

had become so thoroughly imbued with their tendencies and style that he displayed more taste and feeling for colour than any other French artist of that period, and as a portrait painter he gave to his sitters a charm and naturalness never equalled by any of his fellow-countrymen. Largillière painted a few historical pictures and hundreds of portraits. All his most famous and powerful contemporaries had their portraits painted by him. He died in 1746 at the age of ninety.

Largillière excelled quite as much in the painting of portrait-groups as of single figures. The picture reproduced on p. 285, which is in the Louvre, belongs to the former class, and represents the painter with his wife and daughter. Largillière, who is wearing

a grey hunting costume, is holding his gun in one hand and has his dog in leash. His wife, who is dressed in red and wears a low bodice lined with white satin, is seated near to him, and their daughter, who is singing, is standing between them. The poses of the figures are easy, their expression

of the earth. He specially attached himself to the person of Louis XIV., whose pride and arrogance he flattered, and no other painter was able to give such a faithful picture of the luxury, splendour, majesty, state and etiquette of Louis XIV.'s century. In this one

**Hyacinthe Rigaud.**



JUPITER AND ANTOIPE.

(The Louvre.)

ANTOINE WATTEAU.

is natural and the colour is rich. The whole effect is exceedingly decorative, and the picture is full of harmonious tones that are beautifully blended even in the smallest accessories. There is a tremendous gap between this supple, charming technique, and the cold, rigid style of the other French portrait painters.

Largillière's only rival in portrait painting was Hyacinthe Rigaud, who was born at Perpignan in 1659 and came to Paris to work under Lucey Miezi. Like his master he devoted himself to portrait painting, and had as his sitters the kings and great folk

particular point he out-did Largillière, who was a better painter than courtier. Rigaud died in 1743.

One of his finest pictures is a portrait of Louis XIV., which is in the Louvre (see p. 286). It was painted in 1701, and the King was extremely pleased with it. The Louis of this picture is neither the conqueror nor the soldier, but the master of Versailles, the demi-god who was the incarnation of the State, and who was, as he himself said, the highest manifestation of royalty. He is standing with one hand on his hip, and is holding the sceptre in the other with quite

a defiant gesture. He is the embodiment of the most absolute power and autoerney. Under the rule of this greatest of the Bourbon kings the strictest etiquette and most ceremonious state reigned throughout the Court and in all the highest French society. During

in 1684. After having had some lessons from Gérin, a practically unknown painter, Watteau went to Paris, where he was at first employed in dubbing stage scenery. Watteau died, whilst still young, in 1721. His delicate constitution did not prevent him, how-



THE THREE GRACES.

(The Louvre.)

CHARLES NATOIRE.

the closing years of this long reign this everlasting artificiality and solemnity had produced the most intense weariness and had stifled all pleasure and gaiety. With the Regency there came back all the joy of life—thirst for amusements, gallantry, A New Art. epicureanism, love of enjoyment, and search for pleasure of every kind. Art became transformed and adapted herself to this new code of manners. Love, laughter and the Graces prevailed over the severe, vigorous, pedantic and rather hypocritical Muses to whom Madame de Maintenon had devoted France and her King.

Antoine Watteau was the first of this new school of artists. He was born at Valenciennes

ever, from producing a considerable amount of work, the larger part of which consists of coquettish and very charming pictures, whose frivolous grace **Watteau.** is sometimes relieved by a touch of dreamy melancholy. To the grace and fascination of his figures Antoine Watteau added an amount of feeling and poetry that are far removed from the libertinism and cynicism of too much of the work of that period. From Antoine Watteau's most justly famous pictures we first of all reproduce his "Embarkation for Cythera" (see p. 289).

On a hillock close by a marble Venus are three pairs of lovers. One young gallant,

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NICOLAS LANCRET.

(The Loarre.)

SPRINGTIME.

disguised as a pilgrim and almost on his knees, is entreating his lady. Another is helping his sweetheart to rise and is lifting her by her hands. "The Embarkation for Cythera." A third is taking his conquest towards the galley which is waiting to take the lovers to the country of Love. The three beauties are making their first voyage to that tender land, and have, as yet, scarcely got half-way there. Away to the left stretches the lake that has to be crossed. Other couples are hurrying towards the ship. Rosy cupids are hovering in the air and pointing out the way. Far away in the background, and almost lost on the horizon, can be seen a dream-city, the promised land of lovers. The landscape is misty and bathed in ashy-pale light, beneath a deep and breeze-swept sky. In this misty atmosphere can be distinguished vague forms of trees and rocks. The more boldly painted figures are charming in line and pose. The painting has a vibrating tone, is fluid and misty, and is admirably suited to the feeling of the picture whose fever and desire has been so well expressed by the late Virgile Josz in his fine book on Watteau. This picture is as palpitating and quivering as the heart of the painter. What a difference between this work and the hard tones, stiff and formal figures, and haughty rigidity of the preceding period. Watteau idealised and ennobled the light love of his day, and brought out in it the beauty and sadness inseparable from all human happiness.

Frederick the Great was a fervent and most enthusiastic admirer of Watteau's work. At Berlin there are still ten of the finest pictures ever painted by this master, who has been very justly called the saviour of French painting. One of these pictures is called "*L'Amour du Théâtre Français*" (see p. 287). It is not, strictly speaking, a representation of a *fête galante*, but of a scene in the lives of some French actors, who have given themselves over to the enjoyment of nature and liberty.

"The Embarkation for Cythera" con-

ceals a considerable amount of thought and passion beneath the caprice and charming confusion of the figures and setting, but the "Gilles" in the Lacaze collection in the Louvre is, perhaps, even deeper in feeling and is certainly more realistic in style (see p. 290). "Young, fresh-lipped, with melancholy thoughts lying beneath the heavy eyelids between the dark eyes and fine, high eyebrows, with his loosely-hanging arms and dimpled hands resting against the material of his coat, and his shoes with rose-coloured bows, he is an admirable figure, white and opaline in tone, and yet warm in the strong Rembrandtesque light that falls upon him, and he gives out a radiance in which his four courtesans from the Italian Theatre seem to live and move."\*

The "Jupiter and Antiope" in the Louvre (see p. 291) is another excellent example of Watteau's fine and varied genius. Jupiter, who is represented as a satyr, is lifting the veil that covers the sleeping Antiope.

The most important of Watteau's numerous disciples was Nicolas Lancret. He was born at Paris in 1690 and died there in 1743. From his "Four Seasons," which were painted for the Château de la Muette, but are now in the Louvre, we have chosen the "Springtime" (see p. 293). A number of young bird-catchers are pursuing their trade in a very decorative landscape. A good many birds are already fluttering and straggling in the meshes of the net which one young man is pulling together with strings. A young woman is sitting on the ground near him and is watching the capture of the birds. Three other women are standing a little farther away, and one of them is offering some flowers to her companions. Behind them a young shepherd is playing the flute. This picture is really a past idyll *à la mode*, the women are richesses disguised as shepherdesses, and the whole thing

\* "Watteau," by Virgile Josz. Paris, 1903.

irresistibly suggests the dairy at Trianon and its royal dairymaid.

Whilst Watteau and his pupils were thus

and rococo styles, Watteau's *fêtes galantes* are brought down from celestial regions to earth. Le Moine's pupils out-did their



VENUS AND VULCAN.

(The Louvre.)

FRANÇOIS BOUCHER.

working, another artistic movement was developing on parallel lines. At the head of this movement was François Le Moine, who was born in Paris in 1688 and died in 1737. Le Moine painted chiefly mythological subjects, and gave his gods and goddesses all the charm of coquetry and even the refined affectation of the figures of the Pompadour

master. One of them, Charles Natoire, who was born at Nîmes in 1700, went to complete his artistic education in Rome, where he became head of the

**Charles Natoire.**

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frollicking in the clouds, entwined by a garland of flowers, one end of which is held by a delightful cupid. This painting is full of charm, youth, freshness and wholesome beauty. The flesh-painting is firm and pure, the contours are decided, and the figures are well modelled. Le Moine's style is quite different from that of Watteau, which is much more ethereal, indefinite and suggestive.

Le Moine's most famous disciple was François Boucher. He was born in Paris in 1703, and after serving his apprenticeship to art with Le Moine, went to complete his studies in Italy. After his return to Paris he never again left his native city, and died there in

**François  
Boucher.**

1770. He became painter-in-ordinary to the King, or, rather, to Madame de Pompadour, for that powerful lady was pleased to honour him with her favour and protection, and as such was the most sought-after artist of his day. He painted Madame de Pompadour several times, and represented to perfection the type, character, individual grace, and, one might almost say, style of Louis XV.'s mistress.

Amongst other pictures by Boucher the Louvre contains his "Venus and Vulcan" (see p. 295). Boucher never wearied of painting this subject, which gave him an opportunity of contrasting the dark misshapen god with the white goddess of Love and all



THE RAPE OF EUROPA.

(The Louvre.)

FRANÇOIS BOUCHER.

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PASTORAL SUBJECT.

FRANCOIS BOUCHER.

FRANCOIS BOUCHER

(The Louvre, Paris.)



PASTORAL SUBJECT.





THE BATHERS.

(The Louvre.)

JEAN HONORÉ FRAGONARD.

the Graces. Venus has come to ask of her husband arms for Æneas, and the clever smith is giving her a sword that he has just tempered, whilst little cupids are bringing her a golden helmet. Above, in the clouds, are seen on one side the three Graces, and on the other a group of cupids. No other subject could be so admirably suited to the painter's taste. It represents a paradise peopled by the most charming, graceful and altogether delightful figures imaginable. There is, in fact, too much grace and charm and too little strength, and Vulcan's forge completely disappears in this apotheosis of Love and Laughter.

Boucher's other picture here reproduced is "The Rape of Europa" (see p. 296). Europa is shown on the sea-shore, seated on

the back of the white bull, or rather Jupiter, who is looking at her with languishing tenderness. She is a lovely nude figure, such as Boucher loved to paint, and he has brought out all the exquisite mother-of-pearl tones in the flesh. Nymphs and tritons are looking on at the scene, and little cupids are frolicking in the air. The sea stretches away to the right, and a grove of trees is seen on the left.

Jean Honoré Fragonard was the greatest of Boucher's disciples. He was born at Grasse, in Provence, in 1732, and died in Paris in 1806. He went to Paris with his parents when he was about eighteen, and worked first under Chardin, the painter of still-life and peasant scenes, but he also painted in Boucher's studio. In 1752 he obtained the *Prix de Rome* and went to study in



THE HOUSEWIFE.

*(The Louvre.)*

J. S. CHARDIN.

Italy. There he became acquainted with Tiepolo, towards whom he was strongly attracted, their tastes and feelings being very similar, and whose luminous, graceful style had a great influence upon him. From Italy he returned to Paris, where he remained until his death in 1806. Fragonard painted subjects of every kind; he began with historical pictures, then went on to scenes of gallantry and ended by painting peasant life. But it is to his pictures of gallantry that he specially owes his great reputation. They are much after Boucher's style, but are grosser and freer in feeling.

"The Bathers" (*see p. 297*), which is in the Louvre, is one of his most important works. One feels rather inclined to ask what is the element in which these exquisite female figures are bathing. Is it water, foliage, or

cloud? It evidently mattered very little to the painter, and it ought to matter very little to us. He wanted to give Fragonard's "Bathers."

light, an apotheosis of lovely young life set in a background of splendid foliage and magically tinted clouds. All the separate features of the picture melt into each other in the softest and most harmonious way. There are merely a few lines here and there that just suggest the contours of the bodies, and a few dark shadows that serve to enhance the brilliance of the figures and bring out the beauty of their curling hair. All the rest of the picture consists merely of light and melting vaporous flesh that is caressed by the splendid foliage and tinted by the clouds. Is it an enchanting dream on the point of crystallising into voluptuous reality, or is it living beauty just dissolving into a haunting dream? One scarcely knows. In any case it is a wonderful picture.

Some few of the French masters of this period, however, did not de-

vote themselves entirely to the worship of a Pompadour Venus or rococo Graces. Amongst their number was Jean Siméon Chardin, who was born in Paris in 1699 and died there in 1779. He began with still-life and afterwards painted scenes of peasant life. He had no master, and, at best, but few predecessors, and those in a far distant past, as, for example, the Le Nain brothers. Chardin was quite an exception in that charming but frivolous, capricious, and inconstant period, a time of surface loves, almost affected refinement, and flowery expression, and also, in its darker aspects, a time of corruption and vice. Chardin sought refuge from this shallowness in the life of the populace, where he found a healthier atmosphere, more robust types, and more homely, simple emotions.

**Chardin, the Painter of Peasants.**

Of Chardin's numerous pictures in the Louvre we reproduce "The Housewife" (see p. 298). It represents a simple servant or cook who has just come back from her marketing, and has brought with her some game tied up in a linen cloth, and two other parcels. Her slender, supple figure, dressed in a light cotton gown, stands out admirably against the dark wall. In a further room to the left is seen a second maid-servant. It is a sound, excellent and most joyous piece of work, whose delightful colouring gives this simple peasant girl an attractiveness, charm and brilliance that is often lacking in the duchesses, actresses, courtesans and other followers of Venus of that day.

Chardin had several successors, of whom Jean Baptiste Greuze became the most famous. Greuze was born at Tournaï, near Mâcon,

in 1725. Having settled in Paris he began a course of study at the Academy. Success came to him very early in life and remained with him until his death, which took place in 1805. Greuze followed in Chardin's steps, but his art had a wider scope. He introduced a distinctly moral tone into his representations of peasant life. But it is a moral tone that is quite devoid of bitterness, and is kindly and indulgent as befitted a century when the least suspicion of sternness would have frightened even the most virtuous of folk. Besides, a change was beginning to come over the taste of the day. Disgusted with the affectation and stupidity of society, or revolted at the corruption of the period, many people began to preach a return to Nature and to patriarchal virtues. This was the period of Jean Jacques' "Emile." On the very eve of the Terror men were able to believe for a moment in the return of the golden age and in a common brotherhood. Developing at first in

literature, these new tendencies rapidly found their way into art, and especially into the art of Greuze. Greuze excelled in painting innocence, as, for instance, in his masterpiece "The Broken Pitcher." And yet a great many critics do not think this delightful but clumsy little maid to be as pure and innocent as Greuze intended to represent her. They read an underlying thought in the girl's charmingly piteous pout, and are quite ready to attribute a coarse symbolism to the broken jug. However that may be, the girl is simply charming in her white frock, with her hair bound with a rose-coloured ribbon, through which is thrust on one side a little bunch of flowers. Who would not forgive her clumsiness for the sake of her attractiveness?

To this school of combined charm and sentiment, Madame Vigée-Lebrun belongs, the



THE BROKEN PITCHER.

(The Louvre.)

J. B. GREUZE.

painter with whom we shall bring to a close this series of great French artists. She was born in Paris in 1756 and died there in 1842. Her own portraits, painted by herself, enjoy a great and well-deserved reputation. In one of these, which hangs in the Louvre, she is represented with her daughter, whilst in another, in the Uffizi Gallery, she is shown sitting at her easel. Madame Vigée-

**Madame  
Vigée-  
Lebrun.**

Lebrun was still quite young when she painted this portrait. It shows us a very pretty and attractive woman, overflowing with natural charm and dazzlingly fresh and young. In this picture she does not in the faintest degree suggest the incarnation of the end of a brilliant school of painting, but on the contrary, gives one the feeling that she is looking out with smiling eyes at a new artistic dawn.



MADAME VIGÉE-LEBRUN.

(The Uffizi, Florence.)

BY HERSELF.

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## THE SPANISH SCHOOL

**DURING** the whole of the Middle Ages Spain was completely closed to the art of painting. Whilst all her cities were building splendid Gothic cathedrals, which are

### Development of Spanish Art.

still a source of great pride to the country, the altars of these cathedrals were only ornamented with imposing bas-reliefs, not a single painting was to be seen anywhere. It was not until Spain, having thrown off the Moorish yoke, had become one of the greatest powers in Europe, and had added the Netherlands and part of Italy to her possessions, that art, which had flourished for a long time in both those conquered countries, began to take root and to produce a generous harvest in the country of the Cid. Spain being the home of an almost fanatically fervent and sombre religion, her painters naturally took the majority of their subjects from the lives of the saints, whom they represented as in the throes of martyrdom or as already translated in spirit to the realms of the blessed. Moreover, the Spaniards being a wild, fierce, proud race, Spanish art, as a matter of course, had a greater tendency towards brutal truth and unbridled force than towards grace, charm or tenderness: towards gloom rather than towards brightness.

During the sixteenth century we find that a certain number of Dutch and Italian painters were in Spain, artists who had settled in that country for a shorter or longer period, and who attempted to form a school of Spanish pupils. A few native painters were to be found in some of the towns, but not one of them ever attained the slightest reputation.

We have to wait until the seventeenth century before we find Spanish painters of any real talent. One of the earliest and best-



THE PRESENTATION  
IN THE TEMPLE.

LUIS DE MORALES.

(The Prado, Madrid.)

known of these native-born artists was Luis de Morales, surnamed *El Divino* (The Divine), so called more on account of the universal admiration bestowed upon his art than because of the piety of his subjects. He was probably born at Badajoz somewhere about the beginning of the sixteenth century.

**Luis de  
Morales.**

In 1504 Philip II. summoned him to the Spanish Court, but he only remained there for a very brief period, and shortly afterwards returned to his native town, where he died in 1586. In all probability he learnt



THE SAVIOUR IN THE ARMS  
OF GOD THE FATHER.  
(The Prado.)

IL GRECO.

his art at Valladolid or Toledo: he painted nothing but church pictures, and his work exhibits all the wild, exalted mysticism that is so characteristic of Spanish art. "The Presentation in the Temple" (see p. 301), which is one of six pictures by Morales in the Prado Gallery at Madrid, represents this much-painted subject in rather an unexpected way. Instead of using the scene as a pretext for painting a splendid and solemn

ceremony, the artist only saw in it an opportunity to show the intense love and devotion of St. Mary, St. Joseph, the High Priest, and several women for the new-born Messiah.

One of the most famous foreign painters who had settled in Spain was Domenico Theotocopuli, better known as *El Griego* or *Il Greco* (The Greek). He was, in fact, born in Greece in 1548, but went to Toledo in 1577, where he died in 1625. He painted a great number of portraits and church pictures, and was also a sculptor and an architect, but he was first and foremost a painter. When Theotocopuli first went to Spain his style was similar to that of the Venetians, that is to say, warm and full of rich colour; but later on his colour became heavy and violent, his composition daring, and his figures tortured in pose. "The Saviour in the Arms of God the Father," which is in the Madrid Gallery, is one of his most characteristic pictures. The idea is somewhat strange, but the way in which it is treated is infinitely more fantastic. The Almighty is represented in episcopal garments, with a white mitre, and draped in a golden cope bordered with blue. A legion of angels, in purple, green and crimson garments with shimmering reflections in their folds, surrounds the central group, and their faces express the deepest compassion. The composition is very simple but bold and striking, and one can already trace in it the principal features that were to be so intensely characteristic of all work of the Spanish school.

A great many Spanish artists went to Italy to complete their studies, and when they returned to their native country they took back with them the traditions of the great Florentine and Venetian masters, modified by their own individual views and temperaments. The most remarkable of these painters was Juan de Juanes, whose real name was Vicente Juan Macip, and who is also sometimes called Vicente Joanes. He was born somewhere about 1507, in an obscure hamlet in the kingdom

**Juan de  
Juanes.**

of Valencia. He went to Italy, and there studied under some of Raphael's pupils, from whom he learnt a great deal. On returning to his own country he founded the School of Valencia. As time went on he considerably modified his early style and reconciled all the practical knowledge he had acquired abroad with the requirements and characteristics of Spanish genius. His figures had a tendency to become more and more realistic, and his colour gradually developed into the darkest of brown tones. Juanes painted nothing but church pictures, into which he put his own profound faith. Among his finest works are the five scenes from the life and martyrdom of St. Stephen which were painted for the choir of St. Stephen's Church at Valencia and are now in the Madrid Gallery.

One of these pictures represents "St. Stephen Before His Judges." The saintly deacon is attired in priestly robes and has indeed "the face of an angel." The painter has chosen the moment in the story narrated in the Acts of the Apostles when St. Stephen saw "the heavens opened and the Son of man standing on the right hand of God." The scene is represented as taking place in the great Council Hall; the indignant priests are stopping their ears or furiously springing to their feet to silence the young deacon.

Francisco de Ribalta was another master of the Valencian school. He was born near Valencia, in Castellon de la Plana, between 1550 and 1560.

He studied first of all in Valencia, and then went to Italy, where he took Sebastian del Piombo and the Carracci as his masters and guides. On his return to his own country he showed himself to be a

true Spanish painter, choosing as his favourite subjects miracles and wonders from the lives of the saints, though he gave both his saints and his celestial beings very realistic human forms; his technique was as vigorous as his



ST. STEPHEN BEFORE  
HIS JUDGES.

JUAN DE JUANES.

(The Prado)

colour, and he was sparing of sharp contrasts and violent effects of light.

There is a splendid picture by Ribalta in the Madrid Gallery, "St. Francis of Assisi with the Angel" (see p. 304). The legend runs that St. Francis was lying on a bed of pain when an angel appeared to him who soothed him with smiles and lulled him to slumber with the exquisite music of his lute. In the picture the sick man is clothed in



ST FRANCIS OF ASSISI WITH THE ANGEL. FRANCISCO DE RIBALTA.

(The Prado)

his poor monk's habit and is raising himself upon his bed. A tiny lamb, the emblem of our Lord, which has come with the angel, is putting its fore-foot on the pallet. Ribalta painted this picture for the Carthusian church at Valencia. It is one of the first examples of the mystic dreams, painted with intense fervour and pathetic impressiveness, that form the major part of the work of the Spanish school during the seventeenth century. Ribalta had a son named Juan, whose art somewhat resembled that of his father, and whose talent was quite equal to that of the elder man. He was born at Valencia in 1597 and died in 1628, in the same year as his father.

There is another painter who belongs to the Valencian school, and who spent the greater part of his life out of Spain, but who always remained so intensely Spanish in his feelings, views, tendencies and style, that he cannot possibly be classed with any other school; this painter was Josef Ribera. He was born in 1588, at Jativa, a little town of Valencia.

**Josef Ribera.**

The two Ribaltas were his first masters, but whilst he was still quite young he went to Naples, which, together with Sicily, then belonged to Spain. He spent all the rest of his life at the foot of Vesuvius, and died there in 1636.

Fate willed that just at the time the young Spaniard settled in Naples, Caravaggio, the greatest master of the gloomy, realistic school, was staying in that town. Caravaggio was eighteen years older than Ribera, and had already become very famous when the latter was just beginning his career. The



MARTYRDOM OF ST. BARTHOLOMEW (The Prado)

RIBERA

style of these two artists has so much in common that it has been mistakenly thought that Ribera was a pupil of Caravaggio. Ribera merely followed the teaching and example of the two Ribaltas. He certainly further accentuated their characteristics, and in that sense may, perhaps, be said to have been inspired by Caravaggio, but he always remained intensely Spanish, and had a marked individuality of his own. In spite of its sombre tone his painting has an effect of shimmering pallor, a vividness in its brighter tones, and a truthfulness in its brutality that is not found in the work of the Italian master, and that characterises all the most notable representatives of the Valencian school.

#### A Painter of Saints.

Like all the great Spanish artists, Ribera painted scenes from the lives of the saints, their martyrdoms, their ecstasies, their visions, and their hermitages in the desert, and he also painted scenes from the Old Testament. He seems to augment the fury of the executioners, to refine the torture of the sufferers, and to raise to its highest pitch the ecstasy of the blessed without in the least departing from the realistic character of his pictures. His work is broad in technique, transparent in tone and dazzling in colour.

One of his favourite subjects was the "Martyrdom of St. Bartholomew." We reproduce one of these pictures, which is in the Madrid Gallery (*see p. 304*). The saint's arms are strained wide apart and tied by the hands to a cross-bar slung from ropes, which two executioners are hoisting upon a pole in such a way as to lift the martyr completely from the ground into a position in which he can more easily be scourged. A third

executioner is lifting the martyr by one leg to help his comrades in their task. The right and left of the picture are the crowds of spectators. There is a very great variety of colour. One of the two executioners who are hoisting the martyr wears a grey jacket and the other a greenish coat, whilst



THE VISION OF ST. FRANCIS OF ASSISI  
(The Prado)

RIBERA.

the third is dressed in a fawn-coloured garment: the clear, bright flesh-painting stands out splendidly against these sombre or neutral tones. The most striking and boldly conceived feature of the picture is the human body lifted like a dead weight by common workmen: hung, as it were, from a cross, painfully bent, and just about to writhe in agony between Heaven and earth. This body has neither beauty nor attractiveness, the head is bruised, the muscles of the arms stand out like cords, the thighs are thick and strong,

and the chest is enormous. The executioners look like great strong corsairs busily engaged in making sail. Never has all the ferocity and horror of a martyrdom been represented with such frank brutality and realism.



ST. AGNES.

(Dresden Gallery)

RIBERA.

In the same gallery is Ribera's picture of "The Vision of St. Francis of Assisi" (see p. 305). St. Francis is kneeling before a stone, upon which are a scourge and a skull, and an angel is bringing him a crystal bottle full of clear water, a symbol of the purity of his soul. The saint, in an ecstasy, is lifting his head and leaning towards the angel; his eyes are burning, his lips are quivering, and he is stretching out his trembling hands to the heavenly visitor. The flesh, the half-tone of the monk's habit, and the play of light on the bottle stand out admirably against the dark background.

Another of Ribera's pictures, "St. Agnes," is in the Dresden Gallery. The legend of St. Agnes is well known. The parents of this Christian maid wanted to marry her to a pagan youth; on her refusal to consent to the marriage they stripped her of her garments and drugged her to a brothel. But on the way her hair grew so fast that it covered her like a mantle, and when she was taken into her room such a radiance shone from her body that her torturers fled, terrified and dismayed. When they had gone she fell on her knees to thank Heaven for her rescue, and an angel brought her a thick veil in which she wrapped herself. Ribera chose this last incident in the story and treated it in most masterly style. The girl's modest, touching beauty stands out with wonderful brilliance against the thick masses of her black hair; the strip of white linen shines like silver, and the angel, who is painted with a broad and delightful touch, seems to cower shiveringly into a nest of clouds. The artist's daughter Rosa sat as the model for St. Agnes. On the picture is written *Jusepe de Ribera español 1641*.

We also reproduce Ribera's "Adoration of the Shepherds" (see p. 307), which is in the Louvre. This picture shows an unusual brilliance of colour. The shepherd on the right is wearing a sheepskin, greyish-white in tone; the Virgin is dressed in red and blue; the infant Christ is lying in a little, soft, white manger, and a little slaughtered lamb, brought by the shepherds, lies on the ground like a heap of white wool. All the faces are full of quiet adoration, but the shepherds and shepherdess, and even St. Joseph, have the rugged heads and bodies so much admired by Ribera, which he, by dint of his art, succeeded in making others admire. The Virgin, however, has the noble face of the purest type of Spanish Madonna. The picture is signed, *Jusepe Ribera español Accademico romano F. 1650*.

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THE ADORATION OF THE SHEPHERDS.

(The Louvre, Paris.)

RIBERA.



Side by side with the growth of the Valencian school came the development of the School of Seville. Though **The School of Seville.** the latter had a rather later beginning, it soon surpassed its predecessor, and before long produced artists that were the glory of the whole Spanish nation. The first of these artists in chronological order was Juan de las Roelas, known as *El Licenciado Juan*. He came of a Flemish family, was born in 1538, and went to Italy, where he studied in Venice. On his return to his native land he settled in Olivares, where he obtained an ecclesiastical prebendaryship from which came his appellation of *Licentiate*. From 1607 to 1616 he worked in Seville, and from thence he went to Madrid, where he worked until 1624. He died at Olivares in 1625. His work shows more of the order, dignity and charm of the Flemish and Italian painters than does that of the majority of the Spanish masters, although, like the latter, he had a preference for religious subjects. He was particularly fond of painting the "Concepciones," or Immaculate Conception, a favourite subject with all the Castilian masters, who painted it hundreds of times fully two centuries before the doctrine of the Immaculate Conception was promulgated by the Church. One of these pictures is in the Dresden Gallery. The Virgin is standing on a crescent moon above a gulf that opens into the sea. Her various attributes are displayed on the shore below her, and she wears a red robe and a blue mantle, whose folds are held out by two angels, whilst two smaller angels are holding a crown over her head.

The seventeenth century was the golden age of Spanish art. The political power of Spain was dwindling to a mere shadow, defeat followed defeat with terrifying regularity, and her colonies were being torn from her one after another. In addition to

this, Spain was constantly becoming weaker and more impoverished under the rule of incapable kings and ministers. But this political and economic decline heralded a period of unexpected brilliance and development in art and letters. Then was the day of Cervantes, Lopez de Vega, Calderon, Tirso de Molina, and many another poet, dramatist



THE IMMACULATE CONCEPTION. JUAN DE LAS ROELAS.  
(Dresden Gallery.)

and romancer, and it was also the day of the great Spanish painters, such as Velasquez, Murillo and Ribera.

First of this splendid phalanx of artists comes Francisco de Herrera the Elder, who was born at Seville in 1576. He was influenced to a certain extent by Juan de las Roelas, but he made a far stronger impression upon the latter's art than Roelas made upon his. Towards the end of his life, that is to say, in 1647, he left his native city and settled

**Francisco de Herrera.**



ST. BASIL EXPOUNDING HIS DOCTRINE. FRANCISCO DE HERRERA THE ELDER.

(The Louvre, Paris)

in Madrid, where he died in 1656. Herrera had a wild and almost brutal disposition, and he seems to have imparted his character to his work. He painted frescoes, not one of which is now in existence, and altar-pieces which are characterised by breadth of execution, powerful light-effects and originality of conception.

His best-known and most remarkable picture is "St. Basil Expounding his Doctrine," which is in the Louvre. St. Basil, who is dressed in his priestly robes, is sitting in the midst of an attentive audience, amongst whom may be noticed St. Bernard, St. Dominic, Bishop Diego, the Grand Inquisitor, and St. Peter Martyr. The figures are all rugged and gross, realistically drawn and broadly and even brutally painted. Some of them

have pens in their hands, ready to write at the master's dictation, all of them are very attentive, and their expressions vary according to their different characters. Their dented mitres, unbuttoned habits, and the crooked hood of one of them, suggest a company of travelling actors rather than an assembly of venerable theologians. There is not much colour in this picture, but the light-effects are very strong, the massive dark heads stand out powerfully against the tight brown habits and the blue sky. In spite of their neglected and disorderly attire these monks and bishops inspire us with the respect due to the true masters of the world.

The School of Seville advanced another step with Francisco Zurbaran, who was born at Fuente de Cantos in 1598. Whilst still quite young he went to Seville, and there adopted the style of his master, Juan de las Ruelas, and also that of Herrera. Zurbaran is the

**Francisco Zurbaran.**



THE OBSEQUIES OF ST. BONAVENTURA. (The Louvre, Paris)

ZURBARAN

great painter of monks. He shows us more clearly than any of his predecessors what a predominating and despotic rôle was played by the monasteries in Spain, and to what an extent ecclesiastical authority was blended with civil power. His technique

the back there is a great concourse of the faithful, composed of all ranks and classes, amongst whom are a king, a pope, and some monks, all sombre and consistent figures that stand out in relief against the dense background. There is little, indeed, almost no



THE CHILD CHRIST ASLEEP ON HIS CROSS.

(The Prob.)

ZURBARAN.

was even bolder and more audacious than that of his predecessors, and he represented the characters of his favourite subjects in the most bitterly realistic style. The Spanish School may be said to come to full maturity with Francisco Zurbarán.

"The Obsequies of St. Bonaventura" (see p. 310), in the Louvre, is an excellent example of Zurbarán's style. The saint, who is attired in his bishop's robes, is stretched on a bier and has a crucifix between his clasped hands. Two or three assistant monks are kneeling at the foot of the bier, and at

colour in this picture, the only bright spots being the cardinal's red hat placed on the dead man's feet, and his cloth-of-gold chasuble. All the rest of the work is dark, austere and funereal. This picture is boldly painted in thick colour and in firm, clear touches. The sorrow and devotion of the priests in the foreground are strikingly and most realistically suggested. The figures in the background are even more life-like; the pope and the king are engaged in animated conversation, as though they could not forget their grandeur, even in the presence of the

venerable dead; the two monks in the middle of the picture are showing very little better taste or restraint; they are all simple-minded men, free from any suspicion of pose or affectation, and if it were not for their

hoods; that of our Saviour. One of his pictures in the Madrid Gallery represents "The Child Christ Asleep on His Cross" (see p. 311). The Child is simply charming. He has thick silken curls, and a beautiful nude torso, and some crimson drapery is thrown across His lower limbs. He is lying on His side, and has one arm flung out towards the spectator and the other bent gracefully under His head. The light pours tenderly over the exquisite figure and over the cross upon which He is lying, so ominous of His tragic fate. The contrast between the gentle, happy carelessness of the sleeping Child and the menace of the awful death on Calvary, between the rosy, innocent face and the cross of shame, is almost painfully striking. One would never have thought that Zurbaran's brush was capable of such tenderness.



THE ADORATION OF THE SHEPHERDS.  
(National Gallery, London.)

VELASQUEZ.

crown and tiara, the king and the pope could not be distinguished from the figures surrounding them; neither of them is specially dignified, and the faces of all the group are equally expressive.

Zurbaran was very successful, too, in his expression of tender, fervent, and even intimate feeling: his monks at prayer are finer than Murillo's, and he has represented with infinite poetry the most touching of all child-

But the School of Seville, or, rather, Spanish art as a whole, reached its highest point in Velasquez and Murillo. The

#### The Greatness of Velasquez.

former, who is the greater of the two, was the finest realistic painter Spain ever produced. This realistic tendency had already shown itself very plainly in the works of El Greco, Herrera the Elder, and Ribera, but was almost on the point, perhaps, of degenerating into exaggeration and morbid, hysterical violence, if the great genius of Velasquez had not diverted it into a new channel and enriched it with fresh and hitherto unknown features. Velasquez unquestionably gained a great deal of inspiration from his predecessors; he acquired from them a bold, broad technique, a knowledge of the superiority of light over colour, and a direct observation and faithful interpretation of life, but he rejected their exaggerations,

toned down their over-violent contrasts of light and shade, was lavish of delicate gradations and harmonies of colour, of tender silvery tones, while he developed a warmer and more impressive style than theirs; what his work lost in brutality it gained in depth and truth of feeling. Velasquez was

the Elder, who exercised a very great influence over him. Then he went to Pacheco, a clever artist, who at once recognised and fully appreciated his great genius, and whose daughter Juana he married when he was barely nineteen. In 1622 Velasquez made his first visit to Madrid, where the pictures



THE DRINKERS ("LOS BORRACHOS").

(The Prado.)

VELASQUEZ.

one of the greatest portrait painters the world has ever seen, and, as such, is worthy to rank with Titian, whose work he had learnt to know first in Madrid and then in Venice.

Velasquez was born at Seville in 1599. His father was called Juan Rodriguez de Silva, his mother Geronima. **The Training of Velasquez.** Velasquez, and the child was named Diego Rodriguez de Silva y Velasquez, but he is never known otherwise than as Velasquez, the name he made so glorious. He first studied under Herrera

in the Royal Gallery, and especially Titian's portrait of Charles V., made a life-long impression upon him. Later on, in 1623, Olivares, Philip IV.'s powerful minister, definitively summoned him to Madrid, and he became official painter to the King, who overwhelmed him with titles and favours. He died in 1660.

In 1628 Rubens and Velasquez met in Madrid, and the Flemish master, full of admiration for the young Spanish artist's genius, strongly urged him to go to Italy. The year after Velasquez followed Rubens' advice,

and remained in Italy for a year and a half studying the great masters. In 1648 he paid another visit to Italy, which extended over a period of two and a half years.

Neither Rubens, with whom he formed a great friendship, nor any of the Italian

Virgin has lifted the cradle cover so that she may more easily show the infant Christ to the shepherds, who are crowding around Him full of mingled curiosity and devotion. One old man is clasping his

**"The Adoration of the Shepherds."**



THE FORGE OF VULCAN.

(The Forge)

VELASQUEZ.

masters—except Titian in his quality of portrait painter—had any great influence over the art of Velasquez. He

**The Originality of Velasquez.**

was and always remained a Spaniard, and an original painter at that; he simply cultivated and refined his natural genius, gradually brightening and lightening his colour, and becoming more and more realistic and natural. "The Adoration of the Shepherds" (see p. 312) in the National Gallery is one of his earliest works. It was painted in Seville, and Ribera's style is still easily recognisable in it. The

hands: an old woman is resting her hand on his shoulder, leaning over his head, and gazing eagerly at the Child with an experienced look; a young lad is offering the Babe a fowl, and has just put a basket of bread on the ground; a still younger boy is playing the flute, and a shepherdess in the background is carrying a basket of grapes on her head; in the foreground are two lambs with their feet tied together; the angel who has brought the good news is hovering above in the sky. The strong shadows in the picture would suggest that

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VELASQUEZ

THE SURRENDER OF BREDÁ ("LAS LANZAS").

(The Prado.)



the scene is taking place at night if it were not that all the principal figures are in full light. Nearly all these figures have the rugged angularity and clumsiness of build common to the early Spanish painters. The Virgin alone has a prepossessing face, and even she does not suggest a saint, but a simple little peasant-woman. Velasquez' great talent can already be clearly seen in this work, but he had only just begun to shake off the influence of his predecessors, and his originality is not very marked. A few years later he painted one of his most famous pictures, "The

**Drinkers."** (*Los Borrachos*), which is in the Madrid Gallery (see p. 313). This picture was commissioned by Philip IV., who gave the artist a hundred silver ducats for it in 1629. The Spaniards are not drunkards, in fact, you cannot insult them more than to accuse them of drunkenness, so it is rather astonishing that Velasquez should have devoted one of his most important pictures to the glorification, or, at any rate, to the representation, of such a vice. Possibly, however, the picture is really a parody of some mythological story, such as Jordaens loved to paint; the expression on the faces would suggest the idea. At any rate, Bacchus is certainly the principal figure. The God of Wine, who is accompanied by one of his faithful satyrs and is seated on a barrel, is distributing wreaths of vine-leaves to his devoted worshippers, one of whom, an old soldier, who probably learnt to drink in Flanders, is kneeling before him. One man, who is already crowned with the symbolic wreath, is squatting on his heels in the left corner of the picture, and four others are waiting their turn to be similarly adorned. One young drinker, facing the spectator, seems to be tenderly caressing the glass of wine he is holding, and is laughing heartily and showing all his pearly-white teeth. The rites of this Bacchus worship seem to have already plunged two of his neighbours into a state of stupidity, not to say brutishness, whilst a third is showing the delight he feels

in a fresh access of enjoyment. The whole thing suggests one of the spicy stories the haughty Castilians sometimes delighted in hearing, if only as a diversion to their habitual



DON FERNANDO IN  
HUNTING COSTUME.

VELASQUEZ

(The Prado)

gravity. This scene is represented as taking place in the open air, but it seems as though there is some invisible screen that is casting strong shadows upon some of the faces. In complete contrast to these the firm young flesh of Bacchus is splendidly lustrous, though not exaggeratedly so, and the light brings out a myriad rich tones in the picturesque old clothing of the joyous soldiers.

"The Forge of Vulcan" (see p. 314) is another realistic picture of a subject taken



from mythology. Velasquez painted it in 1629 or 1630, that is to say during his first stay in Italy. Vulcan is hard at work with four of his strikers when Apollo arrives with the grievous news that Venus has consented to be carried off by Mars—the old, old story of the rough, honest worker betrayed for the sake of a handsome, worthless soldier. Apollo's news has a crushing effect: Vulcan drops the red-hot iron he is holding in his pincers on the anvil, and his hand, with the hammer in it, remains arrested in mid-air; the forge is suddenly plunged into silence, and the stupefied strikers gaze dumbly at the radiant god who has brought the fatal news. If only Apollo had quietly told the deceived husband of his misfortune, but he tells him in front of his workmen! The painter again treats the majesty of the gods

rather lightly, but his human figures are all the more strikingly real in consequence; the smiths are all types of male beauty and virile strength, and are far more divine than either their limping master or the beautiful sun-god. This picture suggests Ribera's style in the manner in which Apollo's halo and the flames of the forge are contrasted with the deep shadows and surrounding smoke of the smithy. But Velasquez does not exaggerate this contrast, his light is tempered, his shadows are transparent, and his colour has all the freshness and brightness of the great master's work he had studied in Italy. Velasquez never painted finer nude figures than in this picture.

"The Surrender of Breda" (see p. 315), in the Madrid Gallery, is another of this painter's famous pictures.

The town surrendered on June 5th, 1625; "The Surrender of Breda."

June 5th, 1625;

we do not know the exact date of the picture, but it was probably painted somewhere between 1635 and 1640. The siege had lasted for two months; the Spaniards were commanded by the Marquis Ambrosio Spinola, and the Dutch by Maurice of Nassau and later on by his brother, Frederick Henry. The news of the fall of Breda was received with indescribable joy at Madrid. Since Lepanto's great naval victory the Spanish arms had had no such striking success. The conditions imposed upon the besieged were extraordinarily merciful and honourable, the governor, Justus of Nassau, a natural son of William the Silent, being allowed to march out with his whole army, all fully armed, and with their flags flying, and only being obliged to surrender the keys of the town to Spinola. It is just this scene the painter has represented. Not only is this picture the most important work of Velasquez, but it is the



DON BALTHASAR CARLOS.

(The Prado.)

VELASQUEZ.

most striking illustration of war that has ever been painted, the two-fold character of the scene, half peaceful and half war-like, is rendered with the greatest success.

**Velasquez' Masterpiece.**

The two generals themselves form a never-to-be-forgotten group; Justus of Nassau is bowing to his conqueror with confidence and respect, whilst Spinola is putting his hand familiarly on his enemy's shoulder. The fully-armed officers, the prancing horses, the forest of lances stretching away beyond them—which, by the way, have gained for the picture its popular title of *Las Lanzas*—the troops marching past, and, in the background, the ruined buildings and smoke of the burning town, sum up the horrors of war in one moving whole. This scene is represented as taking place on a brilliant spring morning; a soft, misty light pours over everything, the figures in the foreground are thrown up in sharp relief, and the principal group, especially Spinola's head, stands out in full light. The great body of soldiers is painted in quiet tones,

the flag is white and blue, the collars are white and the arms are steel and gold. A silvery-grey tone predominates in this picture, the tone that was henceforth to be the favourite of Velasquez, for from this time on he ceased to use the opaque heavy shadows that are so characteristic of his earlier work and of that of his predecessors.

Velasquez was specially famous as a portrait painter, even in his own life-time.

**Velasquez as Portrait Painter.** He painted all the members of the royal family and all the great Spanish nobles, each of his portraits being treated with a sincerity and realism that makes it an unquestionably truthful likeness.

The first of his portraits which we reproduce is that of Don Fernando, the brother of Philip IV., better known as the "Cardinal Infante" (see p. 317), which is in the Prado at Madrid. Judging from the age of the Prince, who was born in 1609, this picture



THE DUKE OF OLIVARES.

(The Prado.)

VELASQUEZ.

must have been painted in 1628, that is to say, shortly before Velasquez' first visit to Italy. Like the King his brother, Ferdinand was an enthusiastic sportsman. They were considered to be two of the boldest and cleverest shots in Spain, so Ferdinand had himself painted gun in hand and with his dog by his side. At nine years of age he was Archbishop of Toledo, and at eleven he was made Cardinal. But in spite of these high ecclesiastical dignities that he had held, so to speak, from his cradle, he never had the shadow of a religious vocation, and he never ceased to beg his brother to let him join the army. The Infanta Isabella, Governor of the Netherlands, being at the point of death, Philip at last consented to nominate his brother as her successor. Ferdinand set out for the Netherlands in 1632, travelling by way of Italy and Germany, fought and won the battle of Nordlingen *en route*, and arrived in Brussels in 1634.



POPE INNOCENT X.

*(Doria Palace, Rome.)*

VELASQUEZ.

He displayed brilliant abilities as a general and politician, but he died in 1641. Judging from the technique of this portrait the head only must have been painted about 1628, and the rest of the picture several years later, probably in 1635. The splendid sporting dog and the broadly painted landscape add considerably to the beauty of the work.

"Don Balthasar Carlos," which is in the Madrid Gallery (*see* p. 318), represents the

**A Great  
Portrait  
of a Little  
Prince.**

eldest son of Philip IV., who was born in 1629 and died in 1646. This boy was a prodigy of boldness and fearlessness.

When he was barely six years old he killed a wild boar at the hunt, a feat of which his father and uncle were very proud. It is just at this age that Velasquez has painted him, representing him as mounted on horseback and wearing the uniform of a general. It is impossible to imagine a bolder or more

swaggering figure than this baby in military uniform, with his scarf tied across his chest, brandishing his general's staff, urging on his spirited horse, and looking into space with a conquering air. The horse, which is seen from the side, and in a very much foreshortened position, forms a dark spot in the clear light foreground, whilst his bold little rider, who is painted in brilliant tones, has a delightful effect in the midst of all this light and shade. Velasquez could not have better conveyed the idea of the little Prince's bold fearlessness than by thus representing him as suspended between Heaven and earth.

The "Duke of Olivares," the chief minister and all-powerful favourite of Philip IV., was also the protector of Velasquez, who painted his portrait several times. The finest of these portraits, like almost all Velasquez' most important

THE FAMILY OF PHILIP IV.  
("LAS MENINAS").*(The Prado.)*

VELASQUEZ.



THE VIRGIN ADORING  
THE INFANT CHRIST.

ALONSO CANO.

(The Prado.)

works, is in the Prado at Madrid (*see* p. 319). It was painted about 1637, shortly after that of the Infante Balthasar Carlos, and is very similar in style. The Duke, who was an accomplished horseman, is mounted on a white horse. He wears a steel cuirass studded with gold nails, a plumed hat, a lace collar, and a wide and very handsome scarf, the knotted ends of which fall over the hilt of his sword. Olivares had not at all a fine physique, and was essentially a studious man, but he loved to be thought a valiant soldier and a clever general, so he insisted upon Velasquez painting him in this borrowed guise. The horse is galloping towards a luminous horizon, flecked with light clouds, and the Duke has his head turned over his shoulder as though to inspire the troops who are supposed to be following him, and to urge them on to

the field of battle. The Duke is full of energy and resolution. One can quite understand that this imperious horseman ruled a whole nation and guided the destinies of his country.

In November, 1648, Velasquez left Madrid to set out on his second journey to Italy, but returned to that city in June, 1651.

During his stay in Rome he painted the portrait of Pope Innocent X., which is still in the Palazzo Doria

**A Great  
Portrait  
of a Pope.**

(*see* p. 320), and which Taine declares to be the finest of all the portraits painted by Velasquez. "On a red armchair," he says, "placed in front of some red hangings, under a red cap, above a red mantle is a red face, the face of a poor simpleton or a worn-out pedant; make if you can with that a never-to-be-forgotten picture." Without flattering his sitter, Velasquez managed



THE ANGEL SUPPORTING  
THE BODY OF CHRIST.

ALONSO CANO.

(The Prado.)

to give him a stately and impressive air, his pose is dignified, and his glance is so piercing and animated that one forgets his coarse features, his flat nose, ugly mouth, and scanty beard. The technique of this picture is as-

left is Velasquez, who is standing near a huge canvas with a brush in one hand and a palette in the other. Farther back is another attendant, Marcella de Ulloa, who is dressed in a nun's habit and is standing near an officer of the Court. Quite in the background is Joseph Nieto, Marshal to the Queen's Court who is drawing back a curtain from a doorway to let the sunlight come into the room. On the wall at the back are hung Velasquez' two pictures and a mirror which reflects the King and Queen, a portrait of the former of whom Velasquez is engaged in painting. The probable explanation of the scene is that the King, accompanied by the Queen, was sitting for this portrait when the little Infanta with her suite came into the studio. Her parents, delighted



THE CALLING OF ST. MATTHEW.

JUAN DE PAREJA.

(The Prado.)

tonishingly broad and easy, and the touch is light and restrained: in short, it would be impossible for anyone to obtain a more wonderful result by such simple means.

We next reproduce Velasquez' most extraordinary work, "The Family of Philip IV."

(see p. 320), better known as *Las "Las Meniñas."* which is in the Prado at Madrid.

It represents a room in the royal palace, where the strictest etiquette was never laid aside even in intimate family life. The little Infanta Margarita Maria, who is about four or five years old, has asked for a drink, and two of her maids-of-honour are hastening to serve her: one of them, Doña Maria Angustina Sarmiento, is kneeling before her and offering her a cup, whilst the other, Doña Isabella de Velasco, is lifting her skirt and curtsying to her. To the right of the picture are the dwarfs, Maria Barbola and Nicolasito Pertusato, the latter of whom is kicking a large mastiff lying in front of him. To the

with her prettiness and charm and with the magnificent effect of light produced by the opening of the door at the back of the room, commissioned the painter to reproduce this unrehearsed scene. Velasquez at once carried out the commission. Hence this masterpiece of art, which actually represents the little room in the Prado in which it hangs alone, and in which it is placed in the best possible light. The picture is dazzling with light and colour. The little Princess in her white satin frock is the centre of all this radiance, and from her it gradually tones down from one figure to another, finally to disappear in the background. There are not many colours used in this work—some blue, some green, and a touch of red here and there, all the rest being white, nothing but white, which is brought into brilliance by the light which pours through the door just as in some of Pieter de Hoogh's interiors. In spite of their grown-up attire the little maids-of-honour are charmingly young and childish, each is a

little gem. The King was so delighted with this picture that he himself painted in the red cross of the knightly Order of Santiago that adorns the painter's breast.

Alonso Cano was born at Granada in 1601, and whilst still a child accompanied his parents to Seville, where he became one of Pacheco's pupils and fellow-student with Velasquez. As the result of a duel he was obliged to fly to Madrid in 1637; there he remained until 1652, when, having obtained a prebendaryship in his native town, he returned to Granada, where he spent the rest of his life; he died in 1667. Cano was not only an excellent painter but was also a fine sculptor, and, according to the Spanish custom, he coloured his carved wooden figures most cleverly. As a painter he differed from his predecessors in his greater restraint

Prado at Madrid. "The Virgin Adoring the Infant Christ" (see p. 321). The Virgin is sitting in a mountainous desert amongst brushwood and wild flowers. She wears a red robe and a blue mantle, her hair is spread out over her shoulders, and she is holding with both hands the Child, who is lying nude across her knees. Her charming, wholesome face wears an expression of fervour not mixed with melancholy; her adoration for her Child is mingled with a foreshadowing of unhappiness. It is a delightful group, soft in colour and steeped in radiant light.

In the same gallery is "The Angel Supporting the Body of Christ" (see p. 321). The dead Saviour is seated on a little hillock. His head is bent, and His arms and legs are hanging helplessly. Pain and suffering have beaten Him down, but they have not defaced



THE NATIVITY OF THE VIRGIN.

(The Louvre, Paris.)

MURILLO.

and tenderness of style; like them he painted with great breadth and ease, and he was lavish of strong light-effects, but less crude in his interpretation of nature, and though he never actually visited Italy, a thoroughly Italian grace of style toned down his Spanish harshness.

We reproduce one of his pictures in the

Him; He is motionless, but quite free from stiffness, and His pose is full of grace. The face of the angel who is supporting Him wears an expression of deep sorrow. A very natural and touching group of most original conception.

A considerable number of pupils studied under Velasquez, but not one of them at



ST. ELIZABETH OF HUNGARY  
TENDING THE SICK.

MURILLO.

(San Fernando Academy, Madrid)

works have disappeared or have been attributed to other painters. He adopted his master's broad, vigorous style and brilliant colour, and his pictures are also remarkable for their excellent composition.

The best known of his works is "The Calling of St. Matthew" (see p. 322), which is in the Prado Gallery. Christ has come into the customs officer's room, and has asked the latter to leave his work and to follow Him. Matthew, who is sitting at a table and is richly attired in Oriental style, is putting his hand on his breast and asking the Saviour if He is really calling him. An old man who is sitting at the same table is writing, whilst another man wears the uniform of a Flemish officer. Pareja has painted himself standing on the left of the picture with a paper in his hand, upon which is written *Juan de Pareja en el año, 1661*. Light pours into the room through the window and an open door at the back. A rich Oriental carpet is thrown over the table. It is, in short, a cleverly arranged and well-painted costume picture, but it

all equalled their master. The best-known of them was Juan de Pareja. By birth he

**Juan de Pareja.** was the slave of Velasquez, and he was for many years in that painter's service, going with him on both his journeys to Italy and filling the office of apprentice in his studio, grinding his colours and cleaning his palettes. By dint of watching his master work he himself learnt to paint, and was emboldened to paint a picture with which the King was so pleased that he ordered Velasquez to give Pareja his freedom. Pareja was then about forty-five years of age (he was born at Seville in 1606), and he continued to work at his art until his death in 1670. He produced a considerable number of portraits and a few historical pictures, but the majority of his

lacks the originality and realism of Velasquez' work.

Together with Velasquez, the greatest master of the school of Seville, and in fact of the whole Spanish school, is Bartolomé Estéban Murillo. He **Murillo.** was baptised on January 1st, 1618, and was probably born the day before. His master was that very insignificant painter, Juan del Castillo, whose dry style his pupil fortunately never adopted. In fact, Murillo never discovered his own proper vocation in art until 1643, when Pedro de Moya, who had worked in England under Van Dyck's direction, initiated him into that great Flemish master's method of painting. Murillo then went to Madrid, where he was brought into contact with Velasquez, who

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ST. JOHN AND THE LAMB.

*(National Gallery, London.)*

MURILLO.





gave him excellent advice and provided him with opportunities to study the works of Titian, Van Dyck, Rubens, and other masters, of which there were a great number in the royal palace. In 1645 he returned to Seville, where he led a busy, hard-working life until 1682, the year of his death.

These two greatest masters of the Spanish school are the dominating figures of their national art, and each of them carried the special style he had chosen to the height of perfection. Velasquez was the great representative of realism and truth and the sincere observer of nature, which he interpreted with great breadth and freedom. Murillo devoted himself to quite a different type of art, to religious idealism, which was

represented in Spain by dreamy mysticism and ecstatic visions. Murillo's style was admirably suited to his subjects, it is warm, melting, vaporous and disturbing, and his figures are full of a charm that has far more of Heaven than of earth in its composition.

We first reproduce his "Nativity of the Virgin" (see p. 323), which he painted for the Cathedral of Seville in 1655, and which is now in the Louvre. It is impossible to imagine a more delightful picture or a more successful blending of human sympathy and divine grace. The expressions on the various faces are simply wonderful, and their attitudes are most natural. The child, looking her eyes and holding out her little arms towards

**Painter of  
Religious  
Idealism.**



ST. ANTHONY OF PADUA WITH THE INFANT CHRIST.

(Emperor Frederick Museum, Berlin.)

MURILLO.



THE ASSUMPTION.

*(The Louvre, Paris.)*

MURILLO.

Heaven, where angels are hovering in a cloud of glory. Other angels have come down to earth and are bringing a cushion to the infant. In the background St. Anne, the Virgin's mother, is lying in bed. A woman is giving some linen to a young girl who is kneeling near a basin in the foreground, and who is turning towards the former in a most exquisite pose. It is a homely scene of family life, transposed into a celestial atmosphere. A soft warm light streams over the child and the heavenly visitors have brought with them some reflections of heavenly brightness. All round St. Anne there is a tender chiaroscuro, whilst farther back in the pic-

ture there are dense shadows. The vividness and brilliance of the colour is toned down by vaporous, ethereal tones in which the figures, though quite clear and distinct, have an effect of indescribable splendour.

Between 1670 and 1674 Murillo painted eight pictures for the hospital of La Caridad at Seville. All these pictures represent works of mercy. The most famous of them is the

**"St. Elizabeth of Hungary."**

"St. Elizabeth of Hungary Tending the Sick" (see p. 324) which is now in the gallery of the San Fernando Academy at Madrid. The gentle, tender wife of the Landgrave of Thuringia is busily engaged in her charitable work in a room of her palace which is thrown open to the poor and sick of all ages. She is kneeling before a silver basin and washing the head of a young beggar, and an old woman is just coming up to her to ask for her help. St. Elizabeth, a holy and beautiful figure, with her widow's veil under her royal crown, is turning graciously towards the pleading woman. A young boy, of the gipsy or vagabond type which Murillo so often painted, is scratching his head. A beggar sitting in the foreground



THE INFANT CHRIST AND ST. JOHN.

*(The Prado.)*

MURILLO.

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MURILLO.



THE VISION OF ST. FRANCIS OF ASSISI.

(Seville Museum.)

MURILLO.

is replacing the bandage on his wounded leg, whilst another beggar is approaching on crutches. Two stately maids-of-honour are helping the Princess, and an old woman, a sort of duenna in spectacles and a nun's hood, is watching the scene. In the background under a colonnade are seen the sick folk being waited on by the Princess. In this picture Murillo, with the touch and feeling of a poet helped by his wonderful art, has placed the worst human misery and sickness side by side with ideal human beauty and Christian piety.

We next reproduce some of Murillo's visions and his pictures of monks and saints

**Pictures of Saints.**

in ecstasies of devotion; he generally represented them as being visited by the Child Christ. The first picture is in the Berlin Museum, and it shows "St. Anthony of Padua with the Infant Christ" (see p. 325). St. Anthony had gone into a wood, and was reading some holy book, when the Saviour, in the form of an exquisite child, came down from Heaven and placed Himself upon the monk's open book. Murillo has pictured the latter lifting the Babe in his arms and kissing Him with intense devotion, whilst the Child is stroking His worshipper's cheeks with His little dimpled hands. A company of child-angels have come with Christ, one of whom is holding the saint's lily and another his book, whilst the others are playing together in the clouds. A more exquisite, radiant picture it would be difficult to imagine, and the smile, the joy, the little mutinous air, and, one might almost say, the celestial roguishness on the child-angels' faces is something quite new. Murillo softened and brightened Spanish mysticism, and there is a great gap between his religious pictures and the fierce meditations and horrible martyrdoms of the earlier Spanish school.

"The Vision of St. Francis of Assisi" (see p. 327), one of the twenty large pictures painted by Murillo between 1674 and 1676 for the Capuchin church at Seville, is quite as touching and exquisite a painting as the one to which we have just referred. The

legend relates that St. Francis was worshipping Christ on the Cross when the crucified Saviour lifted one of His arms and put it round the monk's neck. The saint shows neither fear nor surprise at this miracu-

**"The Vision of St. Francis of Assisi."**

lous witness of his Master's affection, but embraces Him with most filial and confiding love. A little angel hovers in the clouds, holding an open book in which is written in Latin, "He who will not give up all he possesses for My sake cannot follow Me," and the picture evidently represents the reward of voluntary poverty. Murillo is the only artist who has attempted to paint this subject, all the others have thought it either too daring or too improbable. How were they to represent the miracle of the transformation of a figure of carved wood into living, moving flesh and blood? Or how were they to avoid a ridiculous or childish effect? And yet Murillo's picture produces no feeling of shocked surprise, and if one does feel inclined to smile it is only at the tenderness and exquisite sympathy expressed in the work.

Murillo, like the majority of his compatriots and fellow artists, often painted the "Immaculate Conception." The most famous of his pictures of this kind is in the Louvre, and is generally called "The Assumption" (see p. 326). It was commissioned by Justino de Neve in 1678 for the church of the Hospital of Venerable Priests at Seville. The Virgin, with her feet on the terrestrial globe and the crescent moon, is rising to Heaven supported by a multitude of the most delightful little angels, all of whom are worthy of comparison with the angels in Titian's famous "Assunta."

The Holy Family was another favourite subject of Murillo's, for it gave him an opportunity of painting the infant Christ and little St. John the Baptist, and we know what grace and charm he always gave to childhood. Thus "The Infant Christ and St. John" (see p. 326), which is in the Prado, is one of his finest pictures of this type. Little

St. John the Baptist is carrying his cross of rushes, round which is twisted a streamer bearing the words *Ecce Agnus Dei* ("Behold the Lamb of God"), and is kneeling before his playmate Who is giving him water to drink from a shell; up in the clouds are some angels who are lost in ecstasy at the scene. It is a delightful picture of childhood, full of innocent freshness and exquisite feeling.

But Murillo, as we have already seen, did not devote himself entirely to the painting of ideal beauty and mystic visions, he was too thoroughly Spanish to neglect altogether the realistic side of art. Only, when he represented scenes of humble

life he always chose his subjects most carefully. No other artist has more successfully pictured the life and games of the children of the poorer classes. He paints small urchins, little beggars, young vagabonds and child gipsies living in the open air—all little rogues, gluttons and fighters. Murillo brings out all the characteristic beauty of these idle little urchins and all the poetry in their rags. They are healthy, vigorous, good-tempered little rogues, and Murillo painted these waifs of the highway and the street just as delightfully as he pictured the little angels of Paradise.

One must confess that Murillo certainly reinstated rags and tatters in artistic favour, and that he triumphantly proved what a painter can do with folds of material, tones of colour, and skilful modelling. His little rascals recall the amusing stories told in Hurtado de Mendoza's splendid gipsy novel, or an incident or sketch from Eekhoud's romance. These little beggar-boys might very well be Lazarille, or Pahul, or Zwolu. They are frank, free, little marauders, as roguish as sparrows. One almost thinks "Angels of the Slums," one can hear Murillo's Muse talking to him in the language in which Laurent Paridael, the enthusiastic friend of the little waifs and strays of the Brussels streets, addresses himself "Take a good look at this little angel of the slums, fix his features and his colouring firmly in

your memory as you have no brushes and colours to fix them on canvas, you will probably never see him again in quite such a favourable pose, the little rogue, with his big black eyes, prominent cheek-bones, and his crisp, rebellious hair, he is taking enough to



THE DICE PLAYERS.

(The Pinakothek, Munich.)

MURILLO.

hug, and he is worth more, with his sharp and precocious little brain, than ten thousand rich little donkeys, although he does wear a pair of breeches that are so torn that you can see half his thighs and that hang in rags about his shins. Notice, too, his irregular and rather sly little face wrinkled in a broad laugh, in which rings the craftiness of the deep little boyish rascal who has seen and judged social misery of all kinds, and who knows that the best way to resign oneself to it is to laugh at it. And don't forget the way he shrugs his shoulders and makes a face, or the pleat in the hollow of his back, and his over-short jacket that lifts above his belt and shows his wretched shirt when he

puts his hands in his trouser pockets. And his everlasting whistle, and his inquisitive little pug nose, and the strap that holds up his breeches which also serves him at



DOÑA ISABEL CARBO DE PORCEL.  
(National Gallery, London.)

GOYA.

need as a sling or a whip, or even as leash when he has stolen some dog or other." Because of the warm Spanish sun Murillo's little vagabonds are but scantily clad. Their very nearly black shirts are open from throat to waist and show their naked little bodies beneath, and their clothes, which are in holes at the elbows, knees and seats, are like so many parodies of the slashings cut by the modish tailors of the day in the rich silk and taffetas clothing of the dandies of the reigns of Louis XIII. and Philip IV.

"The Club Foot," the Murillo in the Lacaze collection at the Louvre, is quite equal in its own way to the "Man with the Crook," or any other of Van Dyck's aristocratic youths.

The Pinakothek at Munich contains five of Murillo's finest pictures of this type. One of these pictures represents some precocious young "Dice Players" (see p. 329), as ragged as one could wish, with a third little rascal who is showing his splendid teeth as he munches a crust of bread. How the sunlight brings out the colour in their brown flesh, their tousled heads, and their clothing, which has as many holes in it as a piece of lace!

The great Spanish school died with Murillo. During the last twenty years of the seventeenth and considerably more than the first fifty years of the eighteenth centuries, Spain did not produce a single artist of any note. Not until late in the eighteenth century do we come across an original painter, but then we have Francisco José de Goya y Lucientes, more often called simply **Goya the Unique.** Goya, who ranks among the greatest of the Spanish painters, and will bear comparison with Velasquez and Murillo. Goya was born at Fuendetodos in Aragon in 1746. He learnt the rudiments of his art at Saragossa, then went to study in Madrid, and finally completed his artistic education in Rome. In 1775 he settled in Madrid, where he enjoyed

the patronage of the Court, and of all the grandees of the city. He remained in Madrid until 1822, and then went to France. He died in Bordeaux in 1828. Goya stands quite unique as an artist, he formed his style himself, and owed nothing, so to speak, either to his foreign or his Spanish predecessors. At the most one might possibly see in him a Velasquez modernised almost out of recognition: he is bold to rashness, his life and reality are astonishing, and his colour is dazzling. Sometimes his work looks as if it had been done by the glare of

lightning, in a fit of dizziness, and with the rapidity of a thunder-clap. His is the exact antithesis of the decorous, timid, staid style of painting that had been the correct thing in Spain for more than eighty years. Goya excelled in every branch of his art—in portraits, historical pictures, and in the

great black eyes look out at you with a bold and penetrating glance. There are also two subject pictures in the same gallery, "The Picnic" and "The Bewitched."

But Goya is only to be seen in his full glory at Madrid. The Prado Gallery contains forty-six cartoons; fourteen pictures



INCIDENT IN THE NIGHT OF MAY 3, 1808. (The Prado.)

GOYA.

painting of scenes of peasant-life. He painted frescoes, cartoons for tapestry weaving, and innumerable panels.

Almost the whole of his work is in Madrid. The National Gallery has two of his portraits, that of Doña Isabel Carbo de Poreel (*see* p. 330) and "Dr. Peral." The noble señora is attired in a gown of rose-coloured satin, and a black lace mantilla which forms her head-dress and falls over her bodice. She has one hand resting on her waist, and her

that came from the sale that took place after his death, twenty-four panels, the majority of which are portraits, and several historical pictures. Amongst the last-named is the famous "Incident in the Night of May 3rd, 1808," in which Goya sets himself to be a master in producing an effect of horror and fear. The population of Madrid revolted, and massacred Murat's Mamelukes, but the rising was crushed and Napoleon's army took a terrible revenge upon the

#### A Terrible Picture.

Napoleon's

people. "At a very short distance from the city," says Eugène Demolder, "and in the gloom of night, the French soldiers were shooting the Spanish rebels at short range by the yellow light of a large lantern placed on the ground. Some of them already lay dead in pools of blood with shattered heads or chests and eyes protruding from their sockets. Others were just standing in front of the firing party in a state of terror or exaltation, with haggard eyes, or with their faces covered by their hands. This revenge of the French conquerors, disciplined troops who, with their knapsacks on their backs, are carrying out their work as though it were one of their regular duties, and without a remorseful thought under their heavy shakos, has a fierce bestiality about it. Never before has one realised how very little difference there is between a soldier and an executioner, or what a shameful aspect there is to a conquering army's power, what a brutal reverse side to glory."

In the "Family of Charles IV.," a famous

and very wonderful portrait group, Goya's love for realism was carried to the point of irreverence. The painter has certainly not flattered his sitters, and one feels a little surprised that they should have

**A Wonderful  
Portrait  
Group.**

allowed themselves to be shown in such an implacably faithful light. The painting itself is perfect on, and the color is magnificent—flower-like reds, vivid blues, cinnamon browns, and golden and satiny whites. There are no fewer than thirteen persons in this picture, in addition to Goya himself, who is standing quite in the background. In the middle is Charles IV., with his wife, Maria-Luisa, who is holding the little Infante Francisco-Paul by the hand, and has her arm round the shoulders of the Infanta Maria-Isabella. The group on the left consists of Don Fernando, Prince of the Asturias, his wife, Maria-Antonia, and behind them, his brother Don Carlos and his aunt Maria-José. Standing near to the King, on the right, are the Prince of Parma and Maria-

Luisa, his wife, who is holding her baby in her arms. Behind them are the Infanta Carlotta-Joaquin and her husband, Juan-José, the Infante of Portugal. All these royal personages are attired in state costumes, and the painter has had a perfect feast of colour, costly stuffs, jewels, laces and decorations before his eyes. But, once again, what a collection of heads! The King looks like a weak and bloated major-domo, the Queen has all the appearance of a man, and one of the Princesses has quite the air of a fortune-teller.



FAMILY OF CHARLES IV.

(The Prado.)

GOYA.

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## THE GERMAN SCHOOL

**T**H**ERE** were artist painters in various German provinces as early as the beginning of the fourteenth century who were illuminators and miniaturists,

**Early German Art.** glass painters, fresco painters, and even painters of panels.

Their subjects were all taken from sacred history, were intended for the decoration of churches, were naïvely symbolic and were still more naïve in style. During the first half of the fifteenth century these feeble attempts gradually tended to create an original form of art, which, however, was far behind that of the early Flemish painters, quite as much from the point of view of reality in interpretation of life as from that of richness and harmony of colour.

Cologne was the most important centre of this primi-

**Stephan Lochner.** The first famous name to call for attention is that of Stephan Lochner, who had come from Constance about 1430. The authorities of Cologne commissioned him to paint an altar-piece for the chapel of the City Hall. Lochner painted a triptych for them, the centre panel of which represented "The Adoration of the Magi," one of the wings "St. Ursula and Her Companions," and the other "St. Gereon and His Companions in Arms." The chapel was consecrated in 1426, but the

picture was not commissioned until some time afterwards, probably about 1440. As Stephan



THE ADORATION OF THE MAGI.  
(Cologne Cathedral)

STEPHAN LOCHNER.

Lochner was the most famous painter of his day, it is more than probable that the Cologne magistrates addressed themselves to him. It is supposed that he was born about 1400. One document mentions that he was in Cologne in 1442, and it is authentically recorded that he died there in 1451. His most important work remained in the City Hall chapel until about 1800, when it was transferred to the Hall itself; since 1810 it has hung in one of the chapels of Cologne Cathedral.



THE VIRGIN IN A  
BOWER OF ROSES.

STEPHAN LOCHNER.

(Cologne Gallery.)

The centre panel of this picture (*see p. 333*) shows us the Virgin clothed in a blue robe lined with white. At the back of her throne is a piece of rich tapestry, with white flowers embroidered on a blue ground, which is held up by two diminutive angels. Two of the magi are kneeling beside the throne; the one on the left, an old man, is robed in a crimson mantle embroidered with gold flowers, and the one on the right, a younger figure with long brown hair and beard, is attired in a greenish mantle over an inner dress of crimson stuff covered with gold embroidery, and is offering a silver cup to the infant Christ. Behind this kneeling king is the third of the magi, who is carrying a golden chalice, has a dark brown rather than a black skin, and has features that are not of

a negro type. Behind the magi is their suite, which consists of a dozen men, all more or less richly clothed in Oriental style, who are divided into two groups. Above their heads float several banners. The only life-like figure in the picture is the infant Christ, all the others, including the Virgin, being merely wooden figures in more or less solemn poses. The background is gilded, and diminutive angels hover above the Virgin's head. This scene is represented as taking place in the open air in the middle of a field jewelled with tiny flowers; there is no trace of a building of any kind. The picture is entirely inspired by ecclesiastical traditions; reality does not come into it at all, and the very manner of its execution is traditional. The Virgin's face is pale in tone and has little reflections that make her look like a wax doll; the Child is delicate in colour and shape, and all the other figures have wan, serious faces; those in the background are somewhat browner in tone, but

they have just as little consistence. On the other hand the costumes are very rich and varied in colour and look as if they had been painted from the actual materials, whilst the painter has contented himself with purely conventional figures. The quite Biblical fear of studying and representing the human body is very visible in this picture, which is closely allied to the work of the Byzantine school, both in its cold, funereal, stereotyped figures and its gorgeous accessories. In spite, however, of all its simplicity and imperfections, this picture produces a deeper impression than many a more finished masterpiece of later times.

We only know a few of Stephan Lochner's pictures. One of them, "The Virgin in a Bower of Roses," is in the Cologne Gallery and is a marvel of piety and mysticism.

The Virgin is sitting enthroned in the midst of a celestial garden, with a high crown on her head, which is encircled by a halo; on her breast she wears a brooch upon which, as in "The Adoration of the Magi," there is a picture of herself. The infant Christ is holding an apple and is innocently gazing at the little angels, some of whom are fluttering round Him whilst others are playing upon musical instruments. The back of the throne behind the Virgin forms a sort of lattice-work of roses, and above are representations of God the Father and the Holy Spirit.

The picture is a little crude in tone, and the colour is clumsy, but as a whole it is simply charming. One takes a delight in the gambols of the little angels, who are playing on the harp or the psaltery, or perching like birds among the roses to adore the Virgin, or gathering flowers which, together with a basket of fruit, they are offering to the Holy Babe. The Madonna's expression of ineffable grace, the variety of beautiful colouring in the costume, the tapestries, the foliage, and the flowers, all help to produce one of the most exquisite miniatures imaginable.

During the whole of the second half of the fifteenth century the school of Cologne remained at the head of the artistic movement in Germany, but after that period it fell very much under the influence of the Dutch painters, lost its religious fervour and its ecclesiastical traditions, and devoted itself to the representation of real life. But no sooner does this new tendency show itself in the pictures of that time than it becomes impossible to discover the names of their painters, and we are reduced to distinguishing them from each other by giving them

the name of some characteristic or other in their paintings. Thus we have successively the Master of The Triumph of the Virgin, the Master of The Life of the Virgin, the Master of The Passion of Lijverberg, the Master of The Holy Family, the Master of St. Bartholomew, the Master of St. Severinus, and the Master of The Death of the Virgin, all of whom lived and worked during the latter half of the fifteenth or the early part of the sixteenth centuries, none of whom we know by name, and who can only be distinguished from each other by their work or their style.

We reproduce several pictures by these wonderful anonymous painters.



PIETA

THE MASTER OF THE LIFE OF THE VIRGIN.  
(Cologne Gallery.)

The Master of The Life of the Virgin takes his name from a series of eight altar-pieces, seven of which are in the Pinakothek at Munich and one in the National Gallery London. The galleries of Cologne, Berlin,

St. John, is gazing at it with deep grief. To the left is seen the donor, Professor Gerhard Tersteegen, who is kneeling before the dead Christ and holding one of His hands and to Whom he is being commended by St.



THE CORONATION OF THE VIRGIN.

THE MASTER OF THE LIFE OF THE VIRGIN.

(The Pinakothek, Munich.)

Lille, and Nuremberg, various churches, and some private collections also own pictures by this master. He probably first studied at Cologne, then went to Louvain to perfect his art under the tutelage of Dirk

**The Master of the Life of the Virgin.**

Bouts, and finally returned to Cologne, where he worked from 1463 to 1480. The "Pieta," in the Cologne Gallery (*see p. 335*), is one of his best works. Nicodemus and Joseph of Arimathea are supporting the Saviour's body, and the Virgin, who is leaning against the foot of the cross and is held up by the Apostle

Andrew. To the left is St. Thomas, who is holding a lance and reading in a book. A landscape and a town are seen behind the figures, and stand out well against a gilded background.

The picture is full of vivid, brilliant colour: the Virgin wears a blue robe, St. John a red tunic, St. Thomas a white mantle over a blue tunic, St. Andrew a green cloak, and Nicodemus and Joseph of Arimathea rich garments embroidered with gold flowers. Of course, the attitudes and expressions are

**Conventional Art.**

very conventional; the figures all have their necks bent at exactly the same angle and seem to have agreed that they will all half close their eyes, but, nevertheless, their faces are full of life and intense feeling. The technique of this picture is wonderfully delicate, and its style is strikingly like that of Dirk Bouts, especially in the handling of several of the figures.

"The Coronation of the Virgin" (see p. 336), which is in the Pinakothek at Munich, is another fine picture

by the Master of The Life of the Virgin. The Virgin is kneeling in the middle of the picture on a throne supported by five angels, the Father and the Son are holding a crown above her head, and the Holy Spirit is hovering over her. A number of angels, arranged in four rows one above the other, are on each side of the throne, some singing and some playing on musical instruments. In the foreground are the donors, Petrus Rinck, a lawyer of Cologne, and his wife. The figure of God the Father has a tiara and is clothed in a richly embroidered cope; that of God the Son is wrapped in a mantle, His nude torso showing between the parted folds. The angels, with their exaggeratedly high, rounded foreheads, suggest those of Stephan Loehner, but they have a more wide-awake and intelligent air. The painter has conceived the naïve and curious idea of clothing the angels in each row in garments of exactly the same colour, so on the right of the throne there are three angels in pink, three in green, and five in blue, and on the left there are three

in white, three in yellow, four in blue and four in pink. The whole picture shows art of a very high order, and is in admirable taste.

The Master of The Passion of Lijverberg is so closely related in style to the last-



CHRIST INSULTED  
AND TORTURED.

THE MASTER OF THE  
PASSION OF LIJVERBERG.

(Cologne Gallery.)

named painter that the work of one is often taken for that of the other. At any rate, the former belongs to exactly the same period and the same school as the Master of The Life of the Virgin, and, like him, worked at Cologne during the latter half of the

fifteenth century. His name, or, rather, his designation, comes from a series of eight pictures that are in the Cologne Gallery and that were formerly in the Carthusian

and stiffness of his figures and in the flatness and crudity of his colour, which has no gradation or delicacy, all of which faults characterised German art for a long time. In his "Christ Insulted and Tortured" (see p. 337),



THE FAMILY OF THE VIRGIN.

(Cologne Gallery.)

THE MASTER OF THE HOLY FAMILY.

monastery in that city and, later, in the Lijverberg collection. In every one of these pictures the colour is vigorous and brilliant and the painting as smooth and bright as enamel. The figures, however, are awkward and conventional, and the drawing shows an exaggerated care for realism. This master, too, was in all probability acquainted with Dirk Bouts' work, but his pictures also remind one of Jerom Bosch, whose colour his own somewhat resembles, though he had absolutely no trace of Bosch's humour. He was thoroughly German in the coldness

which belongs to the series in question and is in the Cologne Gallery, we see the Saviour being crowned with thorns on the right of the picture and scourged on the left.

The Master of The Holy Family worked at Cologne from about 1480 to 1515. His altarpieces and other works are to be found in the Galleries of Cologne, Munich, Berlin, and Nuremberg, and in several private collections.

**The Master  
of the Holy  
Family.**

From 1507 to 1509 he worked at some cartoons for stained glass for the three enormous windows in the lower part of the northern side of

Cologne Cathedral. He takes his name from one of his most important pictures, "The Family of the Virgin" (see p. 338), which is in the Cologne Gallery. The Virgin and

unchangeable traditions and dogmatic rules, its technique shows a glimmering of independence and individuality.

On either side of this centre panel are wings that contain portraits of the donor's

St. Anne are sitting with the Holy Babe between two gilded pillars, and a golden carpet embroidered with crimson flowers is spread beneath their feet. To the left is seated St. Catherine, who is holding out her hand for the betrothal ring that the infant Christ is offering to her. Near her are her father, St. Joachim, and St. Joseph. In the foreground Mary Cleophas is feeding little St. Joseph the Just, and St. Judas, St. Thaddæus and St. James the Less are playing about on the grass. To the right, behind the Virgin, St. Alphonsus is leaning on an arm of the seat; near him is St. Barbara, and behind her is her unnatural father, whose tower can be seen in the background. Mary Salome, with the two children, St. James the Greater and St. John the Evangelist, is sitting in the foreground on the right. Quite in the background on the right is seen a representation of the death of the Virgin, and on the left of the Presentation in the Temple. This picture almost baffles one with

its richness and minute detail, and is so full of vivid colour, mingled with gold, that it has an over-dazzling effect. The majority of the faces are dull or half obliterated, but a few are rather touching, and some of the poses are so graceful and natural that they stand out against the awkward attitudes and wooden gestures of most of the other figures. If this work is indicative in its conception of



CHRIST AND ST. THOMAS.

(Cologne Gallery.)

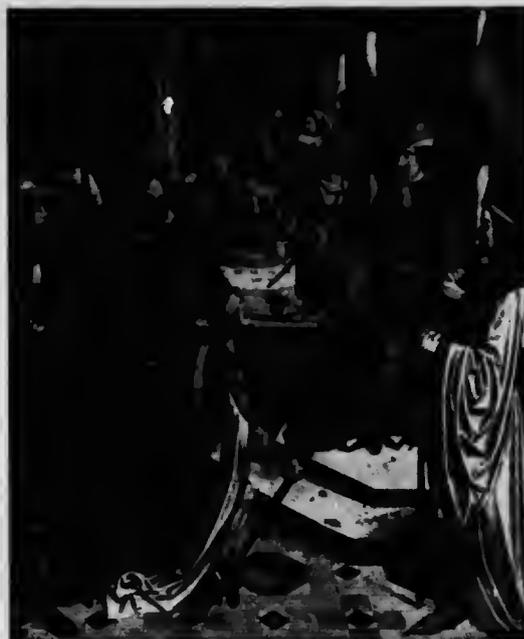
THE MASTER OF ST. THOMAS'S ALTAR.

family, notably one of Niclaise Haekeney, one of Maximilian's bankers.

The Master of St. Bartholomew, or of St. Thomas's Altar, takes his first designation from a picture in the Pinakothek at Munich, and his second from one in the Cologne Gallery. These pictures were both commissioned from him by Petrus Rinek, the

lawyer, who presented them, a short time before his death, to the church of the Carthusian monastery at Cologne, where they decorated the two altars in the choir. This master was probably of South German origin, and when he was twenty came to Cologne, where he perfected himself in his art. We have no definite knowledge of his life, but it is supposed that he was born about 1470 and that he died at Cologne about 1510.

The centre panel of the picture known as "The Altar of St. Thomas," which is in the Cologne Gallery, represents the risen Christ



CHRIST BEFORE PILATE.

(Cologne Gallery.)

THE MASTER OF  
ST. SEVERINUS.

standing upon a pedestal strewn with flowers and holding in His hand the Standard of the Cross (*see* p. 339). St. Thomas is kneeling before Him and thrusting two fingers of his right hand into the wound made by the spear. St. Helena with her cross, St. Jerome with his books and his lion, St. Mary Magdalene with her vase of precious ointment, and St. Ambrose in his bishop's robes, are seated on clouds on either side of the two principal figures, above whom

is God the Father with the Holy Spirit upon His breast. A group of angels sit at His feet, and two others are playing upon musical



THE DEATH OF THE VIRGIN.

THE MASTER OF THE DEATH OF THE VIRGIN.

(Cologne Gallery.)

instruments in the foreground. The arms decorating the pedestal are those of Petrus Rinck, who had served his novitiate in the Carthusian monastery, but had been obliged to leave it in consequence of an illness.

The picture, like all the work of this master, is distinguished by its shimmering, broken colour. The body

**A New Development in Early German Art.**

of Christ is pallid, His robe is russet in colour with dark red reflections in its folds; St. Thomas wears a dark blue robe with some light blue drapery over it; St. Mary Magdalene is clothed in dark and light green; St. Helena has on a white gown with blue reflections, and St. Jerome is attired in two different shades of red, whilst the angels at the bottom of the picture are clothed in white, one with blue reflections and the other with yellow. And yet all these



ARNOLD VON BRAUWEILER. BARTHOLD BRUIN.  
(Cologne Gallery.)

mixed and varied hues are not at all disagreeable; the colour is as clear and bright as enamel. All the poses are charming, and they usher in a fresh development in German art. The background is gilded, as is the case in all the early German work. One of this master's characteristics is the exaggerated size of the faces of his figures.

The Master of St. Severinus owes his appellation to two of his pictures that are in the sacristy of the Church of St. Severinus at Cologne. He worked in that city during the last years of the fifteenth and the early part of the sixteenth centuries, but probably started his career in some other place than Cologne, for his work is very different from that of the other masters of that city.



JOHANN VON RUYT. BARTHOLD BRUIN.  
(Emperor Frederick Museum, Berlin.)

His "Christ before Pilate," in the Cologne Gallery (*see* p. 340), is a most remarkable picture. Pilate is sitting on his judgment seat with a long rod, the emblem



CHRIST ON THE CROSS. MICHAEL WOLGEMUT.  
(The Pinakothek, Munich.)

of his authority, in one hand. Another judge is standing beside him, and the soldiers are surrounding and holding Christ. In the background is a miniature representation of the scourging of Christ. This picture, and this master's work in general, is characterised by its bold and strongly modelled faces and its tall figures, but the realism of the faces is never carried to the point of grimace or ugliness. The various figures are all thoroughly German in character. The vivid, crude colour,

with its strong reflections, and the firm and vigorous handling, are also very German, and are characteristic of the art of the period.

The last of the anonymous painters to whom we will refer is the one known as the Master of The Death of the Virgin. He obtained **A Mysterious Painter.** his name from two pictures

representing the same subject, one of which is in the Cologne Gallery and the other in the Pinakothek at Munich. There has been a great deal of discussion as to his identity: ingenious attempts have been made to identify him with the Dutch painter, Jan van Scorel, with Jan Joost van Calcar, and, finally, with the Antwerp painter, Joost van Cleve, who is also called Joost van der Beke. This last hypothesis seems justified by the fact that one of the latest pictures attributed to this anonymous master bears the signature, *J. van B.* Although no one knows of any picture by this Joost van Cleve, the opinion that he is the painter of "The Death of the Virgin" is rapidly gaining ground.

As the majority of this mysterious artist's pictures are found in Germany, it is more than probable that he spent some part, at any rate, of his life in that country, so we shall continue to class him among the German masters even if we should be convinced that he is Flemish in birth and origin. Indeed, in our opinion, it is the only fact that can be stated about him with any certainty.

"The Death of the Virgin," which is the centre panel of a triptych in the Cologne Gallery (*see* p. 340),

represents the Virgin, at the point of death, lying in a magnificent bed and holding the consecrated candle in her hand. The apostle St. John is helping her to hold the candle; another apostle is standing behind the bed; and St. Peter, in bishop's robes, is kneeling near the Virgin's pillow and reciting the prayers for the dying. At the foot of the bed three apostles are discussing a passage in a book

**"The Death of the Virgin."**

that is lying open on a desk, and a fourth is bringing in a vessel filled with holy water. To the left is a figure holding a censer, upon which one of his companions is blowing to stir the incense into a glow. Two other figures can be seen in an open doorway on the left, whilst another is coming through a doorway on the right. The room, the furniture, and all the accessories are treated with the same care that the Dutch painters put into their work. The whole picture shows the Antwerp style of a period a few years after Quentin Massys, a style that is vaguely Italian and yet is fundamentally Flemish; and so all the characteristics of this work fit in with the time of Joost van Cleve, who was received into the Guild of St. Luke at Antwerp in 1511 and died in 1540. The wings of this triptych represent the donors, Nicaisius Hackeney of Cologne, the Emperor Maximilian's treasurer, and his brother George, with their wives, the daughter of one of them, and their patron saints.

Next in chronological order we come to a German master who is much better known: Barthold Bruin.

Bruin, or Bartholomew van Bruyn, who was born at Wesel in 1493, came to Cologne whilst still quite young, and who worked there about 1512 with the Master of St. Severinus. His earliest picture bears the date 1515; it is a triptych, the centre panel of which represents the "Coronation of the Virgin." Bruin painted a great number of pictures for the churches in Cologne and its neighbourhood, but he specially excelled as a portrait painter. His church pictures are very unequal in style, being sometimes too pale in tone, sometimes too sombre, sometimes

brutal, and sometimes very refined. He was considerably influenced by the Master of The Death of the Virgin, but his work of this kind in general is rather harsh and monotonous in style. His portraits are much finer: they have both dash and vigour, and



THE ADORATION OF  
THE HOLY TRINITY.

ALBRECHT DÜRER.

(Imperial Gallery, Vienna.)

are overflowing with life. Bruin died in 1555, and with him the old school of Cologne came to an end.

We reproduce two of Barthold Bruin's portraits. The first, that of Johann von Ryht, belongs to the Berlin Gallery (*see p. 341*). Von Ryht was the burgomaster of Cologne in 1525 and died in 1533. He has a grave and slightly melancholy countenance; one hand is resting on his burgomaster's staff, and in the other is a roll of paper. He wears a black cap, and his crimson and black uniform doublet is edged with fur.

The other portrait represents the Burgomaster Arnold von Brauweiler (*see* p. 341), and was painted in 1535, when the original was about sixty-two. Like Johann von Rylit, he wears a black cap and the official red and black doublet, and has the same objects in his hands. In the background



THE VIRGIN WITH THE SISKIN. ALBRECHT DÜRER  
(*Empereur Frederick Museum, Berlin.*)

stretches a landscape. Clumsy cleanings have destroyed much of the character and freshness of this picture.

Whilst the Cologne school was flourishing, schools were springing up in other German cities, notably in Prague, Soest, Frankfurt, Strasburg, Augsburg and Nuremberg. The school in this last-named town became particularly famous. Its first

really great master was Michael Wolgemut. Wolgemut, who was born in 1434 and died in 1519. His earliest work, a series of four altar-pieces, is dated 1465. He not only painted a great number of pictures of this type, but with the help of his pupils he executed the carvings surrounding the

retables occupied by these pictures, and he also produced a considerable number of portraits. His work shows more strength and application than taste and refinement. He adhered to the costumes and traditions of the primitive German painters, who worked at art just like any other trade in which success is impossible without long practice, an art that was regulated by fixed rules which there was no thought of avoiding under pretence of individual ideas and higher aims. All these artists were most conscientious in their work, and their sitters seem to have been just about as much in earnest. Their clients were thoroughly well-to-do, respectable folk, who came to a painter just as they would to any other tradesman, and there was no question of deceiving them on the quality of the merchandise they bought; they gave the required price, and the portrait painter was expected to spare neither time nor pains in his task. Their colour was so solid that it sometimes became hard, and they were more concerned with the stability and truth of their work than with its beauty.

Wolgemut was the first painter to give up some of his drawings to be engraved upon wood, an art which brought the German artists of his day and the following period their greatest fame.

One of Wolgemut's four altar-pieces in the Pinakothek at Munich represents "Christ on the Cross" (*see* p. 342). The Saviour is in His death agony. He has just commended His mother to His beloved disciple, and the swooning Virgin is being supported by St. John and two women. Behind this group are two other women with Longinus, who is armed with a lance. To the right are a centurion, the Roman soldiers, and the Jews. In the distance are seen the walls and buildings of Jerusalem. The figures are stiff and formal, the drawing of both landscape and figures is very wooden, and the colour, though bright, is rather hard. This picture was painted for the Church of the Trinity at Hof, where it remained until 1810.

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THE FOUR APOSTLES.



ALBRECHT DÜRER.

(The Pinakothek, Munich.)

Amongst Wolgemut's pupils was Albrecht Dürer, the greatest of the German artists. He was born at Nuremberg on May 21st, 1471, and served his first apprenticeship to art with his father, who followed the profession of a



THE FIFE AND DRUM  
PLAYERS.

ALBRECHT DÜRER.  
(Cologne Gallery.)

goldsmith. In 1486 he became Wolgemut's pupil, and in 1490 he left his native town and went to complete his studies abroad. He travelled through Switzerland to Venice, where he studied the work of Mantegna and the other Italian masters as well as the remains of classic art. On his return to his

native town he produced—commencing about 1497—a great number of pictures, wood-engravings, and copper plates.

In 1505 he again went to Venice, and remained there until 1507. After his return to Nuremberg he worked very hard until 1521, in which year he went to visit the Netherlands, a journey whose incidents he relates in his diary. In 1522 he returned to Nuremberg, where he died on April 6th, 1528. Dürer's productive energy found an outlet in various directions. He planned a set of frescoes for one of the walls of the Great Council Chambers in the Nuremberg Town Hall; he painted a great number of altar-pieces and other religious pictures; and innumerable portraits. After 1512 he carried out a series of designs for the Emperor Maximilian, and executed a number of copper plates and wood-engravings.

With Albrecht Dürer German art came to the close of its mediæval period; it ceased to be merely a profession living upon traditions, looking at the world and human life simply

**A New Era of  
German Art.**

from a conventional and commonplace standpoint, with no enthusiasm, no aspirations, and no reaching out to the ideal. Dürer had gained a considerable knowledge of the world in his youth, had been thoroughly initiated into the nobility, variety, and beauty of Italian art, had read and thought a great deal, and had cultivated his intellect whilst he was training and educating his hand and eye. Freakish figures, extraordinary fancies, and bold ideas of all sorts haunted his brain and found expression by means of his brush, his pencil, and his graving tool. As a painter he never completely lost the angularity of figure and hardness of colour so characteristic of his fellow-countrymen's pictures; but as a draughtsman and engraver he brought fresh life and vigour into art, and his work is equally remarkable for its truth, its strength, its grace, and its imagination.

Dürer's picture of the "Adoration of the Holy Trinity" (see p. 343) is the most important of all his immense paintings

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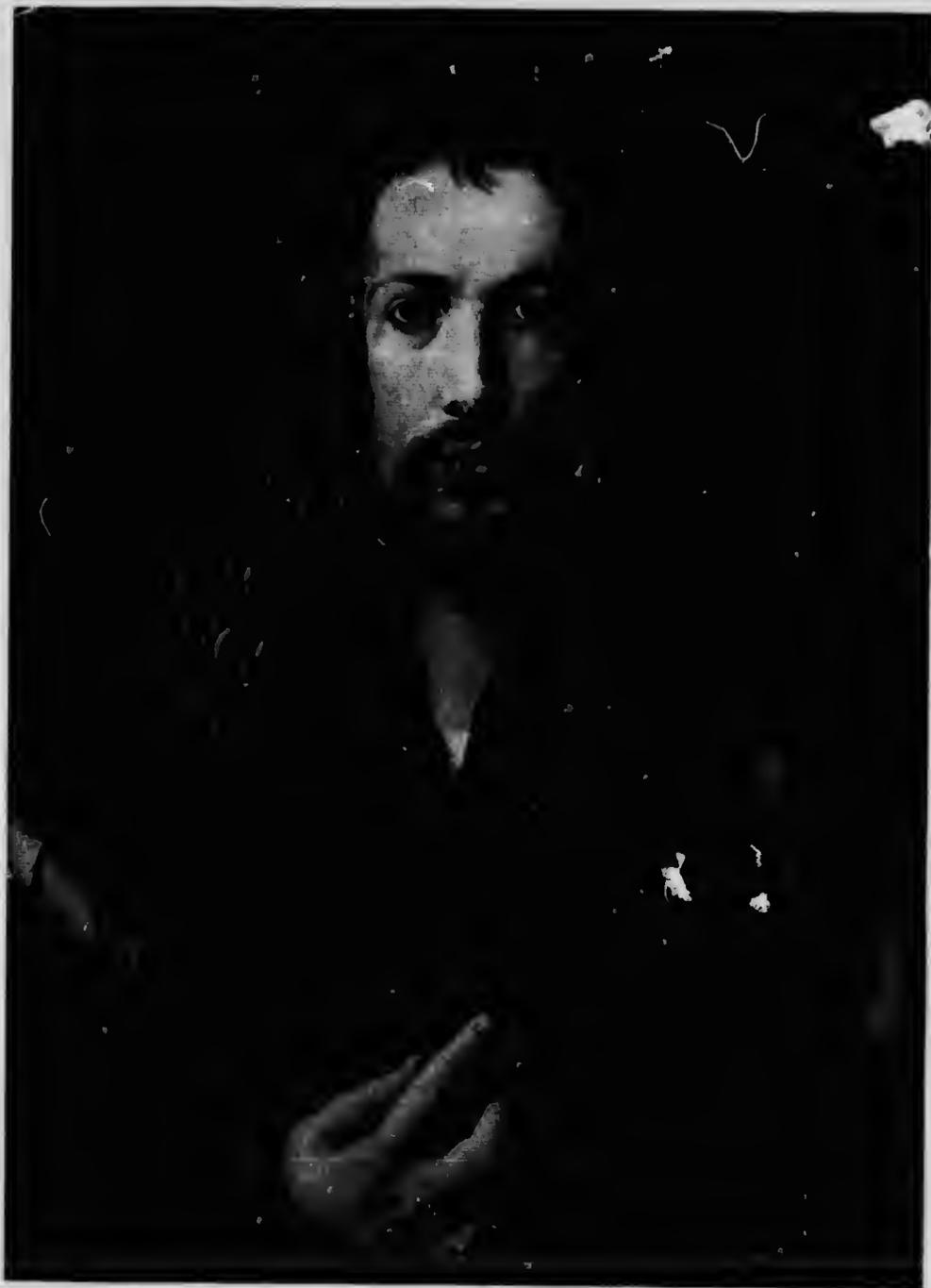
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ALBRECHT DÜRER.

*(The Pinakothek, Munich.)*

BY HIMSELF.

and is in the best state of preservation. He painted it in 1511 for the Chapel of All Saints in the House of the Twelve Apostles or the Monastery of Landauer in Nuremberg. In 1585 the Town Council sold this picture to the Emperor Rudolph II., who transferred it to Prague, whence it was sent to Vienna, where it now hangs in the Imperial Gallery. The picture has rather the effect of being divided into two parts. In the upper part a figure representing God the Father is holding with outstretched arms the cross upon which the Saviour is hanging. The Holy Spirit hovers above the crown upon the Father's head, and around the Holy Trinity are grouped legions of angels, saints, and prophets, amongst whom are the Virgin with St. Agnes and St. Catherine, St. John the Baptist, David, and Moses. In the lower part of the picture a still greater crowd of all sorts and conditions of people are kneeling or standing upon the clouds; amongst the men in this crowd are several popes, a king, an emperor, a cardinal, a knight, and several other figures. To the right is the donor, Matthias Landauer, who is praying, with his fur cap between his clasped hands; and to the left is Albrecht Dürer, who is holding a paper with this inscription, "*Albertus Durer noricus faciebat a Virginis partu 1511.*" This picture is painted in clear yet restrained colour, and the technique is very careful.

We next reproduce a picture that is very graceful and tender in style, "*The Virgin with the Siskin*" (see p. 344), which is in the Emperor Frederick Museum at Berlin. The Virgin is sitting with her back against a piece of red tapestry, her right hand is resting upon a big book, and with her left she is taking a bunch of lilies of the valley that an angel is offering to her. The infant Christ has a bunch of berries in one hand, and is looking at a siskin that has perched on His arm. Two angels are holding a wreath above the Virgin's head and little St. John

**Dürer's  
Greatest  
Picture.**

the Baptist, with his cross of rushes, is kneeling at his Divine playmate's feet. In the background is a landscape with some ruined buildings. Dürer painted this picture during his second visit to Venice in 1506; a letter lying upon a small table in the foreground of the painting bears these words, "*Albertus Durer germanicus faciebat post Virginis partum 1506.*" It is one of the most exquisite pictures this great artist ever painted. The Virgin wears a blue mantle over a red underdress, her clear brown skin has amber lights in it, and she, her Son, little St. John, and the angels are all enchanting figures that are quite worthy of comparison with the most delightful creations of the Italian school.

Two pictures painted during the last years of Dürer's life are of quite another type. We refer to the "*Four Apostles*," or the "*Four Temperaments*," "*The Four Apostles*," which are in the Pinakothek at Munich. One of them represents "*The Evangelist St. John and the Apostle St. Peter*" and the other "*The Apostle St. Paul and the Evangelist St. Mark*" (see p. 345). Dürer painted them in 1526 and presented them to the municipal authorities of Nuremberg, who placed them in one of the rooms of the Town Hall, but in 1627 both pictures were given up to Maximilian I., Elector of Bavaria. All four faces reveal distinct individual characters: St. John is gentle; St. Peter is meditative; St. Paul has a piercing, gloomy, and searching glance; and St. Mark's features show an aggressive and warlike disposition. St. Paul is evidently the most important figure in the painter's eyes. He puts him well in the foreground, like Luther and the other Reformers, who looked upon St. Paul as the great preacher of the Gospel; he puts the greatest amount of energy into his face, and compresses all the splendour and brilliance of the picture into his white cloak. St. Paul is a man of action in every sense of the word: the sword he holds not only represents the executioner's weapon, but is also an emblem of the great battle he is fighting for Christianity.

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HIERONYMUS HOLTZSCHUER.

*(The Pinakothek, Munich)*

DÜRER.

# THE GERMAN SCHOOL

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The "Five and Drum Players" (*see p. 316*) in the Cologne Gallery shows two figures taken from real life. This

**A Curious Triptych.**

picture forms the exterior of one of the wings of a triptych that Dürer painted for the altar in the private chapel belonging to Jubach, a banker of Cologne. We do not know anything of the centre panel of this triptych, and we are not absolutely certain that it was ever painted. On the reverse side of the wings are painted "St. Joachim and St. Joseph," and "St. Simeon and St. Lazarus," both of which pictures are in the Pinakothek at Munich. The Frankfort Museum possesses the out-side of one of these wings; it represents Job sitting upon a dung-heap with his wife pouring water over him. The out-side of the other wing, the one at Cologne, shows two friends of the unfortunate Job who have come to insult him in his misery by playing upon the flute and drum. This idea of the Biblical story is distinctly original, but Dürer really only used it as an excuse for painting two jovial fellows just as he wished. Dürer has given his own features to the drummer, who wears a red cloak and dark coloured hose, but he has attired the life-player in a most eccentric costume - yellow cap, green doublet, and yellowish-brown breeches. To judge from the age of the drummer, whose age was, of course, that of Dürer, this picture must have been painted about 1500.

As a painter, however, Dürer was at his best in portrait work. He painted his own portrait several times, and always in a most masterly style, the best example being the one in the Pinakothek at Munich (*see p. 317*). In this portrait the artist has painted an unforgettable and, so to speak, haunting face, which suggests the head of Christ, with its regular features, high forehead, tender

**Dürer as Portrait Painter.**

radiant look, and auburn beard. The face is a long oval, much wider at the top than at the bottom; the lips are full, pressed closely together and slightly projecting; the hair is parted in the middle, is wavy, and cut short over the forehead; long



BERNARD VAN ORLEY.

ALBRECHT DÜRER.

(Dresden Gallery.)

waving tresses fall over the cheeks and curl upon the shoulders. The quantity and thickness of this hair is almost miraculous. Dürer had good reason to be proud of it, which he was, judging from the pains he took with it and the care with which he painted it; a mere splendid head of hair it is impossible to imagine. The face has both great physical and moral beauty; it is calm, dignified, and



ALBRECHT DÜRER.  
 PORTRAIT OF A YOUNG WOMAN.  
 (Empereur Frederick Museum, Berlin.)

Dürer spent some time in the Netherlands, and there met Bernard van Orley. During the spring of the year he made the following entry in the diary that he kept during his journey: "I have painted Bernard of Brussels in oil-colours; he paid me eight florins for the portrait, made a present of a crown to my wife, and gave my servant Suzanne a florin worth 24 sols." During his stay in the Netherlands Dürer painted several other people with the Christian name of Bernard, and the words "of Brussels" in his diary being almost illegible—so much so that they might easily be read "of Bresselen" or "of Ressen"—the sitter's real name was for a long time a much disputed question. It is only during the last few years that the resemblance of this portrait to others of the Brussels painter has brought us to the definite conclusion that it really represents Van Orley, who was then about thirty years of age.

fully aware of its own worth, and it catches our attention with a fascination that can only be compared to the disturbing charm of Da Vinci's figures. This wonderful portrait was probably painted between 1504 and 1505; that is to say, when the painter was thirty-three or thirty-four years of age.

In the Dresden Gallery there is a portrait of Bernard van Orley (*see* p. 349), the Brussels painter, by Dürer. Van Orley has very irregular features, prominent cheek-bones, and an equally prominent chin; his eyes are bright and full of life, and in his left hand he is holding a letter upon which is written, "*Dem pern . . . zu*" ("To Bernard . . . at"). Above is Dürer's monogram and the date 1521. In that year

Dürer, as we have already said, specially devoted himself to the most careful and minute representation of life and realities; beauty and charm of face mattered very little to him. Thus it is that the majority of his portraits represent people with angular features that reveal a more energetic than amiable type of character. The "Portrait of a Young Woman," in the Berlin Museum, is a striking exception to this rule. It is not known whom this portrait is supposed to represent; she is a dark woman, has her hair parted in the middle, drawn up to the back of the head, and there arranged in a sort of chignon with a net over it, and has a little short plait falling over each cheek. She wears a low bodice, has a large necklace round her throat, and a

**Who was  
 "Agnes D.?"**

piece of ribbon finishes the top of her lace corsage, upon which are embroidered the letters "A. D." It was at first thought that they stood for Albrecht Dürer's initials, but upon looking more closely at the picture it was discovered that other letters were interwoven with the embroidery, and that they really read "Agnes D." The charming unknown has features of quite a German type, but her rather dark skin suggests a more southern origin, so it has been concluded that she was a German. But that her portrait was painted in some warm, sunny land. The technique and style show that Dürer painted this picture in 1506—that is to say, during his stay in Venice. The face has little of the ardour and passion of an Italian in it, but, on the contrary, represents a tender, gentle woman of a serene and dreamy nature, and as such the artist has painted her. In fact, in order better to bring out her special characteristics he softened and toned down his usual style, which was too energetic and emphatic for this particular subject, used a quieter technique, and worked in little light touches with more graduated and more softly blended colour than usual.

Albrecht Dürer's influence over his fellow-countrymen, and, indeed, over all his contemporaries, was enormous; painters and engravers, both on wood and copper, all took him as their model and gained their inspiration from his work. During the whole of the sixteenth century the German artists kept faithfully to Dürer's conception of art and to his style; they all devoted themselves most religiously to painting from Nature, and they all pictured the same

very characteristic figures, which they surrounded by the most picturesque scenery and accessories.

One of Dürer's most talented pupils was Hans Suess von Kulmbach, better known as Hans von Kulmbach. He was born in the town from which he takes his name in 1476, and had as his first master Jacopo de Barbari, a Venetian painter who had settled in Nuremberg. Then he became a pupil of Albrecht Dürer, and in all probability frequented his studio. Hans Suess worked for a long time in Nuremberg, where he had lived from

**Hans von  
Kulmbach.**



ADORATION OF THE MAGI.

HANS VON KULMBACH.

(Emperor Frederick Museum, Berlin.)

childhood, and came back to die there in 1522 after having spent some years in Cracow.

One of his most important pictures is the "Adoration of the Magi" in the Emperor Frederick Museum (*see* p. 351). All the

Beham, and Georg Penez, two painters of the same school, and never returned to his native town. Beham was summoned to the Court of Bavaria by its Duke William, IV. of Bavaria, who sent

**Barthel Beham.**



THE FINDING OF THE HOLY CROSS.

(The Pinakothek, Munich.)

BARTHEL BEHAM.

figures are painted in a most masterly style, but each one is so much emphasised, and attracts so much attention by its exaggerated detail of face or attire, that it rather detracts from the others and from the general effect. The technique of this picture is both clever and careful, and the colour is varied, but rather dull. The painting bears the date 1511, together with the painter's monogram.

Another of Dürer's disciples was Barthel Beham. He was born at Nuremberg in 1502 and was banished from thence in 1524, together with his eldest brother, Hans Sebald

him to Italy to complete his artistic training, where he remained until his death, which took place in 1550. He painted a great many pictures for his patron and protector, and among others "The Finding of the Holy Cross," which is in the Pinakothek at Munich and which is the only picture he is known to have signed. This painting represents the miracle which testified to the genuineness of the cross which had been dug out of the earth. The cross is being placed on the chest of a dead woman who lies

**"The Finding of the Holy Cross."**

extended on a litter. At the touch of the holy relic the dead woman comes back to life, opens her eyes, and stretches out her arms in joyful surprise, the crowd of spectators sharing in her joy and delight. Let into the pavement on the left of the picture are the arms of Duke William IV., and close to them the date 1530 and the signature, "Bartholome Behem." The whole of this picture is painted to a very large extent in Albrecht Dürer's style: the meticulous study of the features, the strongly marked expression on the various faces, the bold, emphatic drawing, and the strange or beautiful clothing and head-dresses all suggest Dürer's work: but there is, nevertheless, a tendency towards greater regularity of feature in the principal figures and a vague suggestion of Italian beauty. Barthel Beham, however, like Dürer and all his followers, was a draughtsman and an engraver rather than a painter, and his numerous plates have the grace and delicacy that are far above his painting.

Albrecht Altdorfer's "Flight into Egypt," which is in the Emperor Frederick Museum, is one of the finest pictures of this period, and, in fact, of German art in general. The delightful imagination, brilliant technique, charming details and accessories, and the palpitating life so characteristic of the engravings of this school, are to be found to a very high degree in this painting. This work fascinates one quite as much by the grace and charm of its conception as by the dash and zest of its execution.

One of the splendid monumental fountains, so numerous in the Renaissance period, is seen on the left of the picture. From the middle of the exquisitely sculptured basin rises a column, surmounted by a figure of Hercules



THE FLIGHT INTO EGYPT.

ALBRECHT ALTDORFER.

(Emperor Frederick Museum, Berlin.)

with Cupid, which is entwined, as it were, by a garland of charming little *amorini*. Little winged angels are sitting on the edge of the fountain and playing merrily in the water.

Lucas Cranach the Elder gave us quite as original and charming a version of "The

Flight into Egypt," in a picture that is also in the Emperor Frederick Museum.

**Lucas Cranach.** The Virgin is resting in the midst of a mountainous landscape and close to some large, isolated trees on the left. The Holy Babe is stretching His hands out eagerly towards some strawberries that a little angel is bringing Him on a plate. In the foreground other little angels are singing or playing the flute, another on the left is bringing a parrot

which he is holding by the wings; whilst still another is seen a little higher up in the picture filling a shell with water that gushes from a spring in the rock. The landscape with its feathery-branched fir and its delicate green birch, adds greatly to the very decorative effect of the picture. This work is dated 1504, and is the earliest and most exquisite of the pictures known to have been painted by this master, who was born at Cranach, a little village in Franken, in 1472, and was, therefore, in the prime of his life and genius when he executed this work. Cranach spent the greater part of his life at Wittenberg, at the Court of the Elector of Saxony, and died at Weimar in 1553 at the age of eighty-one.

Matthias Grünewald has a distinct position of his own amongst his fellow-art-

**Matthias Grünewald.**

ists and compatriots. The Germans often call him their Correggio, because, contrary to the majority of the German painters, who were pre-eminently draughtsmen, he was also a fine colourist, had a passion for brilliant light and tone, and was sensitive to the delicate gradations of colour and to the play of light and shade. Correggio used both figures and settings as a pretext for painting contrasts of light and shade and for a display of exquisitely blended colour. Grünewald showed just the same tendencies except



THE FLIGHT INTO EGYPT.

LUCAS CRANACH THE ELDER.

(Emperor Frederick Museum, Berlin.)

that in Correggio's work beauty of light and colour are always inseparable from beauty of form and delicacy of feeling, or are used as a foil to some unexpected feature or some bold pose or gesture; whilst Grünewald, who was quite insensible to beauty, was apt to fall into a very unpleasant realism.

"St. Maurice and St. Erasmus," which is in the Pinakothek at Munich, is considered to be one of Grünewald's finest pictures. The colour is brilliant, but has not much light in it; there is not the faintest trace of the charm and fascination of Correggio's work.

Hans Baldung (called Grün, or Grien, probably from his habit of dressing in green) is one of the best-known German masters of the early part of the sixteenth century. Although it is not abso-

lutely proved that he spent any considerable time in Nuremberg, his connection with Dürer is an incontestable fact. Not only is Dürer's influence unmistakably seen both in his pictures and his drawings, but the personal relations between the two painters are proved in the most convincing manner. Baldung was also one of the principal and most productive of those artist-engravers who, as we have already said, brought the German school its greatest fame and brilliance.

In 1507 Hans Baldung painted two triptychs, one of which, "The Martyrdom of



ST. MAURICE AND ST. ERASMUS.

MATTHIAS GRÜNEWALD.

(The Pinakothek, Munich.)

St. Sebastian," bears his monogram and the date, and the other, "The Adoration of the Magi" (see p. 356) is in the Emperor Frederick Museum. In the centre panel of the latter triptych the magi, contrary to the majority of similar pictures, are not accompanied by their suite. All three kings are painted with the most minute care, and are attired in costumes that are dazzlingly bright in colour, handsomely embroidered, and most original in form. Green, the painter's favourite colour, plays the principal part in the striped stuff that serves the negro king as cloak; the cups

of the other two kings are also green, whilst, in addition, the whole picture has a greenish tone. The right wing represents St. Maurice, the Moorish knight, who is armed *cap-à-pie*, and the left St. George, who has as splendid a head of hair as Albrecht Dürer himself.

Hans Holbein the Elder was born at Augsburg about 1473, and lived there until 1524. He left a considerable number of pictures, the earliest of which bears the date 1493. We do not know who his master was

**Hans Holbein the Elder.**



THE ADORATION OF THE MAGI.

(Emperor Friedrich Museum, Berlin.)

HANS BALDUNG GRÜN.

The golden age of German art came to a brilliant end with the Holbeins. There were four of these Holbeins—Hans Holbein the Elder, his brother Sigismund, and the two sons of the former, Hans Holbein the Younger and his brother Ambrose. Sigismund and Ambrose left scarcely any traces of their work. Hans the Elder, on the contrary, was a fine artist, and as for Hans the Younger, he is the rival of Albrecht Dürer, and, together with the latter, stands at the head of the German school.

in his native town, but it is quite certain that he came under the influence of Martin Schongauer, the painter and engraver, who was born at Colmar, but came of an Augsburg family. Hans Holbein the Elder painted a considerable number of church pictures, the earliest of which show a strict regard for realism that was exaggerated to the point of the most unpleasant brutality, and contain figures that are as coarse in build as in gesture. The later pictures, however, show that the painter had begun to study more pleasing types, and that he had acquired great skill

in reproducing them. A triptych in the Pinakothek at Munich serves as a striking proof of this fortunate change. This picture was painted in 1515 for the church of St. Salvator at Augsburg; the centre panel represents the "Martyrdom of St. Sebastian," the left wing depicts "St. Barbara" and the right wing "St. Elizabeth." These two wings display such fine feeling and beauty of form that it has been thought that Hans Holbein the Younger helped his father with them, a supposition that is confirmed by the decorative designs that are painted above and below the two figures.

Hans Holbein the Younger was born at Augsburg in 1497, but

**The Great** must have gone to **Holbein.**

Basle at an early date, for he carried out a design for the frontispiece of a book in that town. Although so young, he already showed himself to be a clever draughtsman, and as time passed on he devoted himself equally to the arts of painting and of drawing; his frontispieces, his book-titles, his vignettes, his "Dance of Death" and his alpha-

bets are all gems of their kind. To sum up, Dürer was, possibly, the finer draughtsman of the two, but, on the other hand, Holbein surpassed Dürer as a painter. Whilst at Basle he was commissioned to decorate the walls

of the great hall in the Town Hall, which work, unfortunately, has been destroyed by damp, as has been the case with many other paint-



ST. BARBARA AND ST. ELIZABETH.

HANS HOLBEIN THE ELDER.

(The Pinakothek, Munich.)

ings he executed on the façades of various buildings in the style so common in Northern Italy. Holbein also carried out a considerable number of cartoons for stained-glass windows. In 1526 he went to London, where



THE MADONNA OF THE BURGOMASTER MEYER. HANS HOLBEIN THE YOUNGER.  
(The Grand Ducal Palace, Darmstadt.)

he worked for the English Court for many long years, and where he remained until his death in 1543. During the whole of that time he only left London once, when he returned to Basle

**Holbein as  
Portrait  
Painter.**

and spent three years there. As a portraitist Holbein painted his sitters with such striking truth that they actually live before our eyes, and with such conviction, power, and nobility that they seem to possess the look and air of beings of a superior race. The strong consistent colour in which the artist painted them is admirably suited to such important personages.

The most famous of all Hans Holbein the Younger's pictures is "The Madonna of the Burgomaster Meyer" (*see p. 358*). Jacob Meyer was burgomaster of Basle from 1516 to 1521, after which he was deposed and imprisoned for having accepted a larger subsidy from the King of France than the regulation fifteen crowns. He was finally released, but as the head of the Catholic party in a town that had completely gone over to the reformed religion, he had cause for anxiety more than once before 1530, the approximate date of his death. Holbein painted him for the first time in 1516, together with his second wife, and again painted him in 1528, this time with his first wife (Magdalena Baer), his second wife (Dorothea Kannegiesser), the latter's daughter and her two sons. The burgomaster, his two wives, and his daughter are all kneeling in adoration before the Virgin, who is standing in the middle of the group with the infant Christ in her arms.

There are two versions of this picture. The first and least known is in the Grand Ducal Palace of Darmstadt; the other, which is the more famous, is in the Dres-

den Gallery. This latter, which was for a long time thought to be an original work and was valued as one of the gems of the collection, proved, after the most careful and learned examinations and comparisons, to be



MORETTE.

HANS HOLBEIN THE YOUNGER.  
(Dresden Gallery.)

nothing but a copy, executed quite a hundred years later, of the real picture, the one at Darmstadt, which is entirely Holbein's work. The exquisite colour, the wonderful expression on the faces of the donor, his two wives and his daughter, the very successful contrast between these devout figures and the delightful children, and the Madonna's tender and yet dignified gesture, are the principal features that help to make this picture one of the finest masterpieces of German art.

The portrait of Morette, which is in the

Dresden Gallery, is looked upon as one of the finest that Holbein ever painted. It was executed in London during the artist's second stay in England. On the evidence of an en-

graving this portrait was at first thought to be that of a certain Hubert Morett, a London goldsmith; but later on it was proved to represent a Monsieur de Morette,

**The Portrait of Morette.**

a French gentleman who was at Henry VIII's Court at the same time as Holbein. It pictures a striking and energetic personality, a man with a reddish-brown beard streaked with silver, who wears a black cap, a black doublet edged with fur and with slashed sleeves showing a white satin lining, and a gold chain round his neck. His gloved left hand holds a richly carved and gilded dagger, his figure stands out well against a green curtain, the expression is severe, and his pose somewhat affected; but his face is painted in exquisite tones, and the general colour, though quiet, is rich and harmonious.

Among the works of Holbein in England the portrait of Christina Duchess of Milan has secured the most widespread interest. "The Duchess of Milan."

from the fact of its purchase for the National Gallery for the enormous sum of £72,000. A Danish princess, born in 1523, Christina was married in extreme youth to Francesco Sforza, Duke of Milan. As a widow she was selected by Henry VIII, as a possible fourth wife, and Holbein was commissioned to portray her for the King's edification. This portrait in the National Gallery was not the one executed for the King which is in the Royal Collection—but was evidently done at the artist's leisure. It passed into the Arundel Castle Collection, where it remained until 1880, when it was loaned to the National Gallery by the Duke of Norfolk. It is one of Holbein's greatest portraits. We can well imagine this charming Duchess, who is here represented "with the demure half smile not yet faded from her eyes," declining King Hal's offer of marriage on the ground that "she had but one head."

The portrait of Boniface Amerbach,



CHRISTINA DUCHESS  
OF MILAN

(National Gallery, London.)

HANS HOLBEIN  
THE YOUNGER

which is in the Basle Gallery, is also one of Holbein's great works. Auerbach was a scholar who originally came from Basle and whom Holbein painted in 1519. The picture shows to what a great extent the painter, who was only twenty-two, had already become master of his art. To the left of the picture a framed panel hanging on a tree contains an inscription in Latin verse praising the painter's art and the life-like resemblance of the portrait, and also giving the sitter's age and the date of the work.

Christoph Amberger was also a portrait painter of the first order, and is worthy of comparison with Holbein.

He was born about 1500, was received into the Guild of Painters in 1530, and died in 1561 or 1562. The Emperor Frederick Museum at Berlin contains a very successful and original portrait by him, that of Sebastian Münster, the cosmographer (*see p. 362*), which was painted in 1552. The old scholar has one hand on a table, which is covered by a crimson cloth, and wears a black cap, a black cloak edged with fur, a crimson underdress, and a white shirt.

We must now pass over nearly half a century before we meet with another really great German artist; but then we come to that most remarkable and original master, Adam Elsheimer. He was born at Frankfort in 1578, but went to Italy at an early age. He was in Rome in 1600, and worked there until 1620, the year of his death. His art was essen-



BONIFACE AUERBACH.

*(Basle Gallery.)*

HANS HOLBEIN THE YOUNGER.

tially different from that of any of his fellow-countrymen who preceded him. He began by painting small panels—miniatures, as it were—with all the care and delicacy so necessary to such pictures; besides which he was a fine colourist, who knew how to give brilliance and value to his contrasts of light and shade. His style, however minute and delicate it might be, always kept a certain breadth and ease. Elsheimer was a painter whose work is both strong and refined.

#### Elsheimer's Great Influence.

and who was an almost unique master, in his own special way in Germany. He exercised the greatest influence not only over his own fellow-countrymen, but over the artists of many other countries who adopted the brilliant tones and characteristic technique of his small panels. Amongst his disciples we must mention Jacob van Swanenburch and Pieter Lastman, Rembrandt's masters. It

was through them that the great Flemish painter in the curly part of his career took as his models the German artist's tiny pictures. Rubens, too, had a great admirer

pictures; in fact, often painted nothing but that.

The Dresden Gallery owns three of his pictures, two of which are gems. One represents "Jupiter and Mercury in the Home of Philemon and Baucis" (*see* p. 363). This painting shows a scene of familiar daily life; the gods have been stripped of all state and majesty by an Olympic protocol, and are comfortably installed at the fireside of their hosts, who are two worthy, hard-working peasants. In addition to its fine realism the picture is attractive by reason of its wonderful lighting; but, above all, it represents an entirely new artistic conception and point of view.

"The Flight into Egypt" (*see* p. 363) is the second of these little gems. Elsheimer often painted this most popular of all subjects; it gave him an opportunity to represent the most wonderful landscapes and to show the Holy Family bathed in brilliant sunshine or in soft, tender moonlight. In the majority of cases he painted the Flight as taking place in moonlight, but the Dresden picture is an exception, for it shows the Holy Travellers journeying in full daylight.



SEBASTIAN MÜNSTER

CHRISTOPH AMBERGER

(Imperial Frederick Museum, Berlin.)

tion for Elsheimer, and even copied one of his works. Finally, Claude Lorrain learnt to see Italian nature through his eyes. It would be difficult to prove from whom Elsheimer learnt his art, but it is supposed that up to a certain point he was influenced by Paul Brill, the Antwerp landscape painter, who lived with him at Rome and who painted landscapes full of minute detail. As regards his dazzling light effects, he unquestionably took as his master Correggio, the great Italian painter of light. Elsheimer gave landscape the most important part in his

Another and still longer interval comes between Elsheimer and the next really famous German painter. The second half of the seventeenth and the first half of the eighteenth centuries abounded in painters of moderate talent, of considerable local reputation, yet whose names are not worth handing down to posterity. Art generally degenerated and fell into a state of conventionality and routine. During the second half of the eighteenth century, however, we come to a real creative genius, a true innovator in the world of art, Anton Raphael

#### Degeneration of German Art.

Mengs. He was born at Aussig in 1728. His

**Anton Raphael Mengs.**

father, himself an artist, anxious to preserve him from the enervating influence of rococo art, and to educate and improve his taste by making him acquainted with the finest work of the two greatest and most vigorous periods of artistic development, the Classic ages and the Italian Renaissance, had the good sense to take young Anton to Rome when he was about thirteen. He kept him there for three years, and av-

enued and fanned a great fervour and enthusiasm for the great masters of Italian painting, and especially for Correggio and Raphael. Then they went back to Dresden, where the son was nominated official painter to the Court in 1745. A year

later the young fellow again accompanied his father to Rome, spent the greater part of the remainder of his life there, and died there in 1779. He only left the Eternal City twice, in both cases to go to Madrid, where he spent about ten years in all. Living at a time when miniature painters were much sought after he became the most famous of them all; he broke away from the dull routine which was the order of the day, he brought about a renaissance of classic art, and if he did not create masterpieces of extraordinary brilliance, he opened out new prospects to German art, and, indeed, to European art in general.

His delightful pastel in the Dresden Gallery, "Love Sharpening an Arrow" (*see p. 364*), is full of brilliant colour and delicate feeling, and is the direct outcome



THE FLIGHT INTO EGYPT.

(Dresden Gallery.)

ADAM ELSHEIMER.



JUPITER AND MERCURY IN THE HOME OF PHILEMON AND BAUCIS.

ADAM ELSHEIMER.

(Dresden Gallery.)



LOVE SHARPENING AN ARROW. RAPHAEL MENGS.  
(Dresden Gallery.)

of his close and enthusiastic study of the Italian masters.

Angelica Kauffmann resembled Raphael Mengs in many ways, but differed from him in far more. This painter **Angelica Kauffmann** was born at Coire in Switzerland, in 1741. Her father, who was also a painter and of German extraction, took her at an early age to Italy, where he brought her up in an atmosphere of the most intense admiration of the great painters of the golden age. Angelica lived successively at Rome and at Venice, then went to Paris and on to London, where she was chosen as one of the thirty-six original members of the Royal Academy on its foundation in 1768. The last thirty years of her life were spent in the Eternal City, where she died in 1807. She imbibed all the distinction and charm of Italian art without becoming in the least degree classic, whilst her work always remained essentially feminine and

full of the delicacy inherent in the eighteenth century. But this delicacy never degenerated into affectation or frivolity, and her figures have a finer and more dignified beauty than those of the painters of mere prettiness so numerous in her day. She painted portraits and also historical pictures. Following the taste of that time she draped all her female figures in classic style. One of her most successful works is the "Portrait of a Lady in Vestal Robes" in the Dresden Gallery. The priestess, the guardian of the sacred fire, is holding her symbolical lamp in one hand, and with the other is lifting the folds of her virginal veil. The figure is quite regal in its distinction, but is also thoroughly natural and simple, and the classic costume fits in with the whole scheme without producing any effect of masquerade and without shocking one as an anachronism.



PORTRAIT OF A LADY IN VESTAL ROBES. ANGELICA KAUFFMANN.  
(Dresden Gallery.)

## THE BRITISH SCHOOL

**F**OR many centuries the art of painting was only practised in England by foreign artists, and especially by the portrait painters who were summoned to the Court by various kings, and who painted all the princes and great folk of the kingdom. Thus in the sixteenth century the German artist, Hans Holbein the Younger was attached to Henry VIII.'s Court, and in the seventeenth century the Flemish master, Anthony Van Dyck, was Charles I.'s favourite painter. Later on, after the Restoration, two other Germans, Peter Lely and Godfrey Kneller, were the two principal artists at the English Court, and they painted Charles II. and his courtiers. A host of other foreign painters—German, French, Flemish, Dutch, and Italian—made a stay of longer or shorter duration in London, and there produced pictures of every kind. Many of them trained pupils or disciples of English birth, but none of these possessed sufficient originality to create a real school, or even enough talent to make a name for themselves. It was not until the eighteenth century, when art was falling into decadence everywhere else, that a national school was founded in England—a school that was to produce before the end of the century masters who were worthy to take rank, in their own special styles, among the great painters of the world.

### Foundation of National Art.

Thus England ended by holding for a time in the domain of art the predominant position that she already held in political power and commercial prosperity. The most sought-

Thus England ended by holding for a time in the domain of art the predominant position that she already held in political power and commercial prosperity. The most sought-



WILLIAM HOGARTH.

(National Gallery.)

BY HIMSELF.

After foreign masters in England had always been the portrait painters, so it is not surprising that the finest British painters of the eighteenth century, beginning with Reynolds and Gainsborough, excelled in portraiture. The first of our artists who is really worthy

of notice is William Hogarth, who was born in London in 1697 and died in 1764. He learnt engraving from a goldsmith, and got his first ideas of painting from Thornhill. From the very beginning of his career and through-

and engraved, for instance, the story of a courtesan—"The Harlot's Progress," "The Rake's Progress," "Marriage à la Mode," and "Industry and Idleness," etc. All these scenes are treated with a biting humour and

satirical spirit that are quite worthy of the great pamphleteers of the period—Swift, for instance. But art, unfortunately, suffered from the effects of these utilitarian aims and ideas, and this disinterested work is only of secondary value. Hogarth

was far more of an artist in his portrait work, and if his pictures of

**Hogarth as  
Portraitist.**

manners and morals have a distinct value of their own it is because of a few types and isolated figures in them rather than as pictures or as a whole. For instance, in "Marriage à la Mode" it is the sorrowful gesture of the old steward in the second picture of the series, who foresees the ruin of the house and throws up his arms as he goes out. Hogarth's portrait of himself (*see* p. 365), which is in the National Gallery, is one of his finest works. His austere, expressive, and vaguely sorrowful face makes an indelible impression upon one. The dog, too, the painter's faithful companion, has almost an equal air of gravity with his master.



THE SHRIMP GIRL (National Gallery.)

HOGARTH.

out his whole life he was pre-eminently a draughtsman and engraver, hence draughtsmanship plays a much more important part in his work than colour. Nevertheless, Hogarth was a very national and original painter. He

**Originality  
of Hogarth.**

began by painting portraits, into which he put a great care for character and realism. Later on, he devoted himself to painting pictures that told a story and pointed a moral, much after the style of the writings of Defoe and Richardson, thus the majority of his pictures are really sermons against vice. In many cases they form a progressive series composed of several scenes, like Epinal's pictures. Hogarth painted

Hogarth was not always insensible to grace and beauty, as is shown by his "Shrimp Girl" in the same gallery. This merry working lass, with her basket on her head and her humble apparel, is laughing gaily and is showing a row of pearly teeth between her parted lips. She is full of the joy of life, of health, frankness, and plebeian youth. In his own mind Hogarth no doubt contrasted her with the painted licentious beauties of the town and Court.

Richard Wilson was the first of the British landscape painters. He was born at Pinegas, in Montgomeryshire, in 1714. After having worked at figure-painting, he went to Italy

and there applied himself to the study of decorative landscape, in which he was undoubtedly strongly influenced by **Richard Wilson.** Claude Lorrain, Poussin, and, lastly, by Joseph Vernet, who was in Italy at the same time as Wilson. In 1755 he came back to London and devoted him-

upon it; dark forests hid its distant banks, and no living being would venture upon its sinister waters. To-day, however, its aspect is completely changed; its gloomy woods have fallen beneath the axe; its subterranean grottos, haunted by primordial humanity, have given place to smiling villas, and its



LAKE AVERNUS.

(National Gallery.)

RICHARD WILSON, R.A.

self entirely to landscape painting. He died in 1782 at Llanberis in Wales, where he had retired. Though not very greatly appreciated during his life-time, he became more famous after his death. Without being as original as that of his successors, his work attracts one's attention by its wondrous suggestion of atmosphere, its subtleties of light and shade, and its beautiful colour. Wilson was particularly affected by Italian landscapes. Such, for instance, is his "Lake Avernus" in the National Gallery. The part this lake played in mythology is well known: it was the entrance to hell and all who had to cross the Styx had to embark

phantoms have been dissipated by the full light of day. Lake Avernus, as painted by Wilson, is a mingling of both aspects; it is no longer a gloomy, haunted place, but it is not as yet an enchanting spot. Its general appearance is still grand and severe: the lake stretches away in the foreground, and the Bay of Naples is seen in the distance.

This picture shows truth and sincerity in every line. The landscape is painted, to a certain extent, from nature, and the whole work is full of deep feeling.

Joshua Reynolds was the first of the really great English painters. He was born at Plympton in 1723. At eighteen years of age he commenced his career in London where,

after having taken lessons from a mediocre portrait painter for some years, he began, in 1743, to paint on his own account. In 1749 he took the traditional journey to Italy where he spent three years in studying

Royal Academy in 1768, and he died in 1792, loaded with wealth and favours. His portraits of men show plenty of character, and his women have all the charm and fascination of the ideal English type.

Reynolds was a psychologist as well as a painter. He represented every aspect and variety of human nature — childhood's innocence, woman's grace and nobility, maternal love and joy, the dreams of maidenhood, the soldier's swagger, and the artist's refinement — and all these characteristics are painted in strong and radiant tones without the slightest harshness or effort, and with all the soft, tender flesh-tones and rounded modelling of the Flemish masters.

If he had been able to do as he liked and had not been so overwhelmed and absorbed by portrait commissions, Reynolds would in all probability have devoted himself to a considerable extent to historical painting; but he really had not the time. Besides, his pictures of this kind were not so highly valued, and are certainly inferior to his portraits; their colour and composition are excellent, but they show to some extent the influence of the French and Italian academic tendencies.

The background of many of Reynolds' pictures show him to have been a practised landscape painter of excellent taste. No painter before him ever devoted himself with greater diligence and perseverance to the technique of his art. He wrote some excellent articles for a review edited by his friend, Dr. Samuel Johnson, and his fifteen speeches given from 1769 to 1790 at the distribution of Royal Academy prizes are equally remarkable.

The "Portrait of Lord Heathfield," the defender of Gibraltar, which is in the National



LORD HEATHFIELD.

SIR JOSHUA REYNOLDS, P.R.A.  
(National Gallery.)

Michelangelo at Rome and Titian at Venice; but possibly, unknown to himself, he may have been even more strongly influenced by the great Flemish colourists, Rubens and Van Dyck. Fame and great success attended him on his return to his native country. The nation at last possessed a painter of its very own who was capable of understanding and thoroughly grasping all the national characteristics. Reynolds painted hundreds of portraits of the great folk of his day. He was chosen first President of the

Gallery (*see* p. 368) shows Reynolds' originality of conception and the masterly manner in which he brought out the chief characteristics of his sitter. Heathfield stands against a gesture. He holds in one hand an enormous key—the key of the gate to the Mediterranean. This key is even fastened to his wrist, and his country knows as well as his



THE DUCHESS OF DEVONSHIRE WITH HER CHILD.

SIR JOSHUA REYNOLDS, P.R.A.

*(In the Collection of the Duke of Devonshire)*

background of stormy sea and sky, as calm and inflexible as Fate herself, while close to him are the guns which are only waiting his orders to pour out death and destruction. His upright, weather-beaten figure is clothed, without the slightest suspicion of dandyism, in a richly-laced uniform; his face and his wig seem to be part of each other; his small, deep-set eyes, under thick eyebrows, seem to be peering into space; and his thin-lipped, closely shut mouth looks as if it could only open to utter the most decisive words. All his personality is concentrated in a single

enemies that he will never let it go. It is not merely a symbol; or, at any rate, it forms such an integral part of his individuality that it has all the dignity of a reality.

The portrait of "The Duchess of Devonshire with Her Child" is of quite a different type; it forms part of the Duke of Devonshire's Collection at Chatsworth. Reynolds had painted the Duchess before, in 1769, when she was only a child of twelve, with her mother, Lady Margaret Georgiana Spencer. In this second portrait she has become a mother in her turn, and is playing

"Lord Heathfield."

"The Duchess of Devonshire."

with her child, the future Lady Carlisle. This work is not merely a simple portrait, but is a picture of a delightful and most life-like group: a beautiful and aristocratic woman,

the boldest relief against the sombre background, and the baby, who is treated in a softer style, in her light-coloured frock, shows up against the dark sky.



MRS. SIDDONS AS THE  
TRAGIC MUSE.

SIR JOSHUA  
REYNOLDS, P.R.A.

(In the Collection of the Duke of Westminster.)

attired in a graceful morning gown, has forgotten everything: all her attention is wrapped up in her baby, playing like a child herself and taking the greatest pleasure in the baby's delight. The little one is throwing up her arms, frisking about on her mother's knees, and uttering little cries of joy. Both mother and child are united in a common happiness.

The technique of this picture is quite equal to its conception. The mother stands out in

The Duchess of Devonshire was famed for her culture and love of art, and Reynolds painted her several times. His portrait of her as a child is in Devonshire House, London, and a replica of the one in which she is playing with her daughter is in Windsor Castle.

The magnificent portrait of "Mrs. Siddons as the Tragic Muse," which is in the Dulwich Gallery, forms a third example of Reynolds' widely-varied style and conception of his sitters. Sarah Siddons sits enthroned in the clouds in a huge monumental chair with arms, and behind her are two figures typifying Tragedy. She is posed in a splendidly dramatic manner, with one elbow on the arm of her chair, and is looking up to Heaven. It is impossible to imagine a more elegant composition; the seated figure is expressive of regal and most dignified repose, and its outlines are veiled in the folds of the beautiful costume. The hands are perfectly still. The actress is inspired, body and soul, with the very spirit of tragedy, and her rapt gaze seems as though it would penetrate into the most sublime mysteries.

There are several replicas of this wonderful portrait, the chief of which is in the possession of the Duke of Westminster.

"The Strawberry Girl" (see p. 371), which is in the Wallace Collection, shows us Reynolds' art in quite another aspect. The little girl has a basket of strawberries hanging from her right arm, and her great, black eyes have rather a suspicious glance, as if she were afraid that someone would steal her treasure. What wonderful innocence lies in every line

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**THE STRAWBERRY GIRL.**

*(The Wallace Collection.)*

**SIR JOSHUA REYNOLDS, P.R.A.**



of the face and tiny figure, and how strikingly natural the child is! She is dressed entirely in white, and has a yellow handkerchief knotted round her hair, and these soft, pale tones stand out in strong relief against a

Gallery. The statue is standing on the edge of a little grove, and the three Graces are just about to wreath it with a garland of flowers.

The "Three Graces."

The care Reynolds has taken to vary the



THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN.  
(National Gallery.)

SIR JOSHUA REYNOLDS, P.R.A.

background of dark rock whose strong colour gradually tones down towards an opening on the right, through which is seen a glimpse of landscape. What a tremendous difference there is both in feeling and technique between this charming, fragile child and the stern soldier in Lord Heathfield's portrait! And what a difference, too, between this wee girl, the happy mother, and the Mrs. Siddons!

"The Graces Decorating a Terminal Figure of Hymen" is in the National

poses, and even the rather theatrical gesture of the figure who is lifting the garland above her head, show what a profound study he must have made of classic art. On the other hand, the natural, easy pose of the two other figures is very characteristic of Reynolds and of British artistic genius generally. The three Greek goddesses are transformed into three radiant English beauties, and, whilst keeping all their original majesty, have gained in charm, freshness, and fragile grace.



THE BLUE BOY. THOMAS GAINSBOROUGH, R.A.  
(In the Collection of the Duke of Westminster.)

Thomas Gainsborough together with Reynolds, takes the first place in the glorious list of the British painters of the eighteenth century. He was born at Sudbury in 1727, and whilst quite young began to sketch the country round his birthplace. Later on he went to London, and there learnt to paint under the tutelage of Francis Hayman. Gainsborough never left England. He married early in life, and after having lived successively in Ipswich and Bath, finally settled in London in 1774, and died there in 1788. He painted a great many landscapes and a still greater number of portraits, in both of which branches of art he excelled. As a landscape painter he was superior to Wilson in that he always painted the scenery of his native land ;

not, however, that he reproduced these landscapes in every minute detail, but he painted them with an extraordinary breadth of technique and an astonishing command of light, and put into them all the richness of vegetation seen in Nature. He was the first of the really great British landscape painters, and opened the way to his successors.

As for his portrait work, though he had not, perhaps, Reynolds' inventive genius and depth of thought, still he was more of a realist and more positively a painter. He studied less than his glorious rival and did not penetrate so deeply into his sitters' personalities ; but he had quite as much natural talent, had a sympathetic mind and excellent feeling, and his technique is, possibly, even more pleasing than that of Reynolds. His soft, delicate colour shows him to have been an even nearer and more genuine follower of Van Dyck than Reynolds, that other famous disciple of the great Antwerp portraitist.

"The Blue Boy," which we reproduce, is in the Collection of the Duke of Westminster. Master Buttall, for that is the charming boy's name, is standing in the centre of the picture, and has quite a touch of swagger in his air. He has one hand on his left hip, and is lifting the folds of his cloak with it, whilst the other hangs at full length and is holding a feathered hat. He looks out boldly at us, quite aware of the interest we are taking in him. A rebellious lock of hair falls over his forehead, his face is framed in curls, and his costume is loose, but clings to his figure sufficiently to define his graceful proportions and to emphasise his vigorous, muscular body and limbs. Everything about this boy attracts one ; he is as pretty as a girl, but has a thoroughly masculine charm and bearing. Not one of Gainsborough's other pictures so strongly suggests Van Dyck. This splendid portrait was painted as a challenge to a statement made by

**Gainsborough  
as Portrait  
Painter.**

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MRS. SIDONS.

*(National Gallery, London.)*

T. GAINSBOROUGH. R.A.





Reynolds that a successful picture could not be painted in blue tones. Gainsborough therefore painted this picture, which consists almost entirely of blue tones—completely so as far as the figure is concerned. The boy in blue stands out in relief against a blue sky, the colour of which, however, is toned down by the misty atmosphere, whilst the landscape in the background helps to break the general uniformity. The colour scheme is enriched and brightened by the boy's rosy complexion, which tones delightfully with the soft blue tints in his costume.

Another splendid portrait by Gainsborough is that of "The Hon. Mrs. Graham," which belongs to the Scottish National Gallery, Edinburgh. This aristocratic lady is represented as standing near a pillar, on the base of which she is leaning one arm. Behind her are the trees of a park, and her white satin gown and rose-coloured petticoat stand out splendidly against the dark green of the foliage, whilst her charming face shows to equal advantage against a dim, twilight sky. Her piled up and powdered hair is decorated with ostrich feathers and a collar of fine lace finishes the top of her low bodice, which shows her neck and round young throat. She looks like a rare and delicate hot-house flower, a choice creature, the product of a selected race, and is the acme of feminine charm.

The National Gallery contains "The Market Cart" (*see p. 377*), one of Gainsborough's finest landscapes. A rustic cart drawn by a single horse

is coming down a winding road. Two young country lasses are perched on the top of this cart, which is heavily laden with vegetables; a countryman is sitting by the side of the road, and is taking a pleasure in watching the two bonny, laughing girls, while two young lads and a dog are walking beside the cart. Masses of thick trees form the

background. This bit of village life is set in a landscape that is taken direct from nature, and is reproduced in all its original rich beauty without any addition or change: a landscape such as Gainsborough delighted in and loved to paint at every possible opportunity. His work in this direction has served as model to all succeeding landscape painters, whether in England or on the Continent.

Reynolds and Gainsborough brought about a complete renaissance of the art of portraiture in Great Britain, and this time entirely through British-born artists. A great number of painters, many of whom became



THE HON. MRS. GRAHAM.

T. GAINSBOROUGH, R.A.

(National Gallery of Scotland, Edinburgh.)

famous, followed in their footsteps. George Romney was one of the earliest and most talented of these. He was born at Dalton-in-Furness in 1734. He commenced his career

after portrait painters of his day—many people, indeed, placing him on a level with Reynolds. Emma Lyon, who acted as his model for many years, and who, after becom-



MRS. DRUMMOND SMITH.

GEORGE ROMNEY.

*(In the Collection of the Marquis of Northampton.)*

on his own initiative by painting historical pictures, and then took up portrait painting, and he devoted the whole of his life to these two branches of his art. In 1762 he went to London, where he soon became famous. He next went to study in Paris for a short time, and then he made a stay of two years, from 1773 to 1775, in Rome. On his return to London he was overwhelmed with commissions, and became one of the most sought-

ing the wife of Sir William Hamilton, was Nelson's mistress, played a very important part in his life, and figured largely in his art.

Romney also devoted a considerable part of his life to the illustration of Shakespeare's works. He died in 1802.

The portrait of "Mrs. Drummond Smith" which belongs to the Marquis of Northampton, is one of the most delightful of feminine portraits. The pictured lady's maiden name was Mary Cunliffe, and she married



THE MARKET CART.

*(National Gallery.)*

THOMAS GAINSBOROUGH, R.A.

Mr. Drummond Smith in 1786. In her portrait she is wearing an immense hat of mushroom shape, a style very popular among the modish women of that day. Her pretty face

was born in 1756 and died in 1823. He painted nothing but portraits, and all the famous Scotsmen and women of his day sat for him. The

**Sir Henry Raeburn, R.A.**



SIR WALTER SCOTT.

SIR HENRY RAEURN, R.A.

(In the Collection of the Earl of Home.)

shows to advantage under the big light-coloured hat, and there is a charming play of light and shade on the brim of the hat and on her splendid hair. Her features wear a quiet, calm expression. The picture is boldly painted, and the hat is a masterpiece of technique, being put in with soft, light touches. Although the canvas is inscribed on the back as the work of Romney, several eminent critics attribute it to Reynolds.

Sir Henry Raeburn was another of these fine British portrait painters. He was a Scotsman and was born in Edinburgh, where he spent the whole of his life, only leaving it to visit London and to travel in Italy. He

National Gallery, Edinburgh, and the Assize Court in that city contain a large number of portraits by Raeburn, which are very unequal in quality. The best of them are distinguished by an extreme care for truth and by great depth of feeling and expression. All these qualities are very prominent in the portrait of Sir Walter Scott, that greatest of Scotsmen, which belongs to the Earl of Home. Sir Walter Scott revealed his country to the whole world, and at the same time introduced an entirely new conception of history.

**Influence of Scott.** His influence upon the arts in general was much

more considerable than it has been generally supposed to be; he created the historical novel, he opened the way to Dumas père and many other famous French writers, and he gave a fresh impetus to the painting of historical subjects. The archaeological element in these pictures, their correctness of setting, costume, and accessories, are largely due to Scott. Baron Leys and Delacroix

both owe their fame to him. Very few writers have had such world-wide popularity, so it is not surprising that Raeburn should have painted him several times, sometimes in full length, and sometimes the head and shoulders only.

The portrait we reproduce shows a Walter Scott who is very simple in both dress and pose, and might be a plain citizen or a well-to-do country gentleman. His hair falls over the forehead, and his face is a long oval; but the eyes, which are piercingly keen and sparkle under the thick eyebrows, show his fine intellect and moral superiority.

John Hoppner was another of the best

portrait painters of this period. He was born in London, of German parents, in 1738, and died there in 1810. He studied

**John Hoppner, R.A.** at the Academy Schools, and took Sir Joshua Reynolds as his master.

Like the latter, he devoted himself chiefly to portraiture and historical painting, but he specially excelled in the former of these two branches. His colour has not the radiant brilliance of that of his predecessor, and in one particular he differs from Raeburn and resembles Romney: he preferred to paint pretty women rather than distinguished men. The life-like gestures and movements of his figures suggest Reynolds. His sitters never seem to pose, but live, move, think, and have almost the character and value of an historical picture.

Such is the ease in his portrait of "Lady Willoughby d'Eresby," which belongs to the Earl of Ancaster.

**A Painter of Women.** She is represented as crossing a shadowless plain on a brilliant summer's day. In one hand she is holding a straw hat draped with a light veil, and with the other she is drawing together the folds of a long gauze scarf that floats about her shoulders and waist; she is wearing a high-waisted frock with a very low bodice. A storm must be approaching, for the wind threatens to blow out the lady's skirts and upset her hair. One cannot say that this portrait sets off its original to the best advantage, but if the suitability of the idea is a matter of dispute, at any rate it does not lack originality.

The double portrait of "The Sisters" (see p. 380), Marianne and Anelia Frankland, is, in our opinion, happier in treatment. The father of these charming girls was an admiral and a Member of Parliament. These two portraits were painted in 1795, the year in which Marianne died; the other sister followed her to the grave in 1800. The girls are sitting on sloping ground; one of them has a portfolio of drawings on her knees and a piece of chalk in her hand, and the other

has her arm round her sister's neck. Both are very simply dressed, and each has a handkerchief folded round her thick hair, which in the elder sister's case is draped like a turban and gives quite a romantic air to her face. A dog is lying at their feet,



LADY WILLOUGHBY D'ERESBY. JOHN HOPPNER, R.A.  
(In the Collection of the Earl of Ancaster.)

and a hilly landscape stretches away in the distance.

The last of these famous portrait painters in chronological order was Sir Thomas Lawrence. He was born at Bristol in 1769 and came up to London in 1787 to enter the Academy Schools under Sir Joshua Reynolds' direction. In 1792, after his master's death, he took his place as official painter to the Court, being then only twenty-three, and

**Sir Thomas Lawrence, P.R.A.**

soon became a very fashionable portrait painter. After 1815 he went all over Europe to paint the various princes and generals who had had a hand in Napoleon's defeat and in the general peace that followed, and he became just as famous and successful in foreign lands as he was in his own country. Following the example of the various sovereigns and princes, the great personages of the Court eagerly disputed the honour of being immortalised by his brush, and he was overwhelmed with honours and commissions. He died in 1830. Posterity has somewhat impaired the brilliance of his fame, which was not entirely merited. Compared with his two great predecessors, his art shows

itself to have more artificiality than truth in it and more cleverness than originality and stability. There is too much affectation and studied refinement in his work, and his colour verges on mere trickery. Still, his best portraits have quite sufficient charm, distinction, and brilliance to explain his contemporaries' infatuation for him. From among his portraits we have chosen that of "John Julius Angerstein" (*see* p. 381), the celebrated banker who formed the famous collection of pictures which was afterwards bought by Parliament for the National Gallery in 1824. It is a piece of strong, sober work, very life-like and natural, and free from all affectation and unnecessary adornment. The banker is gazing

straight at the spectator, and his eyes, in spite of the withered eyelids of age, have lost none of their pristine brilliance, and have just the expression one would expect to find in such a clever, serious, and experienced connoisseur of pictures as the famous banker.

The portrait painters of the second half of the eighteenth century were all more **Benjamin West, P.R.A.** or less good historical painters, but there were other British artists who devoted themselves more especially to the latter branch of painting, and who made great names for themselves. The most famous of them was Benjamin West. He was born in Pennsylvania in the United States in 1738, and was the first child of the New World to win renown as an artist in the Old World. He began his career by painting portraits in his native country. In 1760 he went to Italy, remained there for three years, and was



THE SISTERS.

JOHN HOPPNER, R.A.

*(In the Collection of Sir Charles Tennant.)*

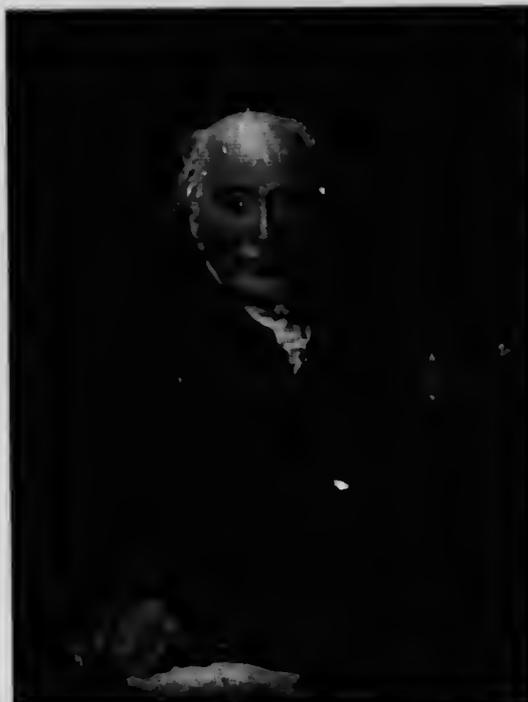
on the point of returning to America, when he was advised to break his journey in London. He did so, and became so successful there that he remained permanently in England. George III. appointed him painter to the Court in 1772, he succeeded Reynolds as President of the Royal Academy in 1792, and he died in 1820.

West was the most popular and sought-after painter in England. He had completely given up portraiture

**An Historical Painter.** in order to devote himself to historical painting. He

chose his subjects from modern as well as from ancient history. Hitherto classic art had reigned unquestioned in England, and West was the first master who attempted to paint events of contemporary history, for which he was held in special esteem by the King. Towards the end of his career he painted a series of pictures dealing with the history of religion for his royal patron. During his life-time he was held to be one of the greatest painters in the world, but after his death his reputation gradually decreased until it has now almost reached vanishing point. Still, one must credit him with a certain amount of skill as a stage-manager, so to speak, and though he was neither very imaginative nor original he unquestionably had ability. What his work specially lacked was feeling and—which is a still worse fault—colour. In fact, West was a worthy representative of the declamatory school which was so characteristic of France during the First Empire.

One of West's best known pictures illustrates the death of General Wolfe, in 1759, at the Siege of Quebec (*see p. 382*). Wolfe is represented as falling on the field of honour, his body pierced by three bullet-wounds. His fellow-soldiers are doing their utmost for him, or are anxiously watching him, one of them, a redskin in full war-paint, being just as full of grief as his white comrades. The battle is raging in the background, though a standard-bearer can be seen hurrying to announce the victory of the British arms.



JOHN JULIUS  
ANGERSTEIN.

(National Gallery.)

SIR THOMAS  
LAWRENCE, P.R.A.

It is a staid, honest, careful piece of work, entirely carried out in the dull, dead colour peculiar to the painter. There are two versions of it: one belongs to the Duke of Westminster and the other to the King, by whom it is lent to the Victoria and Albert Museum.

The British artists of this period were pre-eminently portrait painters. Amongst them, however, were some excellent animal and landscape painters. **George Morland.** After Gainsborough the first really talented artist who devoted himself to landscape work was George Morland. He was born in London in 1763, had no other master than Nature, lived a very dissolute life, and died in 1804. He began by painting, in a rather hasty and careless way, little drinking scenes something after Brouwer's style—a natural subject for Morland, who was himself a great supporter of inns and taverns. Later on he painted farms,

inn-yards filled with animals, especially horses, and, finally, landscapes, into which he introduced figures. He had a certain gift of colour and a pleasing technique, both rather suggestive of Bronwer's work, but he had not the latter's exquisite tones and colour-schemes. Morland's best points were that he painted

scene is flooded with sunlight, is very natural, and is conceived and executed with great feeling and sympathy.

"The Inside of a Stable" (*see p. 383*), which is in the National Gallery, is a rustic picture of much the same type. The farm men are just coming in from the day's work,



THE DEATH OF GENERAL WOLFE.

BENJAMIN WEST, P.R.A.

(Victoria and Albert Museum, South Kensington.)

direct from Nature and represented to the best of his ability anything that interested him. He may be looked upon as the precursor of Crome and Constable, the two great English landscape painters.

Take, for example, Morland's "At the Door of the Dolphin Inn," a picture which belongs to Mr. Arthur Sanderson, of Edinburgh, and which we reproduce (*see p. 383*). The inn, whose sign pictures a dolphin, stands under an old oak. A couple of men are sitting at a table just outside the door drinking and complimenting the maid, who is bringing them a jug of beer. Two children and a dog are in the foreground, and to the left are a tethered donkey and a pump. The whole

and are bringing the horses with them. A bit of meadow-land is seen through the open door. The picture is strikingly natural and simple, is free from any suspicion of affectation, and is full of the painter's enthusiasm for the country.

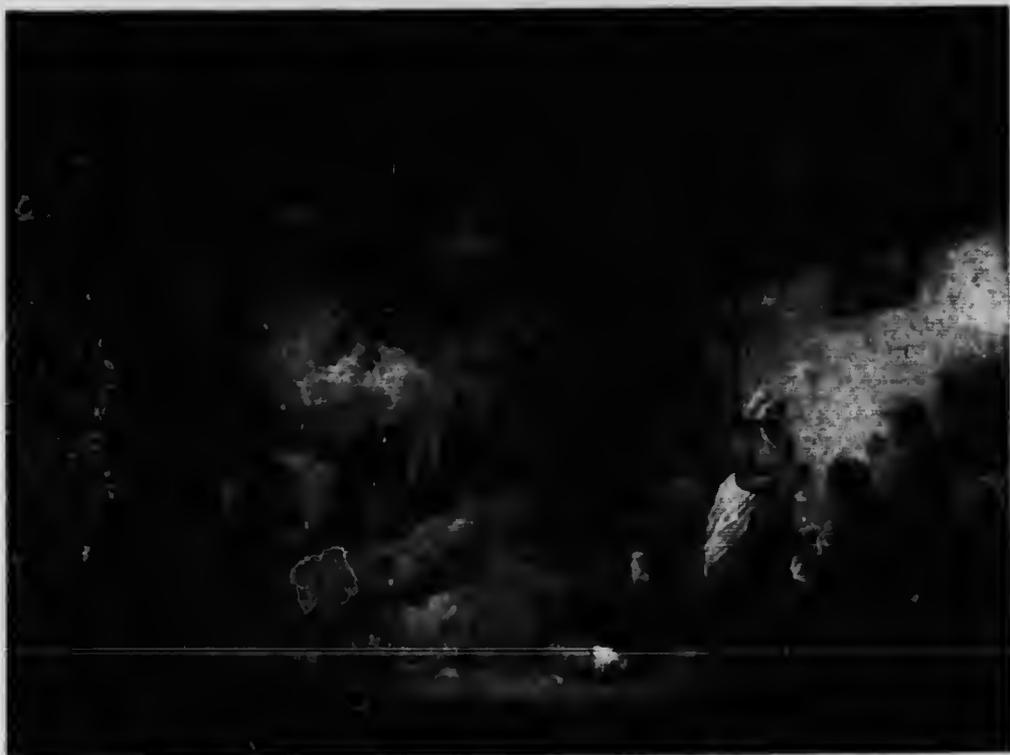
John Crome, commonly known as "Old" Crome, to distinguish him from his son, who was also a landscape painter, was one of the finest artists of his type England ever produced. He was born at Norwich in 1769, and died in 1821. He had no master, but he learnt thoroughly to love and understand Nature and to represent her in all her grand simplicity. He had, however, a great



THE INSIDE OF A STABLE.

*(National Gallery.)*

GEORGE MORLAND



AT THE DOOR OF THE DOLPHIN INN

*(In the Collection of Mr. Arthur Sanlerson, Edinburgh.)*

GEORGE MORLAND.

admiration for the work of the Dutch landscapists of the seventeenth century, and this, to a certain extent, influenced his own work. He spent his whole life in his native county, working as a teacher of drawing, and painting in his leisure hours. He was the first of those East Anglian artists who constitute the so-called Norwich school.

"Moushold Heath," which is in the National Gallery furnishes an excellent ex-

ample of the simple homely aspects of Nature, but he put more enthusiasm, warmth, and poetry into his interpretation than either of these. His technique and colour were also superior to theirs, and he gave his pictures all the wealth and variety of tone so characteristic of rich, smiling English landscape. It is possible that Constable pushed his care for exactness to an extreme point, and that by dint of trying to make all his



MOUSEHOLD HEATH NEAR NORWICH.

(National Gallery.)

JOHN CROME.

ample of John Crome's fine work. It shows a stretch of wild, barren heath in all its bleak nakedness but also in all its grandeur and poetry. Two solitary figures standing on a little hill only serve to accentuate the solitude.

The second great landscape painter of this period is John Constable. He was born in Suffolk in 1776, went to London in 1799, and died there in 1837. He, too, had no real master, and contented himself with the very commonplace teaching of the Royal Academy Schools. He began by painting portraits; but the first landscape he exhibited, in 1802, made him feel that he had found his true vocation. Like Crome and Morland he was

work clear in shape and form he failed to impart the sense of quivering atmosphere which the landscape painters of his age became increasingly clever in rendering.

However that may be, Constable was none the less the precursor of the splendid modern school of landscape painters.

The National Gallery contains a large number of his beautiful pictures, one of the best-known and most famous of which is that known equally well as "The Cornfield" or "The Country Lane" (see p. 383). This picture is admirable merely for the way in which it is put on the canvas. Between two groups of tall trees is seen a wide stretch of corn-land. In the foreground a flock of sheep, driven by

a black dog, are walking peacefully up a lane that runs between the trees and leads towards the sunny plain. The little shepherd boy, who wears a red jacket, has dropped behind, and is lying face downward on the bank of a pool and quenching his thirst in the water. This peaceful little scene in the foreground gives additional brilliance to the cornfield which stretches away in the distance, a sheet of waving gold beneath a wonderfully deep blue sky. It is a picture of rich, fertile English country painted from Nature by a master hand and imbued with the enthusiastic spirit of the poet-painter.

"The Valley Farm" (see p. 380), in the same gallery, is another of Constable's masterpieces.

Known as "Willy Lott's House," this characteristic English farmhouse was situated near Flatford Mill, the property of the artist's father. It was in and around this district that Constable found some of his best subjects, and upon which he lavished the greatest care and devotion of his art. Round the foot of the house run the River Stour, which widens in the foreground into a sort of little lake in which three cows are standing knee-deep. A ferryman is poling a small boat, in which is seated a young woman. To the right stands a wood such as is only seen in England. The farm—which is worthy of the landscape—the brilliant weather, the pure air, and the tender, peaceful light, all combine to produce a scene of perfect rural peace. The picture suggests Flaubert's saying, "There are places so beautiful that one would like to fold them to one's heart."

These three last-mentioned masters belong to the realistic school. With Joseph Mallord William Turner, however, we go back to decorative idealised landscape, dream landscape such as Claude Lorrain and Salvator Rosa painted.



THE CORNFIELD.

(National Gallery.)

JOHN CONSTABLE, R.A.

Turner was born in London in 1775, and served his apprenticeship to art with Dr. Monro, in company with Thomas Girtin; but he was really initiated into his own special artistic vocation by Claude Lorrain and Albert Cuyp. His style gradually became more and more ethereal and vaporous until it reached the point of losing all outline and definition. Turner painted hundreds of pictures, thousands of water-colour sketches, drew countless illustrations for

**The Greatest of All.**

books, earned great wealth, and achieved world-wide fame, none of which prevented him from living the life of a hermit and misanthrope. Nevertheless, his will stipulated

times, but it always remained fantastic and illusionary. He was pre-eminently a painter of the elements—water, air, and light. Absorbed in the fascination of light, he forgot



THE VALLEY FARM.

(National Gallery.)

JOHN CONSTABLE, R.A.

that all his vast fortune should be devoted to the foundation and upkeep of an establishment to help needy artists, and, moreover, he bequeathed all his remaining pictures and drawings to the State. He died in 1851.

**A Painter  
of the  
Elements.**

We must place this master, original as he was, in the nineteenth century. Besides, his art is ultra-modern, and not one of the audacious innovators of to-day comes anywhere near him. He changed his style several

all about human interest and action, and only paid attention to the three great factors in Nature—earth, sky, and water; he lost himself in boundless space, and thought only of reproducing his ideas and dreams of the infinite. Because of his exclusive worship of atmosphere and his determination to sacrifice matter and form to surrounding air, figures to space, and objects to light, we may look upon him as the inventor and founder of the impressionism of to-day.



THE "FIGHTING TEMERAIRE"

(National Gallery.)

J. M. W. TURNER, R.A.



DIDO BUILDING CARTHAGE.

(National Gallery.)

J. M. W. TURNER, R.A.

Two of Turner's numerous pictures in the National Gallery are placed among some of Claude Lorrain's masterpieces. Turner himself desired them to be so hung, wishing to show that his work had nothing to fear from close comparison with that of Lorrain, whom he considered as his most glorious predecessor. One of these pictures represents "Dido Building Carthage" (see p. 387), and in it Turner shows himself to be Claude Lorrain's worthy successor. Dido, the Queen beloved by Venus's son and immortalised by Virgil, is building a town of palaces on the shores of the Mediterranean; in the background are immense rocks; the setting sun pours a flood of crimson light over buildings and sparkling sea; to the right is a splendid oak, which stands out boldly and looks as though it were meditating on the transitory nature of man's work and on the eternity of Nature.

"Dido" belongs to Turner's first style, when he had not, as yet, got out of his depth and completely lost himself in a region of

dreams and visions. But "The Sun of Venice Going to Sea" shows all his predominating characteristics. Everything in this picture is imaginative and fantastic. The sun-glow has almost annihilated and blotted out the city's favoured shores and waters; nothing is left. Even the sun itself has melted and dissipated into space with the sky, the earth, and the sea, and nothing is left but its light.

In these pages we have traced innumerable revivals of Art. Art, indeed, is ever changing and becoming transformed, and its numerous incarnations are themselves an inseparable condition of its immortality. In the last picture we reproduce we see it soaring towards spheres where, for the moment, we cannot follow it, but where it will unceasingly pursue its triumphant way, and whence it will many a time again spread its mighty wings to carry us towards worlds that are ever more visionary and ideal and, let us hope, more sublime.



THE SUN OF VENICE GOING TO SEA.

(National Gallery.)

J. M. W. TURNER, R.A.

# CHRONOLOGICAL LIST OF ARTISTS

MENTIONED IN THIS WORK

## 13th and 14th Centuries.

Cimabue. 1210-1302. (*Florentine.*)  
 Duccio. 1260(?)-1339(?). (*Siense.*)  
 Giotto. 1266(?)-1337. (*Florentine.*)  
 Martini, Simon. 1283-?. (*French.*)  
 Orcagna, Andrea. 1308(?)-1368(?). (*Florentine.*)

## 14th-15th Centuries.

Gentile da Fabriano. 136(?)-141(?). (*Umbrian.*)  
 Masolino. 1383(?)-1417(?). (*Florentine.*)  
 Fra Angelico. 1387-1455. (*Florentine.*)  
 Eyck, Hubert van. 1370-1426. (*Flemish.*)

## 15th Century.

Eyck, Jan van. 1390-1440. (*Flemish.*)  
 Antonello da Messina. 14(?)-14(?) . (*Venetian.*)  
 Vivarini, Antonio. 14(?)-1470(?). (*Venetian.*)  
 Cristus, Petrus. 14(?)-1472. (*Flemish.*)  
 Master of Montins. (*French.*)  
 Master of The Life of the Virgn. (*German.*)  
 Master of The Lijverberg Passion. (*German.*)  
 Master of The Holy Family. (*German.*)  
 Master of St. Severinus. (*German.*)  
 Master of St. Thomas's Altar. (*German.*)  
 Master of The Death of the Virgin. (*German.*)  
 Master of The Triumph of the Virgn. (*German.*)  
 Bellini, Jacopo. 1400(?) . (*Venetian.*)  
 Weyden, Roger van der. 1400(?)-1464. (*Flemish.*)  
 Masaccio. 1401-1428(?). (*Florentine.*)  
 Van der Goes, Hugo. 1405(?)-1482. (*Flemish.*)  
 Fra Filippo Lippi. 1406-1469. (*Florentine.*)  
 Bouts, Dirk. 1415(?)-1475. (*Dutch.*)  
 Fouquet, Jean. 1415(?)-1480(?). (*French.*)  
 Gozzoli, Benozzo. 1420-1498. (*Florentine.*)  
 Bellini, Gentile. 1427-1507. (*Venetian.*)  
 Bellini, Giovanni. 1428(?)-1516. (*Venetian.*)  
 Pollaiuolo, Antonio. 1429-1498. (*Florentine.*)  
 Crivelli, Carlo. 1430-1493(?). (*Venetian.*)  
 Memling, Hans. 1430(?)-1491. (*Flemish.*)  
 Lochner, Stephan. 1430-1451. (*German.*)  
 Niccolo da Foligno. 1430(?)-1502. (*Umbrian.*)  
 Mantegna, Andrea. 1431-1506. (*Paduan.*)  
 Melozzo da Forli. 1438-1496. (*Umbrian.*)  
 Pollaiuolo, Piero. 1443-1496. (*Florentine.*)  
 Ghirlandajo, Domenico. 1449-1491. (*Florentine.*)  
 Vivarini, Bartolommeo. 14(?)-150(?). (*Venetian.*)  
 Vivarini, Luigi. 14(?)-1503. (*Venetian.*)

## 15th-16th Centuries.

Wolgemut, Michael. 1431-1519. (*German.*)  
 Cina da Conegliano. 14(?)-1517. (*Venetian.*)  
 Carpaccio, Vittore. 14(?)-152(?). (*Venetian.*)  
 Grimewald, Matthias. (?)-1530(?). (*German.*)  
 Luca Signorelli. 1441-1523. (*Umbrian.*)  
 Botticelli, Sandro. 1446-1510. (*Florentine.*)  
 Perugino (Pietro Vannucci). 1446-1523. (*Umbrian.*)

## 15th-16th Centuries (continued).

Franca (Francesco Rabbolini). 1150(?)-1518. (*Bolognese.*)  
 David, Gheerert. 1450(?)-1523. (*Flemish.*)  
 Leonardo da Vinci. 1452-1519. (*Florentine.*)  
 Pinturicchio. 1451-1513. (*Umbrian.*)  
 Filippino Lippi. 1457-1504. (*Florentine.*)  
 Lorenzo di Credi. 1459-1537. (*Florentine.*)  
 Bosch, Jerom. 1460(?)-1516. (*Dutch.*)  
 Piero di Cosimo. 1462-1521. (*Florentine.*)  
 Massys, Quentin. 1466(?)-1530. (*Flemish.*)  
 Grüin, Hans Baldung. 147(?)-1515. (*German.*)  
 Mabuse, Jan Gossart de. 1470-1511. (*Flemish.*)  
 Dürer, Albrecht. 1471-1528. (*German.*)  
 Cranach the Elder, Lucas. 1472-1553. (*German.*)  
 Raphael. 1473-1520. (*Umbrian.*)  
 Holbein the Elder, Hans. 1473-1521. (*German.*)  
 Fra Bartolommeo. 1475-1517. (*Florentine.*)  
 Luini, Bernardino. 1475(?)-1533(?). (*Milanese.*)  
 Michelangelo Buonarroti. 1475-1563. (*Florentine.*)  
 Kumbach, Hans von. 1476-1522. (*German.*)  
 Il Sodoma. 1477-1549. (*Siense.*)  
 Titian. 1477-1576. (*Venetian.*)  
 Giorgione. 1478-1505. (*Venetian.*)  
 Palma Vecchio. 1480-1528. (*Venetian.*)  
 Altdorfer, Albrecht. 1480-1538. (*German.*)  
 Lorenzo Lotto. 1480-1555. (*Venetian.*)

## 16th Century.

Pordenone. 1483-1539. (*Venetian.*)  
 Clouet, Jean. 1485(?)-1511. (*French.*)  
 Sebastian del Piombo. 1485(?)-1517. (*Venetian.*)  
 Andrea del Sarto. 1486-1531. (*Tuscan.*)  
 Bassani, Marco. 1490-1521. (*Venetian.*)  
 Giulio Romano. 1492-1546. (*Umbrian.*)  
 Orley, Bernard van. 1493(?)-1542(?). (*Flemish.*)  
 Leyden, Lucas van. 1491-1533. (*Flemish.*)  
 Correggio. 1491-1534. (*Parnese.*)  
 Scorel, Jan van. 1495-1532. (*Dutch.*)  
 Holbein the Younger, Hans. 1497-1543. (*German.*)  
 Moretto (Massandro Bonvicino). 1498-1555. (*Venetian.*)  
 Heemskerck, Martin van. 1498-1574. (*Dutch.*)  
 Juanes, Juan de. 15(?)-1579. (*Spanish.*)  
 Morales, Luis de. 15(?)-1586. (*Spanish.*)  
 Amberger, Christoph. 1500(?)-1561(?). (*German.*)  
 Paris Bordone. 1500-1571. (*Venetian.*)  
 Beham, Barthel. 1502-1550. (*German.*)  
 Daniele da Volterra. 1509(?)-1566. (*Tuscan.*)  
 Clouet, François. 151(?)-157(?) . (*French.*)  
 Bassano, Jacopo. 1510-1592. (*Venetian.*)  
 Bruhl, Barthold. 15(?)-155(?) . (*German.*)  
 Mor, Antons. 1512-157(?). (*Dutch.*)  
 Floris, Francis (De Vriendt). 1517(?)-1570. (*Flemish.*)  
 Aertsen, Peter. 1517-1575. (*Dutch.*)

**16th Century (continued).**

- Tinoretto (Iacopo Robusti). 1518-1594. (Venetian.)  
 Breughel the Elder, Peter. 1520-1569. (Dutch.)  
 Moroni, Giambattista. 1525-1578. (Venetian.)  
 Veronese, Paul. 1528-1588. (Venetian.)

**16th-17th Centuries.**

- Vos, Martin de. 1531-1603. (Flemish.)  
 Theotocopuli, Domenico (Il Greco). 1518-1625. (Spanish.)  
 Ribalta, Francisco de. 155(?) - 1628. (Spanish.)  
 Carracci, Loulvico. 1555-1619. (Bolognese.)  
 Carracci, Agostino. 1557-1602. (Bolognese.)  
 Goltzius, Heinrich. 1558-1616. (Dutch.)  
 Venius, Otto. 1558-1629. (Flemish.)  
 Juan de las Boetas. 1558-1625. (Spanish.)  
 Carracci, Annibale. 1560-1609. (Bolognese.)  
 Mierevelt, Michiel. 1567-1611. (Dutch.)  
 Breughel the Younger, Jan. 1568-1625. (Dutch.)  
 Caravaggio. 1569-1609. (Neapolitan.)  
 Guido Reni. 1575-1642. (Bolognese.)  
 Herrera the Elder, Francisco de. 1576-1656. (Spanish.)  
 Bubens, Peter Paul. 1577-1640. (Flemish.)  
 Elshelmer, Adam. 1578-1620. (German.)  
 Albani, Francesco. 1578-1660. (Bolognese.)  
 Hals, Frans. 1580-1666. (Dutch.)

**17th Century.**

- Domenichino. 1581-1641. (Bolognese.)  
 Le Nain, Antoine. 1588-1648. (French.)  
 Ribera, Josef. 1588-1656. (Spanish.)  
 Vouet, Simon. 1590-1649. (French.)  
 Guercino. 1590-1666. (Bolognese.)  
 Le Nain, Louis. 1593-1648. (French.)  
 Jordaeus, Jacopo. 1593-1678. (Flemish.)  
 Voussin, Nicolas. 1594-1665. (French.)  
 Goyen, Jan van. 1596-1656. (Dutch.)  
 Keyser, Thomas de. 1596(?) - 1667. (Dutch.)  
 Campenhuysen, Raphael. 1598(?). (Dutch.)  
 Zurbaran, Francisco. 1598-1662(?). (Spanish.)  
 Dyck, Anthony van. 1599-1641. (Flemish.)  
 Velasquez. 1599-1660. (Spanish.)  
 De Bray, Jan. 16(?) - 1697. (Dutch.)  
 Ruysdael, Salomon van. 1600-1670. (Dutch.)  
 Gellée, Claude (Claude Lorrain). 1600-1682. (French.)  
 Vabutin. 1601-1631. (French.)  
 Cano, Alonso. 1601-1667. (Spanish.)  
 Philippe de Champaigne. 1602-1671. (French.)  
 Neer, Aert van der. 1603(?) - 1677. (Dutch.)  
 Brouwer, Adriaan. 1606-1638. (Dutch.)  
 Rembrandt. 1606-1669. (Dutch.)  
 Pareja, Juan de. 1606-1670. (Spanish.)  
 Le Nain, Matthew. 1607-1677. (French.)  
 Backer, Jacob. 1608-1651. (Dutch.)  
 Ostade, Adriaan van. 1610-1685. (Dutch.)  
 Teniers, David. 1610-1690. (Flemish.)  
 Velde the Elder, Willem van de. 1610-1693. (Dutch.)  
 Mignard, Pierre. 1612-1695. (French.)  
 Heist, B. Van der. 1613-1670. (Dutch.)  
 Dughet Gaspard. 1613-1675. (French.)  
 Dou, Gerard. 1613-1675. (Dutch.)

**17th Century (continued)**

- Salvalor Rosa. 1615-1673. (Neapolitan.)  
 Le Sueur, Eustache. 1616-1655. (French.)  
 Bol, Ferdinand. 1616-1680. (Dutch.)  
 Flinek, Govaert. 1616-1686. (Dutch.)  
 Terburg, Gerard. 1617-1681. (Dutch.)  
 Lely, Peter. 1618-1680. (German.)  
 Murillo. 1618-1682. (Spanish.)  
 Wouverman, Philips. 1619-1668. (Dutch.)  
 Le Brun, Charles. 1619-1690. (French.)  
 Berchem, Nicolaas. 1620-1683. (Dutch.)  
 Cuyp, Alberl. 1620-1691. (Dutch.)  
 Ostade, Isaac van. 1621-1618. (Dutch.)  
 Cappelle, Jan van de. 1621(?) - 1679. (Dutch.)  
 Poller, Paul. 1625-1651. (Dutch.)  
 Sleen, Jan. 1626-1679. (Dutch.)  
 Buysdael, Jacob van. 1628(?) - 1682. (Dutch.)  
 Meiss, Gabriel. 1629(?) - 1667. (Dutch.)  
 Hoogh, Pieter de. 1629-1677. (Dutch.)  
 Vermeer, Jan. 1632-1675. (Dutch.)  
 Maes, Nicolas. 1632-1675. (Dutch.)  
 Mieris the Elder, Frans van. 1635-1681. (Dutch.)  
 Velde, Adriaan van de. 1636-1672. (Dutch.)  
 Nelscher, Gaspar. 1639-1681. (Dutch.)

**17th-18th Centuries.**

- Velde the Younger, Willem van de. 1633-1707. (Dutch.)  
 Hobbema, Meindert. 1638-1709. (Dutch.)  
 Kneller, Godfrey. 1646-1723. (German.)  
 Largillière, Nicolas de. 1656-1746. (French.)  
 Bigaud, Hyacinthe. 1659-1743. (French.)

**18th Century.**

- Wallace, Antoine. 1681-1721. (French.)  
 Le Moine, François. 1688-1737. (French.)  
 Lancret, Nicolas. 1690-1743. (French.)  
 Tiepolo. 1692-1770. (Venetian.)  
 Hogarth, William. 1697-1764. (British.)  
 Canale, Antonio. 1697-1768. (Venetian.)  
 Chardin, J. S. 1699-1779. (French.)  
 Natoure, Charles. 1700-1771. (French.)  
 Boucher, François. 1703-1770. (French.)  
 Wilson, Richard, B.A. 1714-1782. (British.)  
 Belotto, Bernardo. 172(?) - 1780. (Venetian.)  
 Reynolds, Sir Joshua, P.R.A. 1723-1792. (British.)  
 Gainsborough, Thomas, R.A. 1727-1788. (British.)  
 Mengs, Anton Baphael. 1728-1779. (German.)  
 Greuze, Jean Baptiste. 1725-1805. (French.)  
 Romney, George. 1731-1802. (British.)

**18th-19th Centuries.**

- Fragonard, Jean Honoré. 1732-1806. (French.)  
 West, Benjamin, P.R.A. 1738-1820. (British.)  
 Kauffman, Angelica. 1741-1807. (German.)  
 Goya. 1746-1828. (Spanish.)  
 Bachurn, Sir Henry, B.A. 1756-1823. (British.)  
 Vigée-Lebrun, Madame. 1756-1842. (French.)  
 Hoppner, John, R.A. 1758-1840. (British.)  
 Morland, George. 1763-1804. (British.)  
 Cromie, John. 1769-1821. (British.)  
 Lawrener, Sir Thomas, P.R.A. 1769-1830. (British.)  
 Turner, J. M. W., B.A. 1775-1851. (British.)  
 Constable, John, B.A. 1776-1837. (British.)

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