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A HISTORY OF FRENCH ART

1100-1899

A HISTORY OF FRENCH ART

1100-1899

BY

ROSE G. eorgina KINGSLEY

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TO MY FRIENDS

LÉONCE BENEDITE,

CONSERVATEUR DU MUSÉE DU LUXEMBOURG,

AND

ANTONIN BARTHÉLEMY,

ATTACHÉ AU CONSULAT GÉNÉRAL DE FRANCE, À LONDRES,

I DEDICATE THIS BOOK,

WHICH WOULD NEVER HAVE BEEN WRITTEN

WITHOUT THEIR ENCOURAGEMENT AND HELP.

PREFACE.

WHEN, some three years ago, my friend M. Antonin Barthélemy begged me to write a general History of French Art from the twelfth century to the present day—a book which he said was much needed—I felt at once that, congenial as the task was, it would be beyond my powers unless I could count upon the help and counsel of the best French Authorities.

That help and counsel has been given me with no grudging hand. From first to last, a ready and generous interest has been shown by all in my work. And it has been my good fortune to find that the most distinguished intellects of France are ready to open the stores of their learning, and to spare neither time or trouble, if they can thereby aid any student who is really in earnest. To all those who, in Paris and elsewhere, have helped and encouraged me, I offer my most grateful thanks for endless kindness, courtesy, and acts of friendship.

The original scheme of the book was suggested by M. Antonin Barthélemy. And to him are due many of its most valuable pages, especially in the first and twelfth chapters. From M. Roujon, the distinguished Directeur des Beaux Arts, I have received never-failing help. For his all-powerful word has unlocked every door, and given me priceless opportunities of study in public and private collections. To M. de Nolhac, conservateur, and M. Peraté, conservateur-adjoint, those well-known authorities, I owe delightful and instructive days in that great Museum of Decorative Art, the Palace of Versailles. With M. Émile Molinier, I have been privileged to examine the Ivories and other treasures of the Louvre. The kindness of M. Bouchot, the learned chief of the Galerie des Estampes, in the Bibliothèque Nationale, and M. Auguste Raffet, enabled me to make a thorough study of the MSS. and drawings of the Renaissance period. M. Armand Dayot, inspecteur des Beaux Arts, and M. Roger Marx, inspecteur principal des Musées, have supplemented the counsel they are so well able to give, with valuable introductions, and books and pamphlets which I could not have obtained otherwise. M. Eugène Müntz, Librarian of the École des Beaux Arts, placed his erudition at the service of my task, giving me invaluable help in the choice of my authorities.

While, to my friends, M. André Michel, conservateur au Musée du Louvre, and M. Léonce Benedite, conservateur du Musée du Luxembourg, I owe a debt that has been steadily growing for years and can never be paid, of gratitude for all I have learnt from them, whether among the sculptures of the Louvre, the paintings of the Luxembourg, or the last word of *modernité* in the Salons.

I must add that from MM. Boussod and Valadon, and MM. Durand-Ruel, I have for years received every assistance and courtesy in my studies in Modern French Art.

In a book of this size it is impossible to give anything approaching a complete list of the works of each painter and sculptor. I have not therefore attempted to do more than indicate a few of the best examples ; and those—as far as possible—are taken from among works I have myself seen. Many well-known pictures in private collections both in England, France and America, I have been obliged to omit, owing to the extreme difficulty of tracing their present owners. I shall be grateful for any communications on this point, from the possessors of French pictures, ancient or modern.

It has also been impossible to include certain branches of French Art. The enamels of Limoges, and the pottery of Bernard Palissy, would lead on to the porcelain of Sèvres, to the modern decorative glass and pottery of Gallé, Thesmar, and many more. But these would need a volume to themselves ; and, as life is short, it was necessary to put some limit to this attractive and interesting subject. I have therefore confined myself to the three great fellow arts of Architecture, Sculpture, and Painting. And if my poor words help in any degree to a better knowledge of the art and aims of our sister country, I shall be more than rewarded for my labour.

ROSE G. KINGSLEY.

28th February, 1899.

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ABBREVIATIONS AND SIGNS.

*	*Chevalier of the Legion of Honour.*
O.*	*Officier of the Legion of Honour.*
C.*	*Commandeur of the Legion of Honour.*
G.O.*	*Grand Officier of the Legion of Honour*
M. DE L'INST.	*Membre de l'Institut.*
M. DE L'ACAD. FR.	*Membre de l'Académie Française.*
BIB. NAT.	*Biliothèque Nationale, Paris.*

CHAPTER I.

INTRODUCTION.

THE FRENCH RACE AND SOIL—AN OUTLINE OF FRENCH ART.

French Art, at more than one period of its being so widely known, so justly celebrated, and exercising so great an influence on the Art of Northern Europe, has for a considerable time been completely ignored in England. Our national collections—with the one exception, so recent that it cannot be taken into account, of Hertford House—contain few examples of French pictures or sculptures later than the days of Poussin and Claude Lorraine, of Jean Goujon and Germain Pilon. And it is safe to say that no modern nation has been so ignorant of what French Art has accomplished in the last hundred years, as England.

Within the last decade, however, a remarkable awakening of interest has been manifested. This has been mainly due to two causes. First, to the efforts of private collectors, who have generously allowed the public to see the masterpieces in their possession of Corot and Rousseau, Millet, Diaz, Troyon, Daubigny, and many others. Secondly, to the extraordinary impulse given by the memorable Centennial Exhibition of 1889 in Paris, where a unique opportunity was afforded to the civilized world of studying the progress of French Art since the Revolution. English artists are now beginning to complain that it is not just that they should be forced to go out of their own country to study the work of their French brethren. And the English Art-loving public is slowly waking up to the fact, that a great and splendid expression of Art has existed and does still exist across the Channel—a national Art, as important, in many respects, as the Art of Italy and Spain, beyond which two countries a large majority never dream of looking.

Believing in the extreme importance and value of this artistic expression, both in the past and in the present, the endeavour of this book will be to supply English people with a guide, which will enable them not only to make fuller acquaintance with the works of Modern French artists, but enable them to judge French Art as a whole. A guide which will give them some insight into the history and development of French Art, which for 800 years has stood alone, individual and national, untouched by the schools of neighbouring nations. A guide which will show why it has flourished with such remarkable vigour, and what are the tendencies of race and soil which have contributed to its growth, and its often repeated renaissance.

We have therefore to ask, what are the influences which have fostered the growth of French Art? And by Art, Sculpture and Painting alone are not meant. In studying this subject it is necessary to take that wider acceptation of the term, which happily is obtaining more and more in modern days. We must not ignore Architecture, of which Sculpture was but the handmaid, until she grew strong enough to stand alone. Nor must we forget the miniatures, the medals, the ivories, the enamels, the decorative metal work. All these bear their part in French Art. All have helped in perfecting that expression of the artistic sense in France, which has set its stamp of exquisite taste and distinct artistic quality on all that the nation has produced, whether in the so-called "Fine-Arts," or in manufactures. The same artistic sense which has made French literature a model of form, distinction, and purity of diction to the whole world.

We believe that an intimate connection exists between the Art of a nation and its literature, and that both are influenced by its social and political conditions. We further believe that the intellectual and artistic activity of a nation is, to a very great extent, formed and modified by its geographic aspects. And in France it would seem that each province, differing widely in racial as well as in geographic character, has brought a distinct note of its own to add to the general harmony of the French genius.

In other nations we see that their Art has undoubtedly been affected by conditions of race, soil, and climate.

The blue sky and blue waves of Italy—its vines, and olives, and cypress groves, the grace and charm of its women, in whom the mysterious attraction of the goddess of antiquity seems to live afresh, were predestined to produce that most perfect flower of Art, which has made the whole country a shrine. And to that shrine a ceaseless stream of devotees have flocked for hundreds of years, paying eternal homage to eternal beauty. In Spain—the land of fierce adventure and passionate serenade, severe in its natural aspects, with a people of strongly-marked characteristics, tough as their own Toledo blades, gloomy and fanatical in their religion—we get the very key to Spanish Art. And the inexpressible charm which reigns over the English landscape—the sense of tranquil security—the country life and love of nature which are so closely bound up with the life of the whole nation—the deep, heavy colour—the moist verdure of hedgerow and pasture, woodland and moorland—to all these elements we owe our great landscape artists, who have so nobly interpreted the solid, steadfast, yet tender beauty of their country.

France is in some respects the most richly-dowered country on earth, both in the characteristics of her race and in the diversity of her natural gifts. And France has always captivated the world by her very contradictions. Despite momentary irritations and impatiences, she must always be, not only to her children, but to all who have once experienced her subtle charm, what she was called of old—" La douce France ". Her race, composed of many elements, has preserved the characteristics of each, and gradually fused them into a harmonious whole.

From her Roman Conquerors, from the Latinized Gauls of Narbonne and Acquitaine, France derives, besides her language, the taste for unification and authority, precision, distinctness, lucidity. With their irruption into Gaul, the Burgundian tribes brought their skill as artizans from beyond the mountains. And " the Gothic people almost immediately " after their settlement in Acquitaine, manifested a singular " aptitude for a yet higher civilization ". From her original inhabitants, the Gauls, she gets that courage which, as Sir James Stephen says, " when unchilled by oppression and " slavery was of an almost incomparable ardour. Keenly " susceptible of every kind of impulse, impelled into speech " and action by a restless constitutional vivacity, fickle of " purpose, impatient of the tranquil rule of law, and involved " in perpetual disunions with each other, this ingenious, " volatile enthusiastic race might seem to have been moulded " by the hand of nature herself, as a living antithesis to " their Teutonic Cònquerors (the Franks). The subtle, in- " sinuating, courteous Gaul despised, even while he obeyed, " the sluggish, simple-minded German; and found inex- " haustible food for ridicule in his blunt speech and phleg- " matic demeanour. The Gaul yielded himself recklessly to " every gust of emotion. The German lived under the con- " trol of passions as measured in their outward manifestation, " as they were fervent and enduring in reality. The Gaul " . . . was egregiously vain. The German neither rendered " nor coveted any idolatrous homage, but meditating the in- " terests of his nation, or his tribe, merged his own fame in " theirs, and cheerfully abandoned his separate purposes to " promote the designs of his associates in policy or in arms."

Thus from the mercurial, emotional Gauls, and from their phlegmatic, but equally passionate Frankish Conquerors, France derives, besides courage, enthusiasm for noble causes, the desire for self-devotion, not exempt perhaps from a certain curiosity with regard to the affairs of others, her eloquence, her vivacity, and that imaginative faculty in which her children take refuge as an escape from the unhappy realities of life, which are too often their own handiwork.

The soil of France is as rich in diversities as the elements that go to make up her race. And, as with her race, these manifold diversities in no way impair that unity, which is the object France always has in view, and which is an absolute necessity to the French race.

At one extreme we find Flanders, with its wide expanse of flat, fertile country, inhabited by a stolid and masculine people. At the other, those provinces of the South, where the soft languor of nature, basking lazily in the sun, does not hinder the southern character from being vigorously equipped for the struggles or excitements of commerce or politics—even as the fierce mistral sweeps across the sunlit land. There is Brittany—the Armorica of the ancient Gauls—dreamy and passionate, with its mysterious *landes*, peopled with supernatural beings who form part of the everyday life of the Breton peasant. Brittany, with its robust and serious faith, which makes even the most sceptical bow his head as the *Pardon* passes by. Brittany, where the love even of the poorest is pervaded with an element of tender and religious sadness.

> " Belle amie, ainsi vas de nous
> " Ni vous sans moi, ni moi sans vous."

Champagne, light and sparkling as its own wine. The Lyonnais, where, above the busy factories and workshops, rises the mystic spire of Notre Dame de Fourvières. Normandy, of fat pastures and racy legends ; whose faithful, hard-working race, despite their matter-of-fact appearance, are as solid and sturdy as the architecture that bears their name. Poitou, which Scaliger called the " Soul of France " ; a luminous centre of civilization in the dark ages of her history. The rugged, volcanic Auvergne, with its industrious people, the hewers of wood and drawers of water for the whole of France. Touraine where the language is so pure, the laugh so hearty and wholesome, and Chateaux and Palaces of King and Courtier lie scattered thick along her noble rivers. " L'aimable et vineuse Bourgogne." And Paris, where France finds her supreme expression.

The French soil, therefore, with its unique variations, has undoubtedly been a considerable factor in moulding the French race, formed in its turn of such diverse elements. And all outside attempts to destroy the whole that we call

France, have only resulted in welding these various and widely differing particles into a great unity. For, although at times the very existence of France may appear to be imperilled by internal dissensions, all are forgotten if her integrity is menaced from without. And it is the actual exaggeration of that love of the *Patrie*—so admirable in itself—that leads France, at times, to make herself somewhat absurd in the eyes of calmer and less vivacious nations. For go where you will, place him in what circumstances you will, the Frenchman—be he from Normandy or Bordeaux, from Provence or from Brittany, remains essentially French; and will always be more French than anything else.

Sensitive, quick-witted, impulsive, suspicious of other nations and ready to take offence, truly patriotic, believing in the absolute superiority of his own country over all others on earth, the Frenchman, that mixture of Latin, Gaul and Franc, is above all an Artist. His delight is in the expression of the beautiful in well-ordered form—whether in literature—in the Fine Arts—in the cooking of his food—or in the trimming of a bonnet. And this keen artistic sense, does not merely belong to the educated classes of France. It belongs to the very soil. It manifests itself in all parts of France. It has done so from the earliest days of her history. Those untaught, untrained, nameless monks, who covered the Cathedrals of Provence and Acquitaine, Flanders and l'Isle de France with sculpture, were sons of the people. If we examine the biographies of French artists, we find that a large proportion of those who have distinguished themselves in painting or sculpture, from the 15th century to the present day, have been the sons of poor peasants. In French literature it is the same. The most exquisite literary taste has been cradled in the peasant's hut, or on the small farm. This has been seen during the last twenty years in the remarkable poetic revival in Provence; where it has fallen out at the annual meeting of the Félibres, that the writer of the prize poem of the year cannot attend to receive her prize, because her father needs her help in the hay field.

Art in France is indeed the heritage of the people. And even where it does not attain that full expression which makes the Artist, the artistic sense, which belongs to France, makes itself felt in every industrial product, in every manufacture. Each dainty *article de Paris* that we buy for a few pence—each yard of stuff—besides being admirably well-made, possesses a certain distinction and grace, a harmony of colour and design, that in the course of centuries has made Paris the arbiter of fashion for the world. And do not let us treat this matter too lightly. It is not the result of mere chance, or of a passing fancy. A far deeper significance underlies it. For it is the evidence of forces which have won this position by some intrinsic merit of their own.

The French spirit is intensely articulate. Though the thought may not be of the deepest or the greatest, the expression of that thought, whether in Art or in literature, is always perfectly lucid; put in the most admirable form; and fearless, because deeply convinced. That love of the concrete rather than of the abstract, which leads France into the worship of an exaggerated bureaucratic system, of an excessive centralization, enables her also to see the goal clearly, and to make direct for it without hesitation or uncertainty. There is nothing tentative or nebulous in the works of Art or of literature that France has produced. That conscience in intellectual matters, which, as Matthew Arnold tells us, the Frenchman possesses in such an eminent degree—"his active belief that there is a right and a "wrong in them, that he is bound to honour and obey the "right, that he is disgraced by cleaving to the wrong"—is brought to bear on all that he does. It is to be seen and felt in his plays, his pictures, his buildings, his manufactures. And the reason why we go to France for our china, our jewels, our gowns, our stuffs—the reason why we are beginning to go to France for our pictures and our statues—is, that the production of each, whether costly or of no value, shows the evidence of that intellectual conscience, which for hundreds of years has trained and guided the taste of the whole nation.

The ground is ready—prepared by a series of fortuitous circumstances, by qualities of exceptional variety and value in race and soil. We have now to see what is the crop it brings forth.

French genius may be said to be the harmonious result of two tendencies which at first sight are contradictory. The taste for positive realizations, and imaginative sentiment. And French genius has always shown itself triumphant in the handling of those two primordial forms of Art, which are the outcome of these tendencies—Architecture, and its immediate successor Sculpture. The Gallo-Franc is by nature an architect and a sculptor. And no people have brought a more lively invention, a more sustained and closely reasoned logic, a more continuous power of renewal, of fresh growth, to bear on these two expressions of the æsthetic idea, than the French.

The object of this book will be to give in as far as is possible, a consecutive history of the growth of French Architecture, Sculpture, and Painting from the 12th century to the present day. And to demonstrate that French Art has throughout been in sympathy with the national characteristics of the country, and of the people of France.

In Architecture we shall glance at the early styles.

The Romanesque of the Gallo-Roman provinces of Provence and Auvergne ; and the Romanesque or Norman of Bayeux and Caen. The Gothic, which had its origin in the very heart of France ; and the Flamboyant, which marks its beautiful decay. Then we shall watch the effect of the Italian Renaissance on French architects. The gradual development of the purely French style, in those Chateaux that clustered down the Loire like beads upon a rosary—those palaces that sprang up in and about Paris, now at length the real capital of the Kingdom. The magnificences, severe and official, of the reign of Louis XIV. The later Classic revival of the end of the 18th century. And we shall study the lives and aims of the brilliant line of architects from Bullant, De l'Orme and Pierre Lescot, from Le Vau and Mansart, Le Mercier and Perrault, to Fontaine and Percier, Labrouste and Visconti, Brongniart and Duban, Viollet-le-Duc and Charles Garnier.

We shall see how Sculpture, from being a mere accessory to Architecture, develops under the humanists of the French Renaissance into a noble and distinct art, in the hands of such masters as Jean Goujon, Germain Pilon, Pierre Bontemps.

It was a gradual development. And to trace it from its source is a task of deep interest and import.

Sculpture, up to the end of the 13th century was almost wholly religious. For Architecture till that period was almost exclusively in the hands of the Church, and was the expression of the religious idea. But as early as Louis le Gros' accession in 1108 we get the first faint sign of Naturalism. It is shown primarily in ornament. The leaf of the French Arum appears in capitals. A little later we find it in the treatment of figures. And gradually the Byzantine ideal dies out, when Naturalist begins to take the place of Hieratic Art about 1150, as we may see in the figures of Bourges and Chartres.

In the reign of Philippe-Auguste (1180-1223), when Royalty and the Church turn to the laity for help, the great expansion of sculptural Art—the building of the Cathedrals—is reached. Gothic Art, strong, fertile, fully equipped, is ready to make its superb response to the extraordinary demands made upon it. And we find the sculptors of the 13th century are more than capable of carrying out the tremendous programme laid before them. For they now draw their inspiration, not from an effete Byzantinism, but from the wells of truth itself. And they create an original, national, living, expressive art, admirably suited to its object —" picturesque while it is grave, delicate while it remains " monumental, an art at once free, ingenuous, flexible and " varied, the eloquent interpreter of the religious thought " which inspires it—the docile assistant of those architectural " forms, of which its Mission is to accentuate the decorative " functions ". And Sculpture, like Architecture, gradually becomes the exact expression of the habits, the climate, the social conditions, and the very race of France.

At the end of the 13th century, four great Schools of Sculpture, each bring their special territorial expression to the history of the Art—Champagne—Picardy—Burgundy—Ile de France. In the 14th century however, an important change takes place in Sculpture. Architecture has now become an exact Science. Sculpture, like Painting, turns towards a closer expression of reality. Art, as a whole, is tending towards Naturalism. We find what has been aptly called " l'inquiétude du portrait ". And we see how this preoccupation with the exact portrait, which has been developing for half a century in the purely French provinces, gains a footing in Flanders, and thence spreads all over France. Sculptors now become known by name and gather schools about them. Jean d'Arras, to whose chisel we owe the earliest Royal statue in marble, that of Philippe le Hardi (1298-1307), the first of the superb series of authentic effigies of the Kings of France. André Beauneveu of Valenciennes. Jean de Cambrai, one of the strongest individualities in French Sculpture. And that great Flemish-Burgundian, Claux Sluter, whose Philippe le Hardi, Duke of Burgundy, at Dijon, has been justly compared as a work of art to some of the greatest statues of the 16th, 18th and 19th centuries.

This brings us to the end of the 15th century and the dawn of the French Renaissance; to a strong territorial expression of French Art, the rise of the School of Tours, with that noble artist Michel Colombe at its head. And although it has been repeatedly asserted that this was a period of senility—that the French genius was worn out, and needed the infusion of new blood from Italy—later and less prejudiced research has demonstrated that the racial energy was so deeply rooted—the vital force of French Sculpture so intense—that it was able to maintain the continuity of a national ideal of Art—a logical evolution, through the Franco-Flemish, from the old Gothic foundation. In the early Renaissance period the architectural form remains Gothic. It is only ornament that becomes Italian for a time. And French Sculpture really bore the mark of Italy for a very short period. Under François I. (1515-1547) there was a pause, when Sculpture became purely decorative and architectural again. But this was only a pause to gather fresh strength. For it was followed by the great national revival under Henri II. (1547-1559), when French Art blossomed once more with renewed vigour; and the permanent instincts of the race triumphed over formulas which seemed destined to obscure them for ever. That splendid period, when Philibert de l'Orme and Pierre Bontemps erected the world-famous tomb of François I.—when Germain Pilon sculptured his *Birague*—and the immortal Jean Goujon gave us the decorations of the Louvre and the Fontaine des Innocents, the *Diane Chasseresse*, and how many more masterpieces.

We then reach the Naturalist reaction under Louis XIII. and the successors of Germain Pilon. The "Siècle de Louis XIV." with its Girardon and Desjardins, its Pierre Pujet and Coysevox. The purely French Art of the 18th century with the Coustous, Bouchardon, Pigalle, the Caffieri, Pajou, Houdon. And so we come to the Revolution—the dawning of the 19th century—and all the noble Modern School of sculptors, from Rude and the great Barye, to Carpeaux and Falguière—Frémiet and Mercié—Guillaume and Chapu—Saint Marceaux and Rodin.

While speaking of Sculpture we must also give space to the series of French Medals—a form of Art flourishing during the Renaissance under Guillaume Martin, Guillaume Dupré, Jean Warin, and Germain Jacquet. And now carried to what seems the summit of artistic attainment, by Ponscarme, Michel Cazin, Dupuis, Chaplain, Patey, and that supreme master, Roty. And some mention must be made of the ivories, especially those of the 13th and 14th centuries; when great and nameless artists produced such chefs-d'œuvres as the *Descente de Croix* of the Louvre, the *Couronnement de la Vierge*, and the entrancing *Vierge de la Sainte Chapelle.*

In the history of French Painting, to which a great part of this book will naturally be devoted, considerable difficulty and obscurity exists when we attempt to trace its very beginnings. Sculpture and Architecture had reached a high point of attainment before painting began to hold its own in France. The earliest paintings are to be found in missals. The earliest existing portraits are miniatures in manuscripts. And this exquisite art of miniature painting has flourished with almost unrivalled success in France, from anonymous monks in the 13th century, to Gerbier and Petitot in the 17th, Isabey, Guérin, Augustin, Fréderic Millet, etc., in the 18th and 19th centuries.

The long roll of authentic French artists begins in the 15th century, with Jehan Fouquet of Tours, and King René of Anjou. But the distinctive French School can hardly be said to exist before the 16th century, which opens gloriously with those renowned portrait artists the Clouets, Jean, and François his son, both "peintres du roi"; with Jean Cousin, and Corneille de Lyon. While a little later, we find Simon Vouet, the father of French Orientalists; the Le Nains, whose poignant pictures of the peasant seem to presage the work and aims of Jean François Millet, nearly 300 years before he lived; and the great Poussin. In the 17th century under Louis XIV., artists take their profession seriously. The Academy is founded. And Art becomes aristocratic and official—depending on the King and the government for long years to come—under the system of unification and order, instituted by Louis XIV. and Colbert. And now such great names stand out in the crowd of painters as Gaspar Poussin (Dughet) and Claude Lorraine in landscape; the lofty and delicate talent of Le Sœur; Mignard, Largillière and Rigaud, and the triumphant Le Brun.

With the 18th century comes a reaction against officialism—a return to a gayer, softer, less rigid view of life and Art than that of the *Grand Siècle.* We delight in Watteau and Lancret, Chardin and Boucher, Greuze and Fragonard. While Nattier and Tocqué paint the powder and paint, the silks and satins of the society of *Fêtes galantes.* It is then that the first real intercourse takes place between Art and Letters, in the relations of the Philosophers and the artists. Art Criticism begins; and Diderot talks of "local colour ". Then the Revolution bursts upon the world. And we find that far from destroying Art, it is to the Revolution that Modern Art owes its life. For though in places, the mob destroyed many priceless works of Art, the chiefs of the Revolution did all in their power to preserve them. The Convention organized Museums and Schools of Art, instituted public exhibitions of pictures, fostered the Academy of Rome, created the Museum of the Louvre—and in short gave French Art that without which no Art can flourish—that of which it had so long been deprived—Liberty.

At the end of the 18th century we find a fresh Classic revival. Its history, the tendencies and the results of the Classic school of David and his successors, are of high importance in any study of the art of the 19th century. While the reaction against this false classicism, in the so-called Romantic movement under Géricault and Delacroix, is of even greater interest. In 1830 we reach the Naturalist revival—Corot and Rousseau, Dupré and Diaz, Daubigny, Harpignies, and Troyon, and all that they have taught the modern world. Then the painters of the Peasant—that evidence of the Democratic spirit of the age—the great Millet—the revolutionary Courbet—Bastien-Lepage, Jules Breton, and many more.

With the Military painters we again watch the evolution of the democratic idea—from Gros, Charlet, Raffet, and the Wars of Napoleon, to the terrible struggle of 1870, and its painters, De Neuville and Detaille.

The endless series of Genre painters we shall find subdivided into many groups, as we study the painters of Still Life, the Neo-Greeks of 1848, the Modern Classics, the painters of History and literature, of everyday life, whether of town or country or sea-shore. And that living and growing school of Orientalists, which began with Simon Vouet in the 16th century, and numbers among its members such men as Delacroix, Decamps, Fromentin, Henri Regnault, and many another fine artist of the present day. The Portrait painters too repay serious study. And thus we reach the most modern developments of French Art. The

Decorative painters, from Delacroix to the great master, Puvis de Chavannes. The Symbolists, Idealists, Mystics, such as Gustave Moreau, and Henri Martin. And lastly the Impressionist school of to-day, from Manet to Claude Monet.

All through the long centuries from 1100 to 1900, the vital energy of French Art, drawn from those varied elements of the race and soil of France, has enabled it to stand alone, to be itself. While invaded from time to time by foreign influences, such is the inherent vigour of the French race and French genius, that it has at last always succeeded in using those influences for its own ends, subordinating them to its own purposes, bending them to its service—not yielding up its own individuality to them.

French Art has been true to itself—true to the dominant characteristics of the French race.

As Joubert says "En France, il semble qu'on aime les "arts pour en juger bien plus que pour en jouir". And so the French race has always been more intellectual than impressionable—more reasonable than moral—more literary than poetic—"*éprise de clarté*"—often putting a practical business capacity in the place of common-sense—finding its highest artistic pleasure in the perfect order of architectural lines—making unity the guiding principle of its politics, its literature, its art. But, in fine, always clinging with passionate devotion to what it takes for truth, and to that lucidity of expression which is one of the most admirable forms of self-respect.

CHAPTER II.

ARCHITECTURE AND SCULPTURE BEFORE THE RENAISSANCE.

1100—1500.

" THAT which distinguishes French from all other European " Architecture, is, that during more than ten centuries it has " been cultivated in various original schools which came into " being spontaneously in different provinces, working in emulation of each other on different principles and with different " methods, each imprinting on its works its special character " and yet a national stamp. From the 11th century each of " our provinces had its artists, its traditions, its system ; and " this astonishing variety in art has produced chefs-d'œuvres " in almost every case. For all over France the genius of our " artists has left the strong impress of its grandeur and its " originality."[1]

Until the end of the 13th century, Architecture is almost exclusively in the hands of the Church, and is the æsthetic expression of the religious spirit. The castles and palaces were to a great extent mere strongholds or fortresses—*Chateaux-forts*—as their name denotes. Protection from danger, not beauty of living, was their use. It is therefore to the Churches and Abbeys that we must look for the earliest dawnings of architectural and sculptural art.

From the time that Charlemagne introduced the civilizing influences of arts and letters from Rome and Spain, to his barbarous populations, French Architecture has steadily developed on perfectly national lines. Fifty years after his death, those germs of the feudal system which already existed among the Franks, reasserted themselves. The kingdom he had so laboriously welded together, broke up into separate provinces; and as M. Viollet-le-Duc points out, the particular genius of each province is reflected in the architectural monuments of the 9th and 10th centuries. "During the 11th and 12th centuries this diversity is "yet more marked. Each province forms a school. The "feudal system reacts on architecture; and as each noble "shuts himself up in his domain, as each diocese isolates "itself from the neighbouring diocese, so, step by step, the "art of building follows this new political organization. "The builders no longer seek their precious materials afar "off, they no longer use the same receipts; they work on "their own ground, employ the materials within their reach, "modify their usages by reason of the climate in which they "live, and yield to purely local influences."[1]

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[1] Viollet-le-Duc.

Hitherto art had been wholly confined to the limits of the cloister. The Abbey of Cluny (A.D. 909) enfranchised by the Pope from all dependence on King, bishop, or noble, was not only the type of all Abbeys of the Order of Cluny, but "simple parishes, rural buildings, public monuments in "the cities, took these centres of richness and light as their "models".

At the beginning of the 11th century the feudal system was fully organized; and Bishops and Abbots exercised the same feudal rights as the lay lords: the Church thus losing its purely spiritual character, and becoming a secular power, opposed to that of the nobles. But now the people, jealous of the oppressive wealth and power of the Abbeys and of the feudal lords, used the opportunities offered by the struggle between the Church and the laity, and the series of civil wars which the feudal system engendered, to enfranchise themselves. And the *Communes*, destined to play so remarkable a part in French Architecture, were organized. From the 8th century each great monastery had had its ateliers of builders, carpenters, goldsmiths, sculptors, painters, etc. The lay corporations for these various trades which soo sprang up within the Communes, followed the system of the monastic organization. And until the end of the 12th century, Architecture, even in the hands of lay architects, preserved much of its theocratic origin.

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[1] Viollet-le-Duc, *Dict. de l'Architecture Française.*

One voice alone was raised against the growing artistic splendour of Monasteries and Churches. All the Monasteries built under the inspiration of Saint Bernard, "marked "by a severity of style very uncommon at that moment, "contrast with the richness of the Abbeys under the order "of Cluny". But Saint Bernard's reformation was personal not national. It was contrary to the genius of the Gallo-Roman population. His establishments, at the end of the 12th century, were left, the isolated protest of a single man, against the taste of a whole nation. While Architecture, whether religious or civil, made use of every resource that sculpture or painting could afford for its embellishment.

French Architecture before the Renaissance is of two styles. Romanesque, and that which grew by a logical evolution from Romanesque—Gothic.

In these two styles many diversities and subdivisions are to be found, dependent mainly on those racial and climatic influences of which I have already spoken. But they are distinguished by two absolute principles. In Romanesque, the principle of inert stability. In Gothic, that of a perfectly scientific principle of exquisitely - balanced equilibrium. Strength distinguishes the Romanesque style. Logical and symmetrical beauty and grace the Gothic.

The early Romanesque Church, built on the lines of the Latin Basilica, is marked by massive walls, small apertures, horizontal lines, absence of vaultings, thick round pillars, round-headed arches—simplicity and inert strength. In the later Romanesque buildings, signs of the coming change are found in the general use of vaultings and the consequent necessity for buttresses. To this I will refer later. Romanesque in France is of two styles—that of Southern Gaul, the part of France in closest contact with Roman and Byzantine influence. And that of Normandy, and consequently of England. Let us, following the lines laid down by Viollet-le-Duc, first glance at that of Southern Gaul.

In the 11th century many antique buildings remained almost intact, in the valleys of the Rhone and Saône, from Marseilles to Chalons. And the Roman remains, found so abundantly in Provence, are reproduced in the details—even where the whole has been modified to suit fresh conditions—of the churches of *Thor*, *Vénasques*, *Pernes*, the porches of *Notre Dame des Dons* at Avignon, *Saint Trophyme* at Arles, and *Saint Gilles*. The constant intercourse of the coast towns with the East, is manifested in the Byzantine type of ornament as well as in the general idea. Higher up the Rhone this type changes, as it comes in contact with a second Oriental influence from the east of the Rhine. For while in the 12th century the Mediterranean Coasts were in direct communication with the East, the Byzantine art of the Trans-Rhenan provinces had existed from the time of Charlemagne, modified of course by local causes. A singular admixture of these two architectural influences is to be found in the Haute-Saône, Burgundy and Champagne. And yet the result is harmonious, in the hands of men who probably worked in complete ignorance of the origin of the ideas they used, as seen in the church of *Tournus*, the Abbeys of *Vézelay*, *Charlieu* and *Cluny*.

But there were other channels, as Viollet-le-Duc points out, by which the Oriental influence penetrated the Gallo-Roman provinces. The Abbey Church of *Saint Front, Périgueux*, founded in A.D. 984, was built exactly on the plan of Saint Mark's, Venice, either under the direction of a Frenchman who had studied Saint Mark's (built a few years before), or of a Venetian. But in either case by Gallo-Roman workmen. For if the architecture—a Church with cupolas upon pendentives—is Venetian, "the construction and details of "the ornamentation belong to the Roman decadence, and do "not in any way recall the sculpture or method of building "employed at Saint Mark's". Without any wish to plunge rashly into the controversy which rages round Saint Front in the architectural world at the present moment, it is certain that the influence of this church on the buildings of Acquitaine in the 11th and 12th centuries was considerable. And the Cathedrals of *Poitiers*, *Angers*, and even *Le Mans* show "in the method of constructing the vaultings of the "great naves a last trace of the cupola". But the extent and significance of this influence has been greatly exaggerated. Nothing certainly is more natural than the presence of oriental influence in the South-west of France. For numerous Venetian colonies existed at Limoges and on the West coast, carrying the whole commerce between the Levant and the North of France and Britain across from Marseilles or Narbonne to La Rochelle or Nantes, in order to avoid the perils of pirates in the Straits of Gibraltar.

In the North of France no monuments exist prior to the coming of the Normans. The Danish incursions swept everything away. And though some traces of Merovingian buildings were probably existent, it is to the Normans alone the North owes its architecture. For once established they became bold and active builders. They began, as was natural with conquerors, by castles as fortresses. But with their shrewd sense, they soon recognized the importance of the clergy; and it only took them a century and a half to cover the land with buildings, religious, monastic, and civil, of a richness and magnitude very unusual at that time, bringing to bear upon architecture their national genius, positive, grand, somewhat barbaric, and yet singularly detached and fearless. The Normans also, had constant intercourse with the East. But with them the Eastern influence was not manifested in construction, as in Acquitaine, but in decoration. To the first Crusades and the Norman conquests in Sicily and Spain, those gorgeous stuffs are due which appear in all tombs and paintings of the 12th century. And while in Normandy the architectural forms follow the Gallo-Roman or the Romanesque traditions, the decoration of the 11th and 12th centuries is Levantine. The noblest examples of Northern Romanesque, are the Abbey Churches of *la Trinité* and *Saint-Etienne*, Caen, commonly called *l'Abbaye aux Dames*, and *l'Abbaye aux Hommes*.

The Romanesque Church, as I have said, is built on the plan of the Latin Basilica, modified to suit the requirements of Christian worship. In the 10th century the apse was the only portion in which vaultings were found. The nave and aisles were covered with timber-work. But this presented constant dangers from decay and from fire. And gradually stone vaults were adopted. The system of vaulting the basilica differed greatly in different parts of France. In Acquitaine the cupolas of Saint Front affected the roofs of many churches. In Auvergne, and following the Loire as far north as Nevers, the barrel roof was adopted, with demi-vaults resting upon the walls of the clerestory and supporting the central vault. *Notre Dame du Port* at Clermont-Ferrand, and *Saint Etienne* at Nevers are perfect specimens of this type. "In these buildings all the thrusts of the "vaults are thoroughly maintained; and it is thus they are "preserved intact to our day". In Poitou, and part of the West and South, another system obtained. The side aisles were raised to the height of the nave, and the small ribbed or barrel vaults of these aisles supported the central vault. The Abbey Church of *Saint-Savin* near Poitiers is constructed on this plan.

Yet another difference should be remarked between the Northern and the Southern styles. In the Churches of Auvergne and the South the vaults entirely supersede the use of timber-work—the roof of tiles or stone resting upon them. While in the North, in Normandy, Ile de France, Picardy, Champagne, and Burgundy, both systems are used. Where the basilica is vaulted, the timber-work remains, bearing the roof of tiles, slates or lead. For in the cold and damp northern climate, roofs resting directly on the vaulting were quickly destroyed. And the space between, not only preserved the vaultings, but allowed of frequent inspection.

When the Romanesque builders began to vault their naves, the necessity for buttresses was immediately felt. The pilaster strip, which hitherto had been little more than ornamental, or at most served to stiffen the wall, was not enough to bear the increased pressure put on the walls by the vaultings. It gradually grew into a true buttress. And the expedients used to augment the power of resistance of this clerestory buttress eventually developed the idea of the flying-buttress. "In the Abbaye aux Hommes at Caen the "forms of the vaults—which date from the early part of the "12th century and are among the earliest that were con-"structed over a nave—were such as to exert powerful "thrusts. That is to say, the arches of their groins were "curves of low sweep, such as the Romanesque builders had "derived from Roman intersecting vaults, and consequently "of enormous push. To stay these vaults, the expedient "was adopted of constructing demi-barrel vaults, springing "from the top of the aisle walls, and abutting against the "wall of the nave under the aisle roofs. These demi-vaults "were in reality concealed continuous flying-buttresses."[1]

With this development of the buttress—with the use, which soon followed, of independent arches or ribs along the groins, serving in some degree to support the vaults—and with the introduction of a separate "support for each "rib or arch to be carried, which constitutes the functional "grouping of supports—we complete the list of those "structural improvements devised by Romanesque builders". In them we find some of the rudiments of Gothic Architecture, which was to develop with such amazing rapidity into a system of triumphant and unsurpassed beauty, because it was the expression of a purely national Art, and responded to the genius and the needs of the race who produced it.

As with the national political development, so the national art emanates from the heart of France—the Royal Domain —l'Ile de France. At the end of the 11th and beginning of the 12th centuries, it was in the *Domaine Royal*, with portions of the neighbouring provinces, Champagne, Burgundy, Picardy, Orléanais, and Berry, that Gothic Architecture took its birth; and its earliest perfect example is the glorious church of *Saint Denis*. The principles of Gothic construction are to some extent to be found in the Abbey Church of *Morienval*. For as I have endeavoured to show, it was suggested long before it came into being. It is not only derived from Romanesque, by a logical evolution; it "is Romanesque re-created. Every constructive member of "a Gothic building exists, in rudimentary form, in a vaulted "Norman building." But the flying-buttress and the pointed arch in the ribs of the vault render the Gothic system possible —that highly organized skeleton, which, when its guiding constructive principle is once recognized and adhered to, may be varied in details of arrangement and decoration, internal and external, to a bewildering extent.

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[1] C. H. Moore.

I cannot do better than quote Professor C. H. Moore's masterly summing up of Viollet-le-Duc upon Gothic Architecture, which he says "came into being as the result of the "development of a new constructive system of building. A "system which was a gradual evolution out of the Roman- "esque; and one whose distinctive characteristic is that "the whole character of the building is determined by, and "its whole strength made to reside in, a finely organized, "and frankly confessed, framework, rather than in walls. "This framework, made up of piers, arches, and buttresses, "is freed from every unnecessary encumbrance of wall, and "is rendered as light in all its parts as is compatible with "strength in a system whose stability depends not upon any "inert massiveness, but upon a logical adjustment of active "parts whose opposing forces produce a perfect equilibrium. "It is thus a system of balanced thrusts, as opposed to the "former system of inert stability. Gothic Architecture is "indeed much more than such a constructive system, but it "is this primarily and always."

For it must be remembered—a fact which has too often been ignored or misunderstood—that the difference between Gothic and Romanesque Architecture is far more fundamental than between the use of pointed as against round arches, or of one system of decoration as against another; though both these differences exist, and are of extreme interest and importance. Gothic Architecture is a living being. In its constructive system, in its decorative system, it is instinct with life. It is to nature that it goes for its decorative system.

It is to the profoundest principles of mechanical science that it goes for its constructive system. And thus the pure Gothic building rises from the earth like the tree in the forest —its living beauty co-existent with absolute obedience to architectural laws.

The three-quarters of a century from 1150 to 1225, was a period unequalled in history for the number and extraordinary beauty of Ecclesiastical edifices which were built in the Ile de France. The charming legend at Laon which tells how the oxen harnessed themselves to the carts to transport stone for the Cathedral up the precipitous rock on which it stands, is but typical of the fervent religious enthusiasm which possessed the whole population, and the zeal with which they voluntarily gave themselves over to the building of innumerable Churches and Cathedrals. It is impossible in a limited space to enter fully into the Gothic renaissance. A mere list of Churches and Cathedrals would fill many chapters. For besides the great Cathedrals, Abbey Churches such as *St. Germain des Près*, *St. Leu d'Esserant*, *St. Rémi de Reims*, sprang up all over the face of the land. It is however to *Saint Denis* that we must turn for the earliest example of the pure Gothic system of construction. *Senlis* and *Noyon* follow Saint Denis about the middle of the 12th century. And the last years of the 12th and beginning of the 13th centuries witness the building of *Notre Dame de Paris*, *Notre Dame de Chartres*, and the Cathedrals of *Bourges*, *Laon*, *Soissons*, *Meaux*, *Rouen*, *Cambrai*, *Arras*, *Tours*, *Bayeux*, *Coutances*, *Amiens*, *Rheims*, *Chalons*, *Troyes*, *Auxerre*, *Nevers* and *Lyons*.

SCULPTURE.

Sculpture first serves merely to enhance the beauty of architectural lines. And as it is used chiefly for religious purposes so we find it Byzantine in its ideal, until the accession of Louis le Gros, 1108.

"The Art of Sculpture," says Viollet-le-Duc, "among "all the peoples who have attained a high degree of civiliza-"tion, divides itself into three periods:—

"1. Imitation of nature following a more or less delicate "and intelligent interpretation.

"2. The Archaïc epoch, during which the endeavour is "made to fix the types.

"3. The epoch of emancipation and search for truth in "the detail, and the perfecting of means of observation and "execution."

All nations do not carry out this whole programme. While some work through the three periods, others only accomplish the two first and never get beyond the hieratic period. This has been the case with most Oriental peoples —the ancient Egyptians and the Byzantines. But in high civilizations—with sculptural instincts—a curious analogy is seen between the productions of these three periods. "Thus the archaïc epoch of the Greeks shows the most "intimate relation to the archaïc epoch of the 12th century "in France. Certain statues in the Royal doorway of "Chartres placed beside certain figures of the archaïc period "in Greece, reveal remarkable affinities in their manner of "interpreting nature, in their conception of types, and in "their execution." And the same analogies might be found in sculptures of the period of emancipation, between Greek Art after Phidias, and French Art after the 13th and 14th centuries.

French Sculpture, I have said, is at first Byzantine in its ideal. But at the beginning of the 12th century we get the first suggestion of the period of emancipation—of the evolution of natural as against hieratic Art—a suggestion very faint as yet, but of deep significance; and strangely enough an indication already of the national character of French Art. For it is the leaf of a French plant—the French Arum of the marshes, that appears in the ornamentation of capitals, as we may see at *Morienval*, *Saint-Etienne de Beauvais*, *Bellefontaine*, *Cambronne*. Other plants are then added by degrees —all within the limits of the school of l'Ile de France.

In 1150, we perceive the same evolution beginning in the treatment of figures. Again natural begins to take the place of hieratic Art, as we may see in the figures at *Bourges* and *Chartres.* Indeed, it is with the Doorway of Chartres that Modern French Sculpture may be said to begin.

With the reign of Philippe-Auguste and the 13th century comes the great expansion of sculptural Art. King and Church, as I have shown, now turn to the laity for the erection of the great Cathedrals. And they find that Gothic sculpture, in the hands of four great provincial schools—Champagne—Picardy—Burgundy—Ile de France—is fully equipped for the enormous programme, and the astounding demands made upon it. The sculptors of the 13th century no longer go for their inspiration to an effete Byzantine ideal, which has ceased to express the genius of the nation, but to nature and truth; creating a living and truly national art which is one of the glories of the Middle Ages. And Sculpture, like Architecture begins to express the climate—the habits—the social conditions—and the race itself. We now find a period of idealization of nature—an expression of moral sentiments. The figures are human beings such as the sculptors have seen and known—but withal superhuman, the embodiment of moral and religious sentiments. As for instance the noble warrior in coat-of-mail, reverently receiving the sacrament from the priest—at Rheims. Or the wonderful woman's head — also at Rheims—which brings to one's mind Leonardo's *Monna Lisa.*

With the 14th century, Sculpture changes its character. Religious enthusiasm has lost its fire. Architecture, no onger tentative, is becoming an exact science, not an xpression of feeling or sentiment. Sculpture, like paintng, is turning by degrees towards a closer expression of eality. Art as a whole is tending to Naturalism. Of this we see signs in the *Apostles of the Sainte Chapelle, Paris; The Last Judgment, façade of Bourges; South Transept, Notre Dame, Paris; The two transepts, Cathedral of Rouen.* Detail is taking the place of synthetic breadth in the modelling of the flesh. "Folds of drapery begin to break. Attitudes lose "their noble simplicity and become angular. But on "the other hand, a more intense truth emphasises the "faces—the general type has given place to the individual."[1]

It is on funeral monuments that this Naturalist evolution is chiefly shown; and these become of supreme interest. Hitherto, on the tombs of the Romanesque and pure Gothic periods, the effigies have been absolutely impersonal, except as to the costume and the attributes of their social rank. The type of woman, especially, is charming. But the types of Madonnas, and of Constance d'Arles at St. Denis, or Sainte Ozanne in the Crypt of Jouarre are all one. Now, however, we begin to perceive "l'inquiétude du portrait". Accessories become portraits too. And towards the middle of the 14th century, even such figures as those of Christ and the Virgin—hitherto purely ideal—are subjected to what has by this time become a universal law—that of Naturalism.

We must now turn to the actual schools of Sculpture in France, and the best examples from which they can be studied.

Sculpture must not be looked upon as uniform in its endeavour throughout the whole of France. As I have shown in the Introductory Chapter, each province of France has its own racial and geographic characteristics. And the Architecture and Sculpture of each province displays a character of its own, corresponding in many particulars with the local spirit. In the 11th and 12th centuries no less than eleven different schools of Sculpture can be distinctly traced, namely:—

Ile de France.
Burgundy.
Languedoc.
Poitou and Saintonge.
Provence.
Normandy.
Picardy.
Champagne.
Auvergne.
Périgord.

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[1] Louis Gonse.

The school of Provence, we find—as was to be expected om its long occupation by the Romans—strongly affected Gallo-Roman influence. The ornament is composed of owds of iconic figures, deeply cut; of conventional leaves d flowers; or monsters like those of Norse sculpture, ich in turn are of Byzantine origin. Of this Gallo-man influence, the best examples are at *Saint-Trophyme, les; The Abbey of Montmajour; Saint Gilles, Gard; Sainte-rthe, Tarascon; Cathedral, Nîmes; Maison Romaine, Nîmes; inte-Marie, Bouches du Rhone; Saint-Paul-trois-Chateaux, rôme; Saint-Pierre de Maguelonne; Saint-Sauveur, Aix, Bouches Rhone; Église de Cavaillon, Vaucluse.*

The school of Languedoc had its centre at Toulouse. But influence extended north to *Mendes* and *Rodez*, east to the nks of the *Hérault*, south as far as *Arragon*, west to *Bay-ne.* From the 11th century this powerful school showed ginal tendencies. In the 11th century it was distinctly der Byzantine influence. But " it utilized without ser-ility all that came to it from the Levant ". Examples of s period are *Saint-Servin, Toulouse; Saint-Nazaire, Carcas-ne;* where the vigorous composition of the capitals should noted. But in the 12th century, it produced "original vorks in which the sentiment of nature appears, and reated compositions of a grandeur of style and arrange-nent among which the porch of the *Church of Moissac* nust be mentioned in the front rank ".[1]

The Schools of Saintonge and Poitou, though unlike chitecturally, must be treated together, as in sculpture they sely resemble each other. In both the Gallo-Roman and zantine influences are felt. But a new note is struck—e influence of Saxon Art from the North. The school of intonge passes to the north of the Charente—from *La chelle* to *Civray, Rochechouart, Angoulême, Montmoreau,* cross-g the rivière de l'Isle, the Dordogne, the Garonne, and king in Médoc. The school of Poitou extends—West and orth to *Nantes, Cholet, Tours, Salins.* East to *Nevers, St. enoux,* and *Montluçon.* South to *Ussel, Tulle,* and *Brives.*

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[1] A. de Baudot.

The Cathedral at *Angoulême* and *Notre Dame la Grande, Poitiers*, are good examples of these schools—the former of Saintonge, the latter of Poitou.

The School of Auvergne extends North to *Nevers*, East to the *Rhone*, South to *Toulouse*, West to *Agen*, *Ussel*, *Neris* and *Bourbon l'Archambault*. "In this province Architecture as-"sumes a truly monumental character. But its sculpture, "in spite of a certain originality and great imagination, "especially in the composition of the Capitals, has no special "value from the plastic point of view."[1] The best examples are the churches of *Notre Dame du Port, at Clermont-Ferrand;* of *Brioude, Issoire, Saint-Nectaire, Saint-Etienne de Nevers, Châtel-Montagne, Cathédral du Puy*, apse of *Saint Martin de Brives*, and certain churches in the Corrèze.

The School of Burgundy extended its influence North to *Sens*, East to *Épinal*, *Besançon*, *Lausanne*, *Geneva* and *Chambéry*, and from *Joigny* West and South to *Cosne*, *Nevers*, *Roanne*, *Belley*, and *Lyons*. In the forceful Burgundian school as in that of Languedoc, we see that the sculptors endeavoured to free themselves from a mere imitation of the past by turning to Nature; thus giving Sculpture a new impulse and direction. The composition of the capitals at *Autun* show how superior already this young, healthy art was to that of Provence. And it was destined to progress steadily, and to do much towards the development of the splendid epoque of the 13th century in the Eastern provinces. The best examples of Burgundian Sculpture of the 11th and 12th centuries are to be found in the Churches of *Vézelay* and *Avallon ; Saint Philibert, Dijon ; Sens* and *Lausanne.*

The School of l'Ile de France at the end of the 12th century was the most powerful of all the schools of France—not only by reason of the great number of its edifices—but because it was, as became the Royal Domain, the most advanced centre in Art. It follows the course of the Eure from *Chartres* to *Pont de l'Arche*. Thence to *Dieppe*, *Beauvais*, *Saint Quentin*, *Laon*, *Chateau Thierry*, *Provins*, *Nogent-sur-Seine*, *Sens*, *Montargis*, *Orleans*, and makes its influence felt as far as

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[1] A. de Baudot.

Bourges, *Troyes*, and *Nogent-le-Rotrou.* The best examples of this earlier period are—*Saint-Germain des Près*, *Paris. Saint-Martin des Champs*, *Paris. Saint-Julien le Pauvre*, *Paris. Saint-Loup de Naud. Saint-Denis. The church of Poissy. Saint-Quinace de Provins. Church of Moret. Saint Leu d'Esserant.*

The School of Normandy, during the Romanesque period of which I have spoken from the architectural standpoint, has little to show in Sculpture. Before the 13th century its ornament is mostly in geometric forms—which cannot be considered of importance in sculpture. The finest examples of this period are—*L'Abbaye aux Dames*, *Caen. L'Abbaye aux Hommes* (*part*), *Caen. Saint-Gilles*, *Caen. Lower part of the Cathedral*, *Bayeux. Sainte-Marie aux Anglais* (*nave*). *Mont St. Michel. Part of the Cathedral*, *Séez. Saint Georges de Bocherville. Ruins of the Abbey of Jumièges.*

The Schools of Picardy and Champagne have also no very special characteristics before the 13th century.

With the end of the 12th and beginning of the 13th century, during the reign of Philippe-Auguste, the vigorous forward movement I have already indicated takes place. And four great Schools of Sculpture detach themselves.

1. Champagne, which is distinguished by force of expression, richness of idea, originality of style. Examples: Warrior and priest, interior of Portal; Birds, flowers, fruit, on Capitals; Woman's head, central Doorway; Man's head—Cathedral, Rheims.

2. Picardy, less brilliant, less expressive than Champagne, is more architectural, understanding better the composition of masses. Examples: Cathedral of Amiens. Frieze of principal doorway, Notre Dame de Noyon. Virgin over the door of the South Transept, Amiens.

3. Burgundy, powerful and energetic in character, with a generous chisel, is enamoured of life and truth, and superior to the other two schools in execution of detail. Examples: Ornaments on façade of Notre Dame de Dijon. Church of Semur.

4. L'Ile de France, unites the qualities of the other three schools, while it surpasses them in purity of form and

elevation of taste, in elegance and delicacy of execution. Its sculptors show the fullest spirit of observation and invention—as well as the greatest experience.

"In their works we find methodical composition—a keen "sentiment of scale, a skilful comprehension of the distri-"bution of motives, and above all an astonishing purity of "line and form; one is amazed at the novelty, the fertility "which is evidenced in conception, as well as the flexibility "and certainty of execution."[1] Examples: Saints on Sainte-Chapelle. Idealized and beautiful portraits.

France happily still possesses five perfect cycles, spared from the destruction wrought by human folly and vandalism—in which the sculpture of this period may be studied as a whole. The Façade of Notre Dame, Paris. The Façade of Cathedral, Rheims. The Façade of Cathedral, Bourges. The lateral doorways, Chartres. The façade and Porte dorée, Amiens. The latter is the best preserved of all.

This, it should be remembered, was what France was doing nearly 200 years before Donatello lived. Therefore in Sculpture, as well as in Architecture, France may fairly claim to have led the way for all Europe.

The sculptures in ivory of the late 13th and early 14th centuries are far in advance of those of any other country. For though only a few inches high, such a statuette as the *Vierge de la Sainte Chapelle*, in the Louvre, is as absolutely perfect in proportion and beauty as the marble statues of 150 years later in Italy. The Louvre and the South Kensington Museum contain many exquisite examples of French ivories of this period.

The four great schools of sculpture hold their own through the 13th and 14th centuries. The beginning of the 14th century however, not only brings a change, such as I have indicated above, in the spirit of sculpture, but Art is no longer anonymous. "L'inquiétude du portrait," is accompanied by the appearance of the individual artist. Works are signed. The name of each sculptor of note, and his influence on his school of disciples, becomes known. For a while Art would seem to depend more on the man than on territorial impulse. The evolution of this 14th century art, this realistic portraiture, shows itself simultaneously in the North and in the South—in the Cathedral of Bordeaux, and in the Portail des Libraires at Rouen, which both belong to the first years of the 14th century. In the latter we find a surprising example of the new sculpture. In the lovely statues of Saints there is not a trace of hieratic art. They are young and graceful French women, of a purely French type of beauty.

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[1] A. de Baudot.

The principal examples of 14th century sculpture are:—

Champagne. *Church of St. Urbain, Troyes.*

Normandy. *Transepts, Cathedral and church of Saint Ouen, Rouen. Parts of the Cathedral, Evreux. Church of St. Jacques, Dieppe.*

Limousin. *Parts of Cathedral, Limoges.*

Languedoc. *Apse of Saint Nazaire, Carcassonne. Saint André, Bordeaux.*

Dauphiné. *Saint Maurice, Vienne (doorway).*

Lyonnais. *Cathedral, Lyons (doorway and chapel).*

Anjou. *Church of Evron, choir and transepts.*

Auvergne. *Parts of Cathedral, Clermont-Ferrand.*

At the end of the 14th century the autonomy of the schools of Sculpture is for awhile effaced. From the beginning of the 15th century to the close of the Gothic period, we find but two schools in France. The Burgundian —now permeated by Flemish influences. And the vast school of the North of France—the actual French Royal school, with but slight provincial nuances. For communication grows easier; and we see a constant movement of artists, and consequent interchange of ideas, between Toulouse, Lyons, Tours, Dijon, Nantes, Paris, Rouen and Flanders. And another factor comes into line. Domestic and state architecture begins to occupy princes and nobles alike. The Chateau is no longer merely a fortress, a stronghold—but a dwelling-place to be beautified as well. Much of the art that hitherto has been lavished exclusively on ecclesiastical buildings—on Churches and Abbeys—is now brought to bear on the royal and noble castles. And among the principal examples of the 15th century, it is necessary for the first time to mention a number of the Chateaux and Palaces, which, under the Renaissance, were to form the chief glory of Architecture in France.

Ile de France. In Paris, remains of *Chateau Gaillon, at the École des Beaux Arts. Remains of Hotel de la Trémouille. Parts of the Sainte Chapelle du Palais. Remains of Hotel de Sens. Hotel de Cluny. Chateau de la Ferté-Milon. Chateau de Chateaudun.*

Berry. *Hotel Jacques Cœur, Bourges.*

Poitou. *Palais des Comtes, Poitiers.*

Picardy. *Tower of Choir, and Stalls, Cathedral of Amiens. Saint Riquier (Somme). Saint Wulfran, Abbeville.*

Languedoc. *Stalls, Cathedral of Auch. Stalls, Cathedral of Albi.*

Champagne. *Church of Notre Dame de l'Épine.*

Burgundy. *Palace of the Dukes of Burgundy, Dijon. Parts of the Cathedral, Nevers.*

Normandy. *Parts of Church of St. Pierre, Caen. Churches of Saint-Lo and Vitré. Parts of the Church of Saint Ouen, Palais de Justice, Church of Saint Maclou, Rouen.*

In the 16th century, which belongs to our next chapter, three distinct schools again declare themselves. Ile de France—Burgundy—and Languedoc, "which have each "produced works of true originality and incontestable "value". This then was the condition of French Sculpture and Architecture at the beginning of the French Renaissance.

FRENCH SCULPTORS AND THEIR WORKS.

Until the end of the 13th century, French Sculpture, as I have said, is anonymous. The first sculptor of any note whose name we know is

Jean d'Arras. To him we owe the first Royal statue in marble—that of Philippe le Hardi at St. Denis, begun in 1298 or 1299, finished in 1307. This statue is of considerable importance, as it begins the series of authentic effigies of the Kings of France. It is simple and vigorous in style.

Pepin de Huy—a "bourgeois de Paris," and "tombier à comtesse Mahaut"—was one of the most popular and rosperous artists of the first part of the 14th century. His most important works are the effigies of

[1] *Marguerite d'Artois*, 1311, St. Denis.
Robert d'Artois, 1317, St. Denis.
Comte d'Etampes, 1336, St. Denis.
Comte Haymon, Saint Spire, Corbeil.
The so-called *Blanche de Bretagne*, 1341, Louvre.
And the so-called *Marie d'Avesnes*, Louvre.

The English invasion caused a break for a quarter of century in the steady development of sculpture. But we nd it flourishing with increasing vigour and life with

André Beauneveu, of Valenciennes, 1360. He was culptor, painter, miniaturist and decorator. And his name s one of the most illustrious among the early sculptors who moulded the tendencies of French Art. The first mention of Beauneveu's name is by Froissart, who speaks with admiration of his work at the Castle of Mehun-sur-Yèvre. Summoned to Paris from the northern provinces by Charles V. in 1364, he was made "Imagier en titre," and commissioned to erect the king's tomb, (during his lifetime after he fashion of the day), and those of his predecessors, Jean I. and Philippe de Valois. His realism shows a certain hick set, solid, Flemish heaviness, but also a frankness and authority which give it singular importance. And his inluence, together with that of his great contemporary Claux Sluter, was decisive in shaping the course of Franco-Flemish art. His authentic works are

Charles V., St. Denis.
Jean II., St. Denis.
Philippe VI., St. Denis.
Philippe VI., Louvre.
Charles VI., Chimney-piece in the Palace, Poitiers.
Ste. Catherine, Notre Dame, Courtrai.

Three other works, in all probability his, are

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[1] This is a very beautiful and remarkable work. The nobility of exression is only equalled by the extreme beauty and repose of the lines and race of the draperies.

Marie d'Espagne, St. Denis.

Jean de Dormans, Louvre.

Three Statues of Prophets, Musée de Bourges.

Jean de Liège, who had died before 1382, and Jean de Saint-Romain are both described as "Imagiers de Paris," but no authentic works of theirs are known.

To Gui de Dammartin, Premier Architecte-Imagier to Jean duc de Berry, the three great iconic statues of the chimneypiece in the Palace of Poitiers are attributed.

Robert Loisel, a pupil of Pepin de Huy, is known by the Bertrand du Guesclin, St. Denis, executed between 1389 and 1397.

Jean de Cambrai was the favourite pupil of Beauneveu; and after his master's death he succeeded to his place in the favour of that great patron of art, Jean duc de Berry. He was a magnificent artist, and one of the strongest individualities in early French Sculpture. His most important works are all to be found at Bourges. M. de Champeaux attributes to him the famous group in painted stone—now in the Cathedral, of *Jean duc de Berry* and *Jeanne de Boulogne* his wife. Also the statue known as *Notre Dame la Blanche*, from the altar of the Sainte Chapelle, now in the Musée Cujas; and the funeral statues at *Souvigny*. His *Virgin* of the *Celestins de Marcoussis*, now in the Parish Church of that Commune, is extremely interesting as a realistic portrait of a Berrichonne. But his greatest work is the celebrated *Mausoleum* of *Jean duc de Berry*, in the crypt of the Cathedral. This the duke planned during his lifetime in imitation of the cenotaph his brother, Philippe le Hardi, Duke of Burgundy, was erecting to himself in the Chartreuse of Dijon.[1] Jean de Cambrai was charged with the work, which was not finished till 1457, after the Duke's death. The "*pleurants*," or mourning figures round the tomb, are exceedingly fine. But the interest culminates in the magnificent recumbent figure of the Duke, with a sleepy muzzled bear at his feet. "L'ourson est délicieux d'esprit "et d'intimité" says Gonse.

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[1] See *Claux Sluter*.

Claux Sluter, though a Fleming or Hollander by birth, must be regarded as a Burgundian sculptor, for all his work centres at Dijon. The date of this great artist's birth is unknown. He died 1404. Here at Dijon, Philippe le Hardi (1342-1404), the first duke of the second line of dukes of Burgundy, gathered about him a group of great artists, wishing to rival what his brothers of Anjou and Berry were doing in Paris and at Bourges. Among these the painter Broederlam of Ypres, and the architect André de Dammartin, were charged with the construction and decoration of the great *cenotaph of the Duke of Burgundy* in the Chartreuse of Champmol at Dijon; while to Claux Sluter was entrusted the sculpture. The Tomb is now in the Palace of the Dukes of Burgundy. Besides this, Claux Sluter was charged with the sculpture of the Calvary in the Chartreuse, now known as the *Puits de Moïse,* and the doorway of the Chapel. Of the Calvary only the great hexagonal pedestal or cistern remains, with the noble statues of Moses, David, Jeremiah, Zachariah, Daniel and Isaiah — the first three sculptured by Claux Sluter, the others by his nephew, Claux de Werwe. But fine as all these are, Claux Sluter's work reaches its highest excellence in the kneeling figures in the doorway of the Chartreuse—*duke Philippe*—his duchess *Marguerite de Flandre*—*St. John* and *Ste. Catherine.* The superb kneeling figure of the duke can only be compared, it is said, to the *Colleone* of Verrocchio, the *Birague* of Germain Pilon, the *Voltaire* of Houdon, the *Monge* of Rude.

It is interesting to remember that Claux Sluter produced these great works of art when Donatello was but just born, and a hundred years before Michael Angelo. "The study "of the Classic Antique could not add anything to this force "and strength, which from the point of view of the portrait "—the rendering of the inner life as well as the physical "structure—had attained a level which could not be sur-"passed."[1]

Claux Sluter died in 1404. But in 1398, he had summoned to aid him in his great work at Dijon, his nephew,

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[1] Gonse.

Claux de Werwe, of Hattem. The "*pleurants*" on the to of the Duke of Burgundy are all by de Werwe, with exception of two by Claux Sluter. Claux de Werwe appears to have been the sculptor of the Zacharias, Dan and Isaiah, on the *Puits de Moïse*. He was the autho the tomb of *Jean Sans Peur* (1371-1419), son and successo Duke Philippe le Hardi. He also worked at *Semur*, *Poli Saint Bénigne de Dijon*, *Baume les Messieurs*. These f sculptors — Beauneveu, Jean de Cambrai, Claux Slu Claux de Werwe—were, it should be remembered, all north men. And they mark a great turning-point in French A

Jacques Morel of Lyons, died 1459. He worked first the tomb, destroyed in 1562, of *Cardinal de Saluces*, Ly Then at *Toulouse*, *Rodez*, *Beziers*, *Avignon*, *Montpellier*. was called to *Souvigny* to erect the tombs of *Charle* and his wife *Agnes de Bourgogne*. The statues in w Salins alabaster still exist; as do two other statues of in the *Chapelle Vieille de Souvigny*. It is also thought that was the author of the memorial Statue of *Agnes Sorel*, Loc This was made during her lifetime, between 1440 and 1

Antoine le Moiturier of Avignon was a pupil of Jacq Morel. In 1469 he completed the tomb of *Jean Sans P* Dijon, begun by Claux de Werwe. And it is suggested t he was the sculptor of the *retable of the Tarasque*, Sa Sauveur, Aix-en-Provence.

CHAPTER III.

THE RENAISSANCE IN FRANCE.

1475—1589.

The Renaissance of Art in France is often regarded as some clearly-defined, sudden outburst of Classic Art.—As a movement due to the invasion of Italian artists and workmen—to the influx of classical ideas and models—at a given moment. It has been commonly said that art in France had reached a period of senility. And that if it had not been for the timely infusion of new blood from Italy, the worn-out French artistic genius would have wholly disappeared. But those who, free from prejudice and the trammels of tradition, have studied the period with the most complete insight and honesty,—those who have not allowed themselves to be blinded by trite, cut-and-dried assertions, which from constant repetition come at last to be accepted as fact,—those who have learnt to appreciate the inherent and persistent vitality of the national genius of France—recognise that the Renaissance of the 16th century had its beginnings long before ever an Italian artist or workman set foot in France.

Throughout the Gothic period of the Middle Ages, such a Renaissance—an afflatus of new ideas, aims, motives—an awakening to new life—a desire to make life more beautiful, more perfect—had taken place more than once in France. Boccaccio had come to French Fabliaux for outlines of his stories. Dante attributed the origin of Miniature painting to Paris. And the end of the 12th and beginning of the 13th centuries witnessed the great outburst of chivalry and the doctrines of romantic love in Provence—prompting the rough, strong middle age " to seek after the springs of perfect sweet-"ness in the Hellenic world ".

Thus the later Renaissance of the 15th and 16th centu
is not, to quote Mr. Pater, "so much the introduction
"wholly new taste ready-made from Italy, but rather
"finest and subtlest phase of the middle age itself, its
"fleeting splendour and temperate St. Martin's summer

"For us the Renaissance is the name of a many-side
"united movement, in which the love of things of the i
"lect and the imagination for their own sake, the desir
"a more liberal and comely way of conceiving life,
"themselves felt, urging those who experience this desi
"search out first one and then another means of intelle
"or imaginative enjoyment, and directing them not on
"the discovery of old and forgotten sources of this e
"ment, but to the divination of fresh sources thereof—
"experiences, new subjects of poetry, new forms of a

It is towards the end of Louis XI.'s reign about 1
that we arrive at the psychologic moment, when the gr
has been sufficiently prepared, and the Court of Fran
ready to acknowledge Italy as arbiter of taste. Th
the actual beginning of the period commonly know
the Renaissance of Art in France—of that great wa
Italian taste and influence which swept over the cou
there to be arrested and transmuted by French ge
sweetening and modifying the harshness and rugge
of Franco-Flemish Art, without in any degree destr
the national character, the true French ideal, which welc
the invading influence then, as it has so often done befor
since, and bent it to its own uses.

This Renaissance of Art embraces two distinct perio

The first, as I have said, begins at the end of the rei
Louis XI., about 1475. And ends with the death of Fra
I., 1547.

The second begins with the accession of Henri II.
ends with the assassination of Henri III., in 1589.

The first period covers the reigns of Louis XI. (
Charles VIII., Louis XII., François I. The second p
those of Henri II., Charles IX., Henri III.

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[1] Pater.

The movement reaches its high-water mark during the reign of François I. And gradually ebbs, after the brilliant epoch under Henri II., until it dies out at the accession of Henri IV., giving place to new ideals, new aims, new methods. And here let us at once note a misapprehension which has obtained the widest belief. François I. is generally looked upon as, if not the actual originator of the Renaissance, at all events its strongest patron, on whom it absolutely depended for existence. Frederick the Great wrote that François I. "created Art in France"! Many others have made assertions almost as loose and incorrect. But the fact is that Art had naturally reached a culminating point. François I. merely had the rare good fortune to be reigning at that moment, and to possess the taste and the power to encourage the art of the day, without either initiating, guiding, or controlling it.

Many causes had prepared the way for this remarkable movement. For nearly a century France had been gradually becoming better acquainted with her transalpine neighbour. Intercourse between the countries of Europe was growing easier. Ties had been strengthened, and curiosity awakened by Arts of War and Arts of Peace. Among these combining causes, were the conquests cf the House of Anjou. The residence of the Popes at Avignon. The Duc de Berry's relations with Italy. The marriage of Louis d'Orléans and Valentine Visconti, etc., etc.

But four causes more especially contributed to bring Italy and Italian Art closer to the knowledge of French artists.

1. The first and chief of these was Jean Foucquet's journey to Italy, 1440-1445.

2. The embassy to Rome of Étienne Chevalier, Argentier to Charles VII.

3. The embassy of De Commines to Florence.

4. The ephemeral reign of King René de Provence, in Italy.

Jean Foucquet's journey is one of the most important dates in the history of French Art. Foucquet, at that time not thirty years old, but already chief of the school of Tours, was summoned to Rome to paint the portrait of Pope Eugene IV. And the influence of his sojourn there, upon his own mind and those of his contemporaries, proved to be immense; as he returned to his native country wholly captivated by the Art and life of Italy. King René carried his love of things Italian still further. For he was almost the first to encourage the importation of Italian artists into France. He was in close relations with the Della Robbias; and attached the sculptor Francesco Laurana to his person. And here we find a curious evidence of the vigour and individuality of the French spirit. While Foucquet endeavours, but in vain—for he remains French to the end—to Italianize himself, Laurana is strongly influenced by French forms; as may be seen in the cenotaph to King René's brother, the Comte de Maine, at Le Mans.

The work thus begun, was completed by Charles VIII.'s Italian campaign. The Court was now fascinated and enchanted by Italian luxury—by the riches, the art, the elegance and refinement of living they found in Florence, Milan, Rome, Naples. Charles VIII. summoned a crowd of sculptors and decorators from Italy—Guido Manzoni of Modena among them; and Jérome de Fiesole, who decorated Amboise which became a sumptuous museum of Italian Art.

Under Louis XII. the Italian influence grows stronger. The King orders at Genoa the splendid tomb for St. Denis, in memory of Louis d'Orléans and Valentine Visconti. The nobles follow suit. Raoul de Launoy, Governor of Genoa, orders from Della Porta, the sumptuous tomb now in the Church of Folleville (Somme). Briçonnet has Italians to decorate his Hotel d'Alluye at Blois. So has Lallemand at Bourges. And when Georges d'Amboise, the famous minister of Louis XII., builds Chateau Gaillon, he engages "ornemantistes italiens" to work under the direction of his French architect, Pierre Fain.

The continual and increasing intercourse between France and Italy is now not merely that of individuals. The whole army and noblesse of France under Charles VIII., Louis XII., and François I., overflow Italy; and come back laden not only with material spoils, but with those far more precious spoils of the intelligence—with Italian ideas and examples of life and living, which respond to the growing desires of the French for a fuller, more refined, more beautiful conduct of existence.

Italy looked on life as a work of art. To the natural gifts of the country, adored by the Classics, light, space, shade, water, flowers, she now added the splendours of modern civilization—riches, luxury—the pleasures of a refined and highly cultivated society. And in this gracious setting she placed "the complete man". His body, no longer despised as in the gloomier Middle Ages, when the human frame was contemned—fit only for constant mortification, to be kept under as a thing vile, hateful, and of no account—but now trained with deliberate intention to the utmost perfection of form and strength. His soul and his mind perfected also in their fullest development—enriched by the experience of all possible sides of existence. Man, with rights to realize his own ideals and ends—the right to be and to enjoy, in the highest attainable degree. Man, expanding into a richness of being in his three supreme powers —action, understanding, feeling.

In France this perfected ideal of life was eagerly assimilated. And it quickly showed its results in Architecture, Sculpture, Painting, as well as literature. A natural daintiness of hand—"*netteté d'exécution*"—has always been a characteristic of French Art. And as Mr. Pater has pointed out, we find this exemplified to the full in the works of the Renaissance. In the silvery colour and clearness of expression in Clouet's paintings, as distinct from the greater solidity of the great Flemings, Memling and the Van Eycks. In Villon's poetry, and the Hours of Anne of Brittany. In the beauty of carvings and traceries with which the strong, even heavy Gothic forms were now overlaid. In the Chateau de Gaillon—"a Gothic donjon veiled "faintly by a surface of delicate Italian traceries"[1] we find a key to the whole matter. The ponderous mass is softened and beautified by the exquisite taste of those who now demanded what was refined, what was graceful.

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[1] Pater.

Through the Middle Ages, France had been broken up into many states—Kingdoms within the Kingdom—of which the powerful princes and nobles had been almost—in some cases completely—independent sovereigns, only owing fealty to the King, as vassals to the Suzerain. Art, as I have shown, was in a parallel condition, consisting of many independent and indigenous schools. But by degrees these separate states politic, and separate schools artistic, had been slowly welded together, and centralized after the fashion of all things French. "The King was at last King, and his "Court took the initiative both in politics and art," as Lady Dilke admirably says. It is therefore to the Court that we must look henceforth, as the centre of artistic movement. During the reigns of Louis XI., Charles VIII., and Louis XII., the Court was not in Paris, but at Tours. And thus Touraine and the course of the Loire becomes the headquarters of the early Renaissance and the Italian movement. With François I. the Court is transferred to Paris. And the centre of artistic activity moves with it.

It is in Touraine, under the pressure of Italian influences, that we find an artistic phenomenon of the highest importance. M. Courajod has happily defined this, as "la détente "du style Franco-Flamand". "To the ruggedness, the "harshness of the Burgundian School, in which all the "endeavours of the 14th century are summed up, a sort of "tender languor succeeds—a milder, amended interpretation "of nature, a kind of sobriety, of calm and discreet emotion, "a pre-occupation with elegance and distinction which are "to be the mark of the period."[1]

Two men stand pre-eminent in influence in the impulse now given to French Art. Jean Perréal and Michel Colombe.

Jean Perréal of Lyons was the principal instrument of the vogue for things Italian—" the chief, who at the head of the "men of the south, led the assault on French liberties with

[1] Gonse.

'the greatest ardour". He was one of those universal eniuses, "l'homme à tout faire, l'homme à la mode," who almost as disconcerting to posterity as Jean Cousin. For ke Jean Cousin, he left an immense reputation, without any ne typical work surviving which justifies his fame. He as in turn painter, sculptor, architect, poet, decorator, iniaturist, or *verrier*. As hardly more than a youth, we find im indispensable to the City of Lyons in organising the lendid receptions and public entries of Cardinal, King, or ueen. And from 1494 he entered the Royal service, ac-ompanying successive Kings in their Italian campaigns, d bringing back to Tours and to Paris fresh inspirations r every branch of Art.

While the restless, clever, ambitious Perréal—"*nostre cond Zeusis ou Apelles en painture*"—closely attached to the ourt, was bringing all his powers to bear on the introduc-on of Italian ideas, a remarkable development in sculpture as taking place in Touraine. During the reign of Charles III. Italian influence is shown simultaneously in the ulpture of Poitou, Gascony, Forez, the Lyonnais, Bur-undy, etc. But under Louis XII., these isolated efforts are ominated by the school of Tours. And Michel Colombe's fluence makes itself felt all through French Sculpture. he school of Tours under Michel Colombe is the result f the fusion of North and South. It was the school of ours which established the formulas of the new ideal. nd the works of Michel Colombe are its most charming nd most significant manifestation.

Michel Colombe is one of the great figures of France. orn in Brittany, his origin and his education were Gothic. n his youth he travelled, and studied the works of the great lemish-Burgundians. Penetrated with memories of Jean de ambrai, Claux Sluter, De Werwe, Le Moiturier, and Jacques orel he returned to Tours. And in the very centre of alian influence, he set to work to apply what he had learnt om the strong and rugged old masters. The result is a ingularly beautiful and interesting one. In his work we see he loftiest and strongest qualities of Gothic work, combined with the new sensations supplied by the Renaissance. In the prodigious group—the *Saint Sépulcre*, in the Church of Solesmes, we are instantly reminded of Sluter, of Jean de Cambrai, of Beauneveu. While at the same moment delicate arabesques speak to us of Italy. The famous *Saint-George* from Chateau Gaillon, (now in the Louvre) is perhaps the most perfect example of this fusion. Saint George alone is Italian. All the rest is purely French—the landscape, the trees, the Princesse Lydie, who is a young French girl in dress and type. While the Dragon is the Tarasque of the Cathedral of Aix.[1]

In these works of Michel Colombe's—and still more when the Renaissance has full sway under François I.—we find that the innovators, such as Jean Perréal, bring all their forces to bear on ornament; while statuary remains almost untouched by Italian feeling. In the first period of the Renaissance, architectural forms remain French, while the decoration " s'enguirlande à l'Italienne ". For the first agent of transmission of Italian Art throughout Europe, is ornament borrowed from the antique, and introduced through the commerce of furniture, dress and personal adornments. The base of the structure remains solidly Gothic. The clothing of the structure, by means of classic arabesque, alone becomes Italian. This is to be seen in all the buildings o the time of Louis XII. and François I., at Blois, Orleans, Chambord, Azay le Rideau, St. Germain, Chateau de Madrid, etc. Gothic ornament, elaborated by the genius of the French race "with such marvellous intuition, such logical perfection "such entire originality," is alone attacked by the grea current of Italian influence. Statuary, whose object is th human figure, especially statuary of an iconic character remains almost untouched by foreign ideals. One of th most remarkable instances of this is the monument of *D Commines* (now in the Louvre). Here the effigies ar purely French. The ornaments are distinctly Italian—i the style of those by Jérome de Fiésole at Solesmes, and the tomb of the *Children of Charles VIII.* at Tours.

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[1] A letter to Perréal, 1511, shows that Michel Colombe was born abo 1430. Besides the works mentioned, he was author of the famous tomb François II. of Brittany at Nantes.

After Michel Colombe's death in 1512, there was a pause in French Sculpture. The Franco-Flemish tendencies were completely exhausted. Sculpture under François I. became essentially architectural and ornamental. "Of the ideas, "sentiments, methods, of the sublime Middle Ages, still alive "at the death of Michel Colombe, nothing remains but vague "reminiscence. The spirit of antiquity triumphs without "hindrance."[1] The evolution of the Italian and classical ideal, begun under Charles VIII., touches its apogee. France was now overrun by an army of Italian artists, who, with Andrea del Sarto, found profitable as well as appreciative patronage

"In that humane great monarch's golden look
"One finger in his beard or twisted curl
"Over his mouth's good mark that made the smile,
"One arm about my shoulder, round my neck,
"The jingle of his gold chain in my ear,
"I painting proudly with his breath on me,
"All his Court round him, seeing with his eyes,
"Such frank French eyes, and such a fire of souls
"Profuse, my hand kept plying by those hearts."

The great Leonardo da Vinci was getting his 700 crowns at Tours. Primaticcio and Rosso were painting at Fontainebleau. And that delightful swashbuckler of genius, Benvenuto Cellini, was making his immortal silver and bronze statuettes, his golden bowls and salt cellars, in the Petit Nesle for his Sacred Majesty—abusing the architecture of the door at Fontainebleau, "in their vicious French "style"; and designing the great fountain which makes the King exclaim in a strong voice, "Verily, I have found a man "here after my own heart".

Under the tremendous pressure of this wave of foreign and classic influence, we ask, will it be possible for France to discover the elements of a new, expressive, homogeneous Art—to give proof once more of her ever-fertile, living, national spirit. This is the noble task to which the great artists of the reign of Henri II. are about to apply themselves. We now see how the national genius once more asserts itself. How the permanent instincts of the French race triumph over formulas which seemed destined to crush them for ever. How in painting, sculpture, and architecture, French Art, as I have said, merely takes what suits its own genius from the foreign invaders, and remains absolutely true to its own ideals.

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[1] Gonse.

Of painting of the Renaissance, I must speak in another chapter.

It is in portraiture that French Sculpture found its safeguard against the most violent attacks of ultramontanism. In portraiture the French genius has always taken refuge, and has found strength, counsel, and inspiration. And portraits of the Renaissance remain in essence absolutely French, even when they endeavour to be Italian. The bust of *Dordet de Montal* (Louvre)—the effigy of *Guillaume de Rochefort* (Beaux Arts)—and many more anonymous portrait busts, tell us that the French spirit was not dead. It was but pausing. Feeling its way. Preparing for some fresh effort. When the time is ripe, the new ideal springs into life in strange perfection. One of the most brilliant epoques of French sculpture now dawns. And its most absolute expression is found in the works of Jean Goujon.

The sculptor of the 16th century was still, as he had been in the Middle Ages, a workman, taking orders from his employer the architect. And at first we find Goujon employed at Rouen Cathedral and Saint-Maclou, for designs of the doors and fountain. Then, leaving Rouen, he joins the band of distinguished men who were restoring St. Germain l'Auxerrois in Paris, under the direction of Pierre Lescot. But he soon ceased to work for the Church. For it was the Court which now occupied the position, so long and so splendidly filled by the Church, as patron of art. "The "development of secular magnificence eclipsed the brilliance "of ecclesiastical splendour."[1] Instead of churches, palaces were now built. And every resource of Art was brought to bear on these superb dwellings, by an army of artists—sculptors, painters, *verriers*, enamellers, tapestry and metal workers, under the supreme direction of such architects as Bastien François, Le Nepveu, Philibert de l'Orme, Bullant, and Pierre Lescot, aided by such sculptors as Goujon, Germain Pilon, Barthelemy Prieur, etc.

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[1] Lady Dilke.

During the second period of the Renaissance, from the death of François I. to that of Henri III., the Gothic form of Architecture gradually disappears, with the last semblance of defence in the Chateaux. We see in its place, the perfecting of that singular adaptation of classical styles to the requirements of the country, from which the great architects of the 16th century evolved such conceptions as Chambord and Azay le Rideau, Anet and Écouen, the Louvre and the Tuileries.

Society is now growing more complex and more luxurious. The Chateau is no longer the *Chateau-fort*—the place of defence: but the splendid country-house or palace, in which each great noble gathers a little court about him, as does the King with a larger court. A palace in which there must be space and room, and rooms in which each can live their own life, as well as the life of society—in which they can surround themselves with precious possessions, with works of art, books, pictures, costly hangings and ornaments. And in these palaces each princely personage—Duke or Cardinal—Count or Constable—has his own lesser train of poets, painters, sculptors, architects, attached to his person, as has the King on a larger scale. This period, therefore, sees the complete transition from the *Maison forte*, to the *Maison de plaisance*. The indications of this transition can be traced from the middle of the 15th century. At Langeais, Lady Dilke has pointed out that in a fortress of the Middle Ages we find the first sign of the coming change. The interior battlements of the court are replaced by a cornice. While at Chenonceau, Azay le Rideau, Blois, Chambord, the cornice replaces the outside battlements; and "its bold projecting "lines encircle each building with a crown".[1]

[1] Lady Dilke.

The French instinct for line and order now asserts itself afresh. The dormers are grouped symmetrically. The *croisées* are arranged one above the other. "Not only do all "openings at irregular intervals disappear before the growing "exigencies of an instinct which marshals even the smallest "details into fitting place within an ordained framework of "well-considered lines, but gradually all these openings are "so placed as to give the perpendicular lines of the general "design."[1]

At *Chenonceau*, in the first year of the reign of François I., we get the earlier form of the Chateau. The idea of defence is not yet wholly abandoned. But the walls and moats are a mere pretence, enclosing nothing but gardens and courts. Ten years later at *Chambord*, the Gothic form is still maintained in the structure. "Late Gothic caprice and "fantastic love of the unforeseen rule triumphant." But the ornament belongs to the Renaissance. And in the interior, galleries, passages, numbers of smaller rooms as well as halls of state, testify to the complete change of architectural arrangement, to meet the exigencies of this complex and pleasure-loving society. At *Azay le Rideau*, all pretence of defence has been abandoned. The entrance is a lofty portal richly carved, as is the superb staircase it supports. François I.'s salamander, and Claude of Brittany's ermine, decorate the frieze; and the arcade which connects the ground floor and upper storeys, is exquisite with arabesques of the highest beauty.

At the *Chateau de Longchamps*, or *Madrid*, in the Bois de Boulogne, of which nothing alas! remains but drawings and plans, as it was completely destroyed at the Revolution—we find the actual *Maison de plaisance*. Its covered galleries, its secret chambers, its great *garde robes* for armour, and weapons, and jewels, and the thirty suits that every self-respecting courtier must possess, its enamelled tiles, friezes, medallions, by no less an artist than Girolamo della Robbia—all fitted solely for the gay luxury of François I. and his Court. Though built by Italian workmen, Madrid is an example of the "controlling force of French taste". It is not, as might naturally have been expected, an Italian Palace, but a French summer country-house. And it shows in a noteworthy manner how France seized upon Italian ideas, transmuted them by the inherent nationality of her art, and produced a purely French result.

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[1] Lady Dilke.

With *Écouen* and *Anet*, the *Tuileries* and the *Louvre*, we reach the full expression of the second period of the French Renaissance. At Écouen, Jean Bullant, in building it for the Connetable Anne de Montmorency, has given us an historical document of the highest interest. For it shows more than any other French Chateau, the final departure from the Gothic traditions. The deep fosse on three sides is a reminiscence it is true, of defence. But that is merely a fanciful detail, a complimentary allusion to the profession of the rough and violent Constable, and is not maintained by the rest of the building. The lavish use of pillar and pilaster —the portal covered with rich decoration, with Doric and Ionic columns and arcades, all crowned by the great statue of the Constable riding aloft above the entrance—" the "exuberant profusion of creeping ornament which over-"flows the bordering lines of every frieze,"[1] all show us that a new era has dawned. While at Anet we find the supreme example of the French Summer Palace. The Chateau was built by Philibert de l'Orme for Diane de Poitiers. She was able easily to pay for it out of the "*paulette*,"[2] which had been presented to her by Henri II. on his accession ; and the work was pushed forward and finished in an incredibly short time. It occupied three sides of a square, the fourth being filled by the elaborate gateway and its accessories, with Acteon and his hounds above it. Colonnades, galleries, and a terrace give dignity to the elevation. And round about, enclosed in walls, are immense gardens and courts, in one of which, high above the waters of a fountain, Diana herself in the guise of the goddess her name-sake, reposes with her stag and her dogs, immortalised by the chisel of Jean Goujon.

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[1] Lady Dilke.

[2] The yearly tax for the renewal of their patents, paid by the officers of Justice and Finance into the Royal Exchequer.

The Court having been transferred from Touraine to Paris, the later years of François I. and the reign of Henri II., show increased activity and occupation with regard to the Royal residences of the capital. Besides building the Chateau de Longchamps, François I. put Fontainebleau into the hands of Rosso and Primaticcio. And in 1546 he appointed Pierre Lescot as director of the works at the Louvre.

"In the Louvre Lescot shaped and perfected the Palace of the town."

"Il sut marquer de l'empreinte de son génie les inspira-"tions de l'architecture classique, par l'heureuse harmonie "et la proportion sagement équilibrée des ordres corinthien "et composite superposés, par la saillie des avant-corps qui "rompent la monotonie des lignes, par la création au-dessus "de l'attique d'une crête ornée de festons du milieu desquels "s'élancent des pots à fleur. L'attique avec ses frontons "semi-circulaires et ses fenêtres accompagnées de trophées "superbes, était peut-être trop riche, et décoré de figures trop "grandes ; mais telle qu'elle existe encore, entre le Pavillon "de l'Horloge et le corps de logis méridional, la façade de "Pierre Lescot, après avoir perdu quelques-uns des orne-"ments superflus de son couronnement, est à coup sûr un "des chefs-d'œuvres de l'art français."[1] The west wing with the square block at the S.W. angle—the only bit remaining of the old Louvre of Philippe-Auguste—was finished, and the south wing was begun, before the death of Henri II. And in spite of additions, extensions, and alterations in after times, each succeeding architect has been obliged to conform more or less to the splendid plan which Lescot conceived, while his own portion remains unrivalled in its beauty and originality.

In 1564 another great palace close by the Louvre was begun. The Queen-Mother, Catherine de Medicis, recalled Philibert de l'Orme, the builder of Anet, who for five years had been in disgrace. And in May the foundations were laid of the Palace of the Tuileries. De l'Orme must have been considerably hampered in this work. For Catherine, who prided herself on her knowledge of Architecture, not only losely superintended the work, but made working drawings or the building. In the original plans of the Tuileries, the olonnade, which supports a terrace on a level with the first torey, recalls the elevation of Anet. These show not only ne single line of building, but a large group, with minor ourts round a central court. The central pavilion, remarkble for an enchanting spiral staircase, and its wings, were lone finished in de l'Orme's lifetime. And in spite of the xtravagances of ornament which Catherine endeavoured to orce on her architect, the building has the dignity we find in ll good Renaissance work. The Palace, however, was unortunate from the beginning. At de l'Orme's death in 1570, Bullant succeeded to his various appointments, and carried on the work at the Tuileries. He added the two pavilions on the North and South, and broke up the front with numberless columns, deep cut niches, and a wealth of elaborate detail of ornament in every possible place. And although de l'Orme's central pavilion and its wings were completely re-fashioned under Louis XIV., and the spiral staircase destroyed, Bullant's pavilions remained almost untouched in all their beauty, until the Commune of 1871.

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[1] Babeau.

With the Tuileries and the Louvre we near the end of the Renaissance. The great wave that had flooded France with love of the beautiful, with the desire for a comely and liberal manner of living, with enthusiasm for things of the intellect, had spent its force. When Lescot died in 1578, the spirit of the Renaissance was dying too. But in the hundred years that spirit held sway in the fair land of France, it had accomplished its work. The teaching of the Humanists had changed the aspect of life for all and each. Modern civilization was an established fact.

CHAPTER IV.

ARCHITECTS OF THE RENAISSANCE.

WHEN within the space of comparatively few years, a change takes place in the art of a nation—an app cleavage wide and deep—experience teaches us that change is not as rapid as it seems, but has come abo degrees from many causes. Patient and temperate obs tion shows us links that maintain the reasonable conti of thought. We discover that the chain is never brok the gulf always bridged. Humanity sweeps onward c lessly along the road that leads now to some more pe more gracious halting place, now through some arid w now into a confused and misty valley, now to the purit severity of lofty heights. But onwards it sweeps al The transition is gradual. The gardens of the house-be ful merge gradually into the waste. The waste sinks g into the misty valley with its manifold purpose. The v rises by slow and imperceptible degrees to the lofty he There is no sharp cut, arbitrary line that divides the from the other. If we will but search patiently, w certain to find the bridge that leads from one appar clear cut group or impulse to the next.

No two ideals in art could seem farther apart—sepa by a more absolute cleavage—than Gothic and Renais Architecture. Yet one of the most deeply interesting p mena I know, is the connecting link between the two pe supplied by the Architecture of the reign of Louis Three examples will suffice to show how perfectly it u the spirit and genius of both—how closely the two are together by this transition period.

The first example is the *Façade of the Chateau of* built in 1501. Here, in the great 13th century Hall, w an example of pure and stately Gothic. And in the magnificent north wing of François I. an unsurpassed example of the richest Renaissance. The Façade of the Eastern Wing, by which the Chateau is entered, only faintly suggests he coming change by its square-headed windows under rocketted and pinnacled Gothic dormers. On the inner face f the wing, the Renaissance is more clearly shown. The rcade through which the courtyard is entered is composed f round pillars encrusted with *fleur-de-lys* and ermines' tails ı a stone network, alternating with others of four Renaissance panels set on cornerwise—not four square—supporting lattened arches of the familiar "anse de panier" type of the eriod. It takes but a moment's thought to see that this rcade is the link between the Gothic dormers of the Façade, nd all the marvels of the Northern Wing.

The second example is the north-west tower of the *Cathelral of Chartres.* Begun in 1506 by Jean Texier under the patronage of Louis XII., who contributed largely to the expense, it was finished in 1513. At first sight it seems of purely Gothic type, with pointed windows, crocketted pinnacles, flying buttresses, and rich Gothic niches with trefoil-headed canopies and bases, supported perhaps by a delicate pilaster with simple early Gothic capital and square abacus. Then suddenly one comes upon a little balcony on an exterior stairway, panelled with superb Renaissance sculpture in vigorous low relief—a Classic patch, so to speak, among the mass of Gothic work, that would not be out of place in Venice or even in Rome. There is nothing that jars in this great tower and spire. The transition is so natural and gradual that it harmonizes absolutely with that triumph of pure 12th century Gothic—the six-storeyed south-west tower with its imbricated stone steeple, and with the wonderful body of the noble 13th century building.

The third example is the *Palais de Justice at Rouen.* Built under Louis XII., it is a most interesting specimen of the richest late Gothic architecture, with its carved square-headed windows, its huge gargoyles at the roof line, its rich pinnacled balustrade with panels of roses, crocketted arches and fine detached figures. The lofty dormers against the high-pitched roofs are set in a lacework of stone—pinnacles, niches, *fleur-de-lys*, with figures everywhere, in the tympanum of the windows, in niches on the pinnacles; and among all the Gothic wealth of ornament, the coming change that found voice a few years later in the sculptures of the Hotel Bourgtheroulde hard by, is suggested by these dainty figures on each side of the dormers, that remind one of the little loves on the dormers and chimneys of Chambord, and by the rose panels of the balustrade.

Far on into the 16th century, into the very heart of the Renaissance, this persistence of the Gothic type is still found—chiefly, it is true, in ecclesiastical buildings. The Church of Saint-Eustache, in Paris, begun in 1532, a Gothic Church with classical details, is an example. So is Saint-Etienne du Mont, Paris. And the Choir Screen at Chartres, begun by Jean Texier in 1514, and finished in the 17th century.

But with regard to domestic architecture, the new ideals of the Renaissance had full sway with the accession of François I. in 1515.

In all the buildings of the Renaissance three portions claim special attention. The roof, the staircase, the chimney-pieces. The rest of the building may be plain, almost stern inside. But on the roof without—the staircase and monumental mantelpieces within—the architect seems to concentrate all his efforts. He lavishes on them not only a wealth of ornament, but allows his imagination to run riot in the most original and fantastic arrangement. Of the roof of Chambord, I will speak in its own place. But the marvel of the Chateau is its famous double spiral staircase, connected at each floor with the four great Salles des Gardes, and crowned outside by the superb lantern. At Blois, the magnificence of the celebrated outside staircase surpasses all else in that most beautiful of royal Chateaux. At Amboise, the spiral staircases are put to a most original use. They are huge, brick-paved stairways, mounting by a gentle slope inside two immense round towers; enabling the King and his guests to ride their horses from the entrance on the river level to the living rooms of the palace on the top of the cliff.

At Chenonceaux, we get one of the first of the straight staircases in the wall with a waggon roof, of the same type as the Escalier Henri II. of the Louvre, medallions at the crossing of the ribs bearing portrait heads. The same plan is followed at Azay le Rideau: but the ornament is infinitely richer. Here pendants hang at the intersection of the ribs, while the spaces between are filled with medallions and portraits, ermines, salamanders and little loves. These straight, waggon-roofed staircases may be best described as passages of steps—narrow for their height—mounting in two straight flights, with a landing between each floor. The open Escalier d'Honneur of Louis XIII. and Louis XIV. was then practically unknown.

The magnificent mantelpieces are a most important feature of Renaissance buildings. That of the *Salle de Diane de Poitiers* at Chenonceaux, is a perfect specimen of the earlier period of the Renaissance. So are one or two at Blois. The well-known *Cheminée de Villeroy*, by Germain Pilon, in the Louvre—of which the South Kensington Museum[1] possesses a fine cast, is an example of the later half of the Renaissance. So are two by Hugues Lallemant, now at Cluny—with pillars or caryatides on either side of the fireplace, and fine bas-reliefs above surrounded by genii supporting trophies of arms, Cupids, dolphins, etc. But every Chateau and Palace of the period affords many splendid specimens, elaborations of the earlier plain Gothic type.

PIERRE LE NEPVEU, dit TRINQUEAU (*b.* Amboise; *d.* 1538), —builder of Chambord and Chenonceaux, was a proprietor in Amboise in 1490, and was still living there in 1508, when it is supposed that he worked on the Chateau under the orders of Pierre Martin. Louis XII. employed him at Blois. And it has been commonly supposed that he built the Chapel and the Façade. The difference of style, however, between this façade and that of Chambord and Chenonceaux is so great, that as M. Bauchal points out it is difficult to attribute the work to him.

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[1] The South Kensington Museum also has other specimens of mantelpieces of the same period.

In 1513 he was entrusted by Thomas Bohier and his wife Catherine Briçonnet, with the building of Chenonceaux, upon which he worked till 1525. And in 1526 François I. confided to him, and to Anthoine de Troyes, the reconstruction of Chambord, which until then was merely a Chateau-fort in the flat country. The first plans for this magnificent Chateau were made by Domenico da Cortona, who received "900 "*livres tournois de gratification*" from the King, for work done, and "patterns and models in wood, as much for the cities "and chateaux of Tournai and Andres as for the Chateau "of Chambord".[1] To Le Nepveu, however, the central staircase—the most original and decorative portion of the building—is certainly due. It does not appear in Domenico's model, which was to be seen at Blois in Félibien's time. In 1536 Anthoine de Troyes became contractor for the work of the pavilions and square towers; Le Nepveu remaining sole master of the building. He is spoken of in this year as "honneste homme Pierre Nepveu dit Trinqueau, maistre de "l'œuvre de Maçonnerie du batiment du Châtel de Chambord". He died in 1538. And was succeeded by Jacques Coqueau or Coquereau.

In Chambord, despite the fantastic exuberance of detail which at first is absolutely bewildering, a little study soon shows an underlying unity of purpose, which could only have come from one mind, and that the mind of a master. The towers and pavilions of this well-known Chateau are round. It is in fact a massive Gothic castle. The original plan was the central mass with four towers, measuring 220 feet each way, on the north side of an enormous square court surrounded by buildings. This court was to have four huge round towers, the outside measurement being 520 feet by 390. Two of them are standing, and form parts of the wing of François I. and that of Henri II., which are joined by galleries to the central mass. On the south side of the court, rebuilt by Louis XIV., the bases only of the two corner towers exist, finished by a platform and connected by a long range of one-storey buildings. On the body of the building the Renaissance is shown by square pilasters of the Corinthian order, slightly raised from the surface, with capitals in low relief, dividing the whole into an infinite number of equal panels. Some of these are filled with lofty windows. Others are left plain. The string courses that divide the three storeys are so subdued as hardly to break the surface of the central mass. But the moment we reach the cornice, the wealth of ornament and fantastic caprice begins. Carved brackets support a frieze of shell pattern and deep mouldings, surmounted by the balustrade which forms a wide gallery round the whole central building. Behind the balustrade a flat stone wall runs up some ten feet. And from this rise the great grey slate roofs. Double-storeyed dormers break up through the wall at intervals; and superb two-storeyed chimneys hanging out on rich and beautiful corbels, shoot high aloft, the white stone of the upper part—above pilasters, and shell-headed niches and a wealth of carved flambeaux—ornamented with rounds, lozenges, or zigzags of black marble or slate.

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[1] Compte des Batiments du Roi.

The roof rises over each of the four great towers in a cone surmounted by a cupola; and in square pyramidal masses over the rest. While the crowning marvel of the whole is the "lantern" in the centre, over the great central staircase. This lantern is almost entirely open-work—tier upon tier of arches, pillars, flying buttresses with enormous cartouches of the salamander, domed cupolas one upon the other supported by light and graceful pillars, each one growing lighter and more airy, till the last is crowned by the huge six-foot stone *fleur-de-lys* against the sky.

Besides the lofty two-storeyed dormers, and the bewildering forest of chimneys, "which are more ornamented and "more ornamental than in any building erected either "before or since,"[1] the roofs are still further broken by graceful tourelles which spring from the side of the masses nearest the lantern, each finished with a cupola surmounted by a lovely little figure on a high pedestal. The chim and dormers are crested with *fleurs-de-lys*, like foam ‹ breaking wave. While in the wing of François I. armi‹ little loves replace the *fleur-de-lys*, on the crest of the dor and chimneys of the gallery joining the wing to the ce building. And the dome of the Escalier François I. (o fifty-two staircases in the Chateau) in the angle of the c‹ yard, is surrounded with a perfect garland of *fleurs-de-lys* salamanders, with caryatides below.

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[1] Fergusson.

Chenonceaux—also the work of Le Nepveu—is on a different scale. Here we find the exquisite Maison de sance. Built by a woman, Catherine Briçonnet, while husband, Thomas Bohier, *général des Finances*, was sup‹ tending the King's finances during the Italian campaig Chenonceaux has been a favourite residence of distingui women, of Queens, and royal favourites. Diane de Poi and Catherine de Medicis, Queen Louise, Gabrielle d'Est the Duchesse de Mercœur, were in possession of this co Chateau in rapid succession. While in the 18th cen Mme. Dupin gave it fresh fame by the brilliant society gathered about her; and Rousseau's "Devin du Villa was performed for the first time in the long gallery a‹ the Cher.

The first impression of Chenonceaux is one of disapp‹ ment. The whole thing is so small; and the effect is s on approaching the entrance, by the great isolated r‹ tower, built in the 15th century by Jean Marques on river's bank beside his mill. This not only dwarfs building, but is confusing at first to the spectator. S however, from the glowing garden on the riverside, we that the building is really a tiny square Chateau, built out into the river on the foundations of the ancient whose piles were driven into the solid rock, and joine the farther bank of the Cher by a five-arched bridge, be Philibert de l'Orme's three-storeyed gallery. The Cha actually blocks the river, which runs through the five a of the bridge, and the great water arch under the Cha proper in which the mill wheel was placed, besides the smaller ones of the drawbridges, which served to break the force of the current. The little Chateau has four tourelles at the corners with extinguisher tops, finished with lofty and delicate lead ornaments. It is three windows wide on each side; and two storeys high to the cornice, which, instead of forming a balcony is an attic of flat pilasters, in relief, but not detached from the wall, with richly carved leaf brackets and cartouches below. With the roof come three dormers—the centre one being two-storeyed, with candelabra ornaments tossed high aloft. The gallery is the least interesting part of the building. And it is now disfigured inside with decorations in the worst taste, carried out during the possession of Mme. Pelouze and her brother M. Daniel Wilson.

I have described these Chateaux at some length, because it is important to get a tolerably distinct idea of the complete change that had come over the dwelling-places of France with the beginning of the 16th century.

PIERRE LESCOT (*b.* 1515? *d.* 1578),—builder of the Louvre, was a gentleman born. His family were "gens de robe". And he himself was Seigneur de Clagny, near Versailles; by which title he is generally spoken of. Ronsard in apostrophising "Toy, L'Ecot, dont le nom jusques aux astres vole," says:—

> "Car bien que tu sois noble et de cœur et de race
> "Bien que des le berceau l'abondance te face
> "Sans en chercher ailleurs . . . . .
> " . . . tes premiers régens n'ont jamais pu distraire
> "Ton cœur et ton instinct pour suivre le contraire."

It is known that he travelled in Italy. But until 1541 we do not find his name mentioned as the author of any special work. In this year he first comes into public notice. The Church of St. Germain l'Auxerrois in Paris was being restored. Lescot furnished designs for the Jubé or Screen, and undertook its construction; Jean Goujon executing the sculptures upon it, of which some are now in the Louvre.

In 1546 Lescot was taken into royal service. François I. "l'aima par dessus tout," says Ronsard; and now preferred him to the Italian Serlio, who arrived in France in 1541, and even to Bullant and de l'Orme. The King, not content with his favourite Palace of Fontainebleau, and his Chateaux of Chambord, and of Madrid in the Bois de Boulogne, now determined to outdo the magnificence of Écouen by a palace in Paris. During the absence of the Court at Tours, under Charles VIII. and Louis XII., the Louvre had been almost deserted, or used under the latter King as an Arsenal. In 1527 François I. had already begun operations by destroying the great tower of the Louvre, which was too Gothic and too sombre for the dainty spirits of the Renaissance. But, occupied as he was with other projects, little was accomplished beyond the necessary repairs, until Charles V.'s visit in 1540; when the old fortress was made gorgeous for a time with hangings and decorations, and its extreme unsuitability to modern requirements became evident. At last, however, the moment arrived for its reconstruction. And on Aug. 2, 1546, the King gave orders to Pierre Lescot for "un grand corps d'hostel" on the spot where "la grande salle" then was, after plans which the architect had drawn up. Thus began the "old" Louvre which we know. For though the building has taken 300 years to finish, it has virtually been carried out on those compelling lines laid down by Lescot in 1546. After the death of François I. in 1547, Lescot's post as Director of the works at the Louvre was confirmed by Henri II. And the façade which has served as model for the rest of the building was completed in two years. This is the south-west angle of the court, round the spot on which the great tower had stood. Not only was the exterior rebuilt. The interior had now to be remodelled to meet the requirements of State occasions. The whole of the west wing was devoted to a single State room on the first and second floors. The lower one the well-known *Salle de Cariatides.* The upper one is now occupied by the De Caze collection, but has been much altered. For thirty-two years, until his death in 1578, Lescot continued his work upon the Louvre; and apart from his own genius, it was his great good fortune to have for associate and friend the greatest sculptor of the day, Jean Goujon. To Goujon's chisel the building owes the decorations of the façade—those exquisite bas-reliefs which are its glory—the four great figures from which the Salle des Cariatides takes its name—and possibly the sculptures of the Escalier Henri II.,—though this is extremely doubtful. They are, however, certainly from his atelier.

Honours came fast on Lescot under the succeeding reigns. In 1554 he was made a Canon of Notre Dame. But as Canons were obliged to shave at least once in every three weeks, Lescot insisted on an exception being made in his favour; and only accepted the canonry on condition he should be allowed to keep his beard. In 1556 he was styled "Abbé de Clermont, conseiller et ausmonier ordinaire du Roy". In 1559, on de l'Orme's disgrace, Lescot was given his office. And in 1578 he died in his Canonry of Notre Dame.

His contemporaries speak of him as an excellent painter. But no picture has survived.

All that remains of his work are—fragments of the Jubé of Saint Germain l'Auxerrois, now in the Louvre; the Fontaine des Innocents, Marché des Innocents; the Hotel Carnavalet, Rue de Sévigné; Architecture of the Tomb of Henri II., St. Denis; and his chief and greatest work, the south-west angle of the old Court of the Louvre from the Pavilion de l'Horloge.

PHILIBERT DE L'ORME (*b.* Lyons, 1515; *d.* 1570),—builder of Anet and the Tuileries, was the first of the new type of architect. No longer the *maître maçon*: but a man of learning, accomplishments, acquirements, a courtier and polished gentleman of the world. Without the original genius of Bullant, his learning and power of adaptation almost counterbalanced his want "of sensitive feeling and original resource. His talent, "made up chiefly of reason and science, well personified the "second period of the Renaissance."[1] De l'Orme knew better than most men how to make the best use of his knowledge. His two published works, *Nouvelles inventions pour bien batir*, and *Livre d'Architecture*, are full of personal details. So is the MS. Memoir of himself written about 1560, and discovered in the Bibliothèque National in 1860. He always contrived to attract attention; and tells us how in Rome he measured the Triumphal Arch of Sta. Maria Novella, "just when several Cardinals and nobles" happened to be passing.

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[1] Lady Dilke.

At the age of fourteen he went to Italy, where the precocious youth seems to have made himself heard of to some purpose. For he says, in his Memoirs: "J'ay servi papes, roys, et plusieurs cardinaux, et feu Monsieur de Langes, Guillaume du Bellay, et Monsieur le Cardinal son frère me débauchairent du service du pape Paulle à Rome, où j'estoys et avoys une belle charge à St. Martin dello Bosco alla Callabre". Four years later he left Rome and returned to Lyons. A house there, in the Rue de la Juiverie still shows an extraordinarily skilful addition by his hand—solving the problem of how to connect two parts of the house with a gallery by means of two "voutes à trompe". The portal of the Church of St. Nizier at Lyons—still unfinished—is also by de l'Orme.

He was first employed near Paris by Cardinal du Bellay, on his Chateau of Saint-Maur-les-Fossez, afterwards the property of Queen Catherine de Medicis. It is, however, with Henri II.'s accession that de l'Orme's known activity begins. By letters patent dated April, 1547, he is made "Conseiller et ausmonier ordinaire et Architecte du roy," to superintend the works of Saint-Germain-en-Laye, Fontainebleau, Villers-Cotterets, etc. Next year he is created Abbé of Ivry. The year after, Inspector of the Royal works. But this year, 1549, is of much greater importance. For in it he begins the building of Anet, for Diane de Poitiers, Duchesse de Valentinois. The King on his accession, had presented her, as I have said, with "la paulette," the yearly patent tax. And out of this immense revenue of public money she built Anet with extraordinary rapidity. De l'Orme, besides various small works, also built for the beautiful favourite the bridge across the Cher at Chenonceaux,[1] which, though it adds a singular and picturesque touch, destroys the unity of design of the gem that we owe to Pierre le Nepveu. In 1550 he designed the Chapelle aux Orfèvres. And also designed the famous monument of François I. at St. Denis —which is mentioned under the head of Sculpture.

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[1] See Le Nepveu.

In 1559 disgrace came upon de l'Orme at the hand of the Queen-Mother—mainly owing to his works for Diane de Poitiers. In vain he appeals to Catherine in his Memoir, and recapitulates all his services to herself and "le feu roy". She remains obdurate. And will not even allow him to exercise his profession. So he is forced to amuse himself by lawsuits with the monks of St. Barthélemy-les-Noyon; and in writing his *Nouvelles Inventions*. After five years, however, the Queen-Mother relented—needing him for her new project, the Palace of the Tuileries, close to the King's Palace of the Louvre which Lescot was still building. Here de l'Orme had to contend with many difficulties. Catherine herself had made the plans. And de 'Orme was further hampered by having for official coadjutor, Madame du Perron, one of the Queen's ladies, who was appointed one of the "Surintendants des bastiments du roy". Anet, therefore, where he worked untrammelled by advice and pressure of other minds, is the best example of his talent. He was also given the building of the Tour, or Tombeau des Valois, adjoining St. Denis, destroyed by order of the Regent in the name of Louis XV. in 1719, on account of its bad condition. The exterior was composed of Doric and Ionic columns, surmounted by a third Composite order, with a cupola and pierced lantern. Beneath this lay Germain Pilon's superb figures of Henri II. and Catherine. Like Lescot, a Canon of Notre Dame, Philibert de l'Orme died in the Cloisters of the Cathedral in 1570. Rich, famous, and successful, he had plenty of enemies. Ronsard was jealous of him, and made game of him in sonnets. And Palissy in his book *Eaux et Fontaines*, attacked his system of waterworks, as well as his great wealth. But the fact remains that his books may still be read with profit. His *Nouvelles Inventions* are valuable on account of precepts upon cutting and preparing stone, jointings of masonry, and other details of actual building. In these matters his knowledge and skill was immense. And he trained his master-masons himself with infinite care. He also revolutionized the system of timber work hitherto in use: "And gave his name to the "method which is still called 'couverture à la Philibert de "l'Orme'".[1] In 1783 Legrand and Molinos used the actual plans which de l'Orme published in 1561 for the dome of the Halle Neuve in Paris.

All that remains of his work is—

Unfinished portal, St. Nizier, Lyons.
House in the Rue de la Juiverie, Lyons.
Ruins of Anet.
Façade of Anet, École des Beaux Arts, Paris.
Gallery across the Cher, Chenonceaux.
Touches at Chambord and Chaumont.
Tribune of Chapel of St. Saturnin, Fontainebleau.
Ceiling and Chimney-piece, Galerie Henri II., Fontainebleau.

His fine staircase in the Cour du Cheval Blanc at Fontainebleau was replaced in the 17th century by an erection of Jacques Lemercier's. The Tuileries are now destroyed. The Chateau of Villers-Cotterêts still exists in part.

JEAN BULLANT (*b.* 1510-15; *d.* 1578),—builder of Écouen.—Bullant may be said to stand half-way between the master-masons of the early days of the Renaissance, when the architect was but a superior workman who lived on the scaffolding; and the architects who built the Louvre and the Tuileries. He had spent much time in Italy. But he was "devoid of that "tincture of letters and grace of various accomplishments "which specially distinguished the more typical men of the "time".[2] This perhaps made him all the more acceptable to the violent Constable, Anne de Montmorency, who would have found Lescot and de l'Orme too polished and courtly to suit his rough humour. And in 1540 he began what was to be the absorbing work of his life, when Anne de Montmorency commissioned him to carry on the building of his Chateau of Écouen, begun some few years earlier.

Henri II. in 1557 appointed him by letters patent "Controleur des bastiments de la Couronne". But three years later he was replaced by François Sannat, supposed to be a protegé of the Queen-Mother. At the age of fifty-five he was taken into favour again on the death of de l'Orme, and recalled to Paris to carry on the unfinished buildings of the Tuileries; and also to superintend the works at Catherine's Chateau of Saint-Maur-les-Fossez. In 1571 he was completely restored to favour—the Queen-Mother appointing him her architect to the "Thulleries". Two years later we find he receives 532 livres as "ordonnateur de la sépulture" of Henri II. And in 1575 is "Controleur des bastiments du roi" and architect for the Tomb of the Valois. He also built the Hotel de Soissons for Catherine.

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[1] Lady Dilke.

[2] *Ibid.*

But in spite of all these royal works and important posts, he remains the architect of the Montmorencys. The two Chateaux he built for the Constable, Écouen and the *Petit Chateau* of Chantilly, still survive to attest to his genius. Écouen was his home. At Écouen the greater part of his life was spent. At Écouen he died in 1678. Happily this magnificent specimen of the later Renaissance was saved from complete destruction at the Revolution, by being used as a military Hospital. It is now the School of the Legion of Honour. And though little but the mere shell remains, it is a document of the highest interest and value—a building begun and finished by a skilful and highly original artist, who worked at it with a clearly-defined purpose, unfettered by convention or interference.

His work is extremely characteristic, even in its defects. At Chantilly, built in 1559 soon after the disgrace of the Constable—at Écouen—in the bridge-gallery of Fère-en-Tardenois—whatever might be his respect for antiquity, Jean Bullant was quite ready to introduce innovations, "where "arches pierce the pediments, where windows cut through "the entablature, where classic orders rise from the bottom "of one storey to the middle of the upper one".[1] These defective arrangements became extremely popular, thanks to Bullant. And a number of churches in the Renaissance style, which are to be seen in the district round

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[1] Palustre.

Écouen, if they are not actually from his hand, show his influence.

Examples of Bullant's work:—

A few fragments of Pilasters and Carvings from the Pavilion de Flore, Tuileries.
The Doric Column, 100 feet high, in the Halle aux Blés. This is all that remains of the Hotel de Soissons.
The Pont-Galerie of Fère-en-Tardenois.
Façade of the Church of Belloy.
The shell of Écouen.
The Petit Château, Chantilly.

Besides the four celebrated artists, Le Nepveu, Lescot, de l'Orme, Bullant, and the host of anonymous workers, other architects of the Renaissance whose names have come down to us in connection with famous buildings, must be mentioned.

JEAN TEXIER OR LETEXIER (*d.* Chartres, 1529),—known as Jean de Beauce, is one of the earliest of these. Maître d'œuvre and sculptor, he lived at Vendôme, and worked there on the Church of the Trinity until 1506. He signed an agreement in that year with the Chapter of the Cathedral of Chartres to rebuild the Clocher, the north-west tower[1] which had been destroyed by lightning. This bell-tower and spire was finished in 1513. In 1514 he began the celebrated screen round the Choir, which shows he was not only an architect but a sculptor of considerable merit. He was unable to finish it before his death; and the work, carried on by François Marchand and others, was not finished until the 17th century. Texier also enlarged the Church of Saint-Aignan, Chartres, by an arch of fourteen metres across the Eure, supporting the sacristy, etc.; a work of great boldness of conception. He died in 1529.

BASTIEN FRANÇOIS and MARTIN FRANÇOIS OF TOURS.—Bastien François, maître d'œuvre and sculptor, married a daughter of Guillaume Régnault, the nephew of Michel Colombe. In 1500 he became maître d'œuvre to the

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[1] See p. 53.

Cathedral of Tours ; and, with his brother Martin, built the upper part of the Northern tower. This belfrey shows an extremely bold and original design. Founded on early pointed work, it is surmounted by a scaled cupola ; while within it, a graceful, spiral staircase rests on a crown of open groins or ribs. The inscription in the dome shows this tower was inished in 1507. The Southern tower resembles that of François in general appearance, though it was not begun until 1537, and finished ten years later. In the next year, 508, Bastien François and his brother began the exquisite Cloître de Saint-Martin, at Tours. Of this, happily for the tudent, the Eastern wing still exists in the playground of a Convent School. And the kindly, white-robed sisters are most willing to admit visitors. This cloister shows, as M. Palustre oints out, with what rapidity the genius of Bastien François eveloped. Following so soon upon the somewhat rugged, hough very advanced work of the tower, we find here an xquisite specimen of the purest Renaissance. A line of ound-headed arches, their architraves richly but delicately ornamented, and medallions imitated from Italian plaques n the spandrels, is surmounted by an enchanting frieze, and a cornice. The ribs under the roof, form more round-headed arches from pillar to wall ; and at the intersections are round cartouches, each one different. This cloister, one of the gems of the period, was finished by Pierre Gadyer, in 1519.

The brothers now erected the Fontaine de Beaune, which, though despoiled of its basins, is still a beautiful specimen of their work. In parts of it—the lower lines of wings and claws—it seems possible to trace not only the same design, but the same hand, as in part of the tomb of the children of Charles VIII. in the Cathedral. This may well be. For it is now ascertained beyond doubt[1] that Guillaume Régnault, Bastien's father-in-law, was employed on the tomb (1506) with Jérôme de Fiésole, under the direction of Michel Colombe. Bastien François worked with these two sculptors, under his great-uncle Michel Colombe's direction, upon the tomb of François II., Duc de Bretagne, at Nantes

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[1] Palustre.

(1502-1506); and he was also designated by Colombe (1508) to conduct the works of the platforms and tombs at Brou.[1] But the death of Colombe, and disgrace of Perreal who had furnished the first designs, stopped the work.

In 1513 Bastien was appointed maître d'œuvres to the city of Tours; and in 1515 maître d'œuvre "de Maçonnerie et de Charpenterie" to the King, in Touraine, his brother succeeding to his post at the Cathedral. Bastien François died in 1523. His brother Martin died in 1525, and was succeeded by several generations of architects. Of these, Gatien François I. worked at Chenonceaux; the Église des Minimes at Plessis les Tours; at Marmoutiers, 1531: and took the place of Pierre Gadyer at the Chateau de Madrid.

PIERRE GADYER OF GANDIER,—a Tourangeau architect, seems to have replaced Martin François as maître d'œuvre to the Cathedral of Tours, about 1526. The lower part of the Southern tower is attributed to him. His other serious claim to fame is, that it is now ascertained that it was Gadyer who drew up the plans for the magnificent Chateau de Madrid, built by François I. in the Bois de Boulogne.[2] The oft-repeated legend of its Italian origin is now definitively destroyed. And, as indeed common-sense might have discovered long ago, a building so absolutely French in its whole conception, is now known to have been the work of a French architect, aided by Della Robbia and other Italians in all matters of ornament. Gadyer also appears to have finished the Cloître de St. Martin, at Tours, begun by the brothers François.

COLIN BIARD OR BYART (*b.* Amboise, 1460),—began his known career by work on the Chateau of Amboise, under Charles VIII. In 1499 he was chosen with three other architects to superintend the rebuilding of the Pont Notre Dame which had given way. Later on, Louis XII. entrusted him with the building of the Chateau of Blois. And from Blois, Cardinal d'Amboise summoned him to Gaillon. In 1505 he returned twice to Gaillon to inspect the works. In the next year he made another journey there to determine the foundations of the Chapel. And in July went with Guillaume Senault to Saint-Leu to choose the stone for the Grand Maison. It is evident, therefore, that he assisted Pierre Fain and Pierre Delorme in the building of this magnificent edifice. A drawing on vellum of the decoration for the Chapel, still exists among the archives of Gaillon, signed with a B.

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[1] See M. Colombe.

[2] See p. 48.

In Dec., 1506, Biard was summoned to Rouen with other maîtres d'œuvres, to decide whether the Tour de Beurre, just built, should be completed with an aiguille or " terrasse avec couronne ". In 1507 we find him at Bourges, in consultation about measures to prevent the fall of the Cathedral tower. It fell, however, on the 30th of the month. And in 1508 he furnished plans for rebuilding it. He is mentioned as having been from his youth " mélé et entremis du faict de massonerie ". The date of his death is not known. He must not, however, be confused with another and better known Biard (Pierre), author of the Jubé of Saint Étienne du Mont, etc.[1]

Pierre Fain,—" maître d'œuvre et sculpteur de Rouen ". In 1501 we find the first mention of Pierre Fain. He was entrusted with work upon the Archbishop's palace at Rouen, by Cardinal Georges d'Amboise. And later at the Manoir Abbatial de Saint-Ouen, for the Abbot, Étienne Boyer, which he completed in 1507.

In this same year Cardinal d'Amboise, the all-powerful minister of Louis XII., summoned him to Chateau Gaillon. And Pierre Fain agreed with other maîtres d'œuvres for the construction of the Chapel and the grand staircase, for a sum of 18,000 livres. This work was finished in Sep., 1509, and the money paid to Fain. The sculptors for this famous Chateau were Michel Colombe, Antoine Juste, and François Marchand. The ornamentation was by the best Italian artists then in France. Paintings were by Andrea Solario. The architects, besides Pierre Fain, who was the chief master at the moment, were Guillaume Senault, Pierre Delorme,

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[1] See p. 130.

Roland Leroux, and Colin Byard. The magnificent building was destroyed at the Revolution. Only the entrance, the Clock tower, and the Chapel tower are now standing; and form part of the great Maison Centrale de Détention, a mile or so from the station of Gaillon, between Paris and Rouen. The stalls of the Chapel are at St. Denis. The Fountain is in the Louvre. So is the St. George and the Dragon. The Façade or Portico is the glory of the court at the École des Beaux Arts. That court also contains many exquisite fragments from Gaillon; and an arcade of two or three arches, the pillars ornamented with exactly the same curious network pattern enclosing ermines' tails as on the arcade of Louis XII., at Blois. This would point to both being the work of Colin Byard.[1] In 1508 for further sums, Pierre Fain and his associates undertake to build the kitchens. And Fain alone, agrees to build two half croisées and a dormer, for 324 livres 10 sols. And the portico, which gave passage from the fore-court to the Cour d'Honneur, for 650 livres. This, as I have said, is now at the Beaux Arts. The modern inscription, as M. Eugène Müntz points out, is erroneous; for it says, "Façade du Chateau de Gaillon "bati en 1500 par le Cardinal Georges d'Amboise," instead of giving the real date, 1508. It occupies the place once filled by the glorious St. George and the Dragon of Michel Colombe.

Chateau Gaillon, as built by Cardinal d'Amboise, will always remain one of the marvels of the early Renaissance, and a chef-d'œuvre of French Architecture. It was not until the end of the 16th century that it was disfigured by the monstrous ornamentation, so justly condemned by Fergusson and others.

GILLES LE BRETON (*d.* 1553?),—maître d'œuvre de Paris. The place of Gilles Breton in the history of French Art, has within the last few years become one of considerable importance. For he is now proved to have been the architect of the chief works at Fontainebleau, under François I. These have hitherto been attributed wholly to the Italians. Indeed we are commonly told that Fontainebleau hardly counts in French Art, as it was built entirely by Italians, from the plans of Italians. The more honest and careful researches of recent authorities have completely disproved these wholesale assertions.

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[1] See p. 53.

In 1526 Gilles le Breton was working at Chambord with Le Nepveu. The next year he was appointed " maitre général des œuvres de Maçonnerie du roi, et son commis voyer," a post ôf the highest importance. It was in 1529 that François I., by a consenting act, took back certain ground which Saint-Louis had given in 1259 to the Trinitaires, round the old Chateau of Louis VII. at Fontainebleau. The king at once began remodelling the ancient Chateau —the chief constructor being his maître-général, Gilles le Breton. It is considered more than probable that le Breton was the architect as well. For none of the other celebrated architects of the time could have furnished the plans. Lescot was too young. So was Bullant. So was de l'Orme, who did not leave Lyons till 1539. Le Nepveu was too busy at Chambord, and Fontainebleau does not bear the slightest trace of his style. While Serlio, to whom the Chateau is attributed, did not arrive in France until 1541. It is therefore obvious that he had nothing to do with the plans in 1528.

On April 28, 1528, Le Breton signed a contract to " pull " down the old entrance and build another with a square " tower, besides two smaller ones, and three storeys of " little galleries, etc." In Aug., 1531, there is a fresh contract for the Chapel of St. Saturnin, and the alteration of a staircase. In March, 1540, a third contract for the great staircase and accessories, for 18,000 livres. His various works and his accounts at Fontainebleau were verified and receipted in this year by Philbert de l'Orme and others : " Et il reçut d'eux " un satisfecit complet ".[1] Thus the major part of the works at Fontainebleau were finished before Serlio's arrival in 1541. M. Palustre attributes to Gilles le Breton the péristyle in the Cour Oval. And it must be evident to any one who examines the remains of François I.'s buildings, that they are the work of a French, and not of an Italian architect.

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[1] Bauchal.

Le Breton lived at Avon, the little village just beyond the Canal and the Modern Artillery School, Fontainebleau; and died there in 1553.

CHAMBIGES, PIERRE I., (*d.* 1544),—son of Martin Chambiges builder of the Transept at Sens, is first mentioned while working with his father at Troyes. Then at Beauvais. In 1533-4 he is styled "Maître d'œuvres de Maçonnerie et pavement" to the city of Paris. He superintended the fortifications, and carried out the building of the Hotel de Ville under Domenique de Cortone. In June, 1538, he was appointed maître d'œuvres to the King, at Senlis. And in the same year worked at Fontainebleau under the orders of Gilles le Breton.

His most important work, however, was the transformation of the Chateau of Saint-Germain-on-Laye. This he began in 1539, in which year he made a contract for the terraces of the Chateau, which were executed in lias by Guillaume Guillain and Jean Langeries. In April, 1540, Chambiges received 70,174 livres for the works he had carried out at Fontainebleau and Saint-Germain. In 1541 a contract for the works at La Muette is adjudged to him: but he makes it over the same day to his son-in-law Guillain, and Langeries. In this document he is styled "Maître d'œuvres de la Ville de Paris". Therefore it is probable that he gave the first plans for the building of the Chateau, which was carried on by de l'Orme, who built the Chapel in 1549, three years after Chambiges' death.

It is interesting to trace the same peculiarities in all Chambiges' work—the use of brick for ornament, while the *massifs* of the wall are in stucco or stone. We see it in his portion of Fontainebleau, the cour du Cheval Blanc—especially in the fine chimney on the right as we face the Chateau, with its huge F in red brick on the white ground. At Saint-Germain, it is used not only on the exterior, but in the interior. The walls of the barrel-roofed stairway are ornamented with white stucco panels, and brick pilasters and mouldings. So is the magnificent three-storeyed chimney-piece in the great Hall. This inversion of the use of stone and brick is a mark of all the Chateaux built by Chambiges—Fontainebleau, Saint-Germain, La Muette, Challuau.

This Architect must not be confounded—as has often happened—with PIERRE CHAMBIGES II. M. Bauchal says he must have been a grandson or great nephew of Pierre I. He married a daughter of St. Quentin, one of the contractors for the new Louvre. And was supposed to be the builder of the "*Petite Galerie*" of the Louvre in 1566. This has been erroneously ascribed to Pierre I., who died twenty years before there was any question of building it.

CHAPTER V.

SCULPTORS OF THE RENAISSANCE.

IN studying the Sculptures of the Renaissance in France, it is well at once to accept the fact that a large proportion of these works of art are anonymous. Or, if they are not absolutely anonymous, that their authorship is often extremely doubtful. It is necessary to bear in mind that the artist working for his Art, working to express the thought within him, and imposing that thought upon the public, was non-existent at the beginning of the 16th century. The artist, as such, is indeed a quite modern development. The sculptor or the painter of the Renaissance was still a workman. He regarded himself, and was regarded by his employers, as one who worked for wages, and who was therefore to be ready to turn his hand to anything that his patron needed. There was no thought as yet of his putting a signature to his work—chef-d'œuvre though it might be. Jean Goujon's masterpieces are only known by his contracts with this or that architect or patron. His absolutely authentic works are few and unsigned. Others are proved to be his by conclusive evidence. Others we think may well be his by their general resemblance to his work.

But what is of real importance, after all, is not the name of the artist, but the quality of the work. It is, of course, deeply interesting to know the name of the creator of a famous work. To trace the development of his style and power. To observe the effect of outside influences on his genius. Or the tendencies of the school in which he has been trained. But this interest in the artist—this demand, which is growing more and more imperative in these latter days, for personal details—is too apt to take the first place. The worth and beauty of his production is put second. And many people, if they see "Artist unknown" below a superb work of Art, will pass it by with hardly a glance, to become enthusiastic over some quite second-rate production, because it is attributed to some one whose name they know.

If the *Diane Chasseresse* was one of these many anonymous sculptures, would it be less beautiful—would it be less the most perfect and exquisite expression of a great artist's genius? Do we, or rather should we, think less of the noble statue of Chabot, because we are now almost certain that it is not the work of Jean Cousin; while we are quite certain that it is not, as has been suggested, the work of Goujon, with whose method it has no relation at all? Or is the frieze on the tomb of Louis de Brézé less exquisite because we cannot be sure, though there are strong probabilities in its favour, that it, again, is from the hand of Goujon? Jean Goujon and Germain Pilon have become names to conjure with. Therefore in the past, the most unlikely and impossible productions have been attributed to their chisel; productions which, thanks to a more enlightened and scientific method of Art criticism, we now know they could never have touched. This intense desire on the part of the public for a name, is at the bottom of many frauds. To satisfy this craze for "authenticity," thousands of pictures and statues are furnished with the names of artists, who in some cases were either dead, or not yet born, at the time the work was produced.

As I have already pointed out,[1] Sculpture during the earlier part of the Renaissance, save for tombs and portrait busts, is chiefly ornamental. This is natural, and easily explained, when we see how France at that moment became covered with dwelling-places of extreme beauty and luxury; either new creations, or old Chateaux-forts entirely reconstructed to meet the wants of the day. These Chateaux and palaces—loaded with carvings on columns, gateways, dormers, chimneys, balustrades, lines of pilasters with rich capitals, exquisite arcades, cartouches and trophies without; and elaborate chimney-pieces, staircases, and ceilings within—

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[1] Chap. iii.

made enormous demands on the talent of the most accomplished sculptors of the day. For much of the work is so perfect, of so high an order, that it could only have come from a master's hand. A hundred instances might be quoted. I will only give a few.

1. The little amours who crest the dormers and chimneys of the Aile François I. at Chambord, and some of the capitals of pilasters.
2. Cartouches and pendants on the staircase, Azay le Rideau.
3. Details of the outside staircase, Blois.
4. Cartouches of Labours of Hercules outside north wing, Chateau de Blois.
5. Chimney-piece, dit de Jean Goujon, Chenonceaux.

In life these Humanists now desired to be surrounded by beautiful details. In death they desired their memories might be perpetuated by magnificent tombs. These were often arranged, and sometimes executed, during their lifetime. And with a proud humility, not content with being represented in the vigour and splendour of life, they were frequently portrayed on the same tomb in death. This is a singular characteristic of many of the finest monuments of the period. In the splendid tombs of St. Denis, Louis XII. and Anne de Brètagne, Henri II. and Catherine de Medicis, lie as *gisants*, half naked in all the pathetic abandonment and humiliation of the death that is common to all; while above the superb canopies, the *priants* kneel in regal magnificence of life and power. A more extraordinary contrast it is impossible to find than that between the terrible and tragic figure of Louis XII. lying nearly naked beside Anne, whose head is thrown back with hair flying wild, and his kneeling statue above with hands pressed together, upon the prie-dieu. For serious beauty this is unsurpassed. The turn of the head is enchanting in its calm reverence and tenderness. This arrangement with slight variations we find in many other cases. In Germain Pilon's monument of Valentine Balbiani (Louvre), below the portrait statue of the "grande dame" with high-bred hands, leaning on her elbow, with he little dog and book of Hours, a bas-relief shows us the almost skeleton old woman dead—horrible and pathetic.

Sculpture now, however, goes a step further. It was not until the later period of the Renaissance movement that statues and groups of sculpture became common. The taste was doubtless encouraged by the influence of Italy, the presence at Court of Primaticcio, Benvenuto Cellini and others. Cellini's graphic account of the scene in the long Gallery at Fontainebleau, when he displays his Mars, and Primaticcio uncovers his bronze casts from the antique, shows that the demand for statues to ornament the gardens and courtyards of the new palaces, had begun under François I. With the reign of Henri II. it grows rapidly. The "Diane Chasseresse," and that lost figure of a nymph that formed a pendant to it at Anet, were erected soon after 1550. Ten years later Germain Pilon is carving wooden figures of Mars, Minerva, Juno, Venus, for Queen Catherine's garden: and a year or two after, his famous "Three Graces," and the wooden group of Cardinal Virtues. While under Henri IV., sculpture has regained the position it occupied in Greece and Rome.

Before enumerating the known artists of the later Renaissance, it may be well to mention some of the most important anonymous works, or those of doubtful authenticity.

Several of these are in the Salle Michel Colombe, Louvre, among them—

Two recumbent figures from the Church of Saint-Germain l'Auxerrois.

1. Pierre Poncher, Secretaire du roi, d. 1521.
2. His wife, Roberte Legendre, 1522.

The authorship of these tombs has long been doubtful. Within the last few months, however, it has been discovered that they are the work of Guillaume Regnaut (1450-1533) and Guillaume Chaleveau, both of the School of Touraine. In both the hands are remarkable and characteristic. Roberte Legendre's is a live and noble figure. The folds of her soft, heavy cloak are full of stately repose.

3. Statue of Admiral Chabot, formerly attributed to Jean

Cousin. A fine cast of this is in the South Kensingt Museum. Below the statue is a lovely despairing little figu of Fortune, flung at full length on the ground with a brok wheel. This bears, both in touch and general treatme a strong resemblance to the work of Goujon. It is certain not by the same hand as the Admiral.

4. Statue of Magny, Salle Michel Colombe.
5. Vierge d'Olivet, attributed to Michel Colombe, Sa Michel Colombe.
6. Virgin and child, anonymous, Salle Michel Colom
7. Statue of Saint-Eloi from Dijon, Salle Mich Colombe.
8. Tomb of Cardinal Briçonnet, Cathedral of Narbon
9. Tomb of Guillaume du Bellay, Cathedral of Le Ma
10. Tomb of Artus Gouffier, Oiron.
11. Tomb of Hugues des Hazards, Blénod-lez-Toul.
12. Statue of Marie de Bourbon, Saint-Denis.
13. The celebrated tomb of the two Cardinals, Georg d'Amboise and his nephew, Cathedral of Rouen. This said to be the work of Roland Leroux, architect, and t sculptors Pierre Desobaulx, Regnaud Therouyn, and André Flament, 1520-25.
14. Tomb of Louis de Brézé, Cathedral of Rouen.
15. French Shepherd, Musée de Cluny.

SCULPTORS.

François Marchand (*b.* Orleans, 1500(?); *d.* 1553(?)),—maître d'œuvre and sculptor. François Marchand worked fir at Chateau Gaillon, where he sculptured nine bas-reliefs for t façade. He then returned to Orleans and decorated sever houses, notably No. 22 Rue Neuve, and one facing No. 4 R Pierre Percée, which is now destroyed—only the chimne piece remaining in the Musée. With Bernardeau he co structed the Jubé in the Church of St. Pierre, Chartres, i 1540-43. Of this four bas-reliefs are preserved in the Louvr And in 1542 a contract shows that he was carrying on t work of the magnificent Choir Screen in the Cathedral

Chartres, begun by Jean de Beauce.[1] In this he agrees to execute two "histoires de la Purification Nostre Dame et des Innocens"; and the "revestement d'un pilier". François Marchand also assisted Pierre Bontemps in some of his work on the bas-reliefs and the recumbent figures of the Tomb of François I. in Saint-Denis.

JEAN GOUJON (*b.* about 1510; *d.* 1564-8).—The first mentions of this great artist's name are in the Chapter accounts of the Cathedral of Rouen and of Saint-Maclou. In 1540 he had already been employed to make "les portraiz" or designs for the porch and fountain. And the small panels in the doors of St. Maclou show his work. Though injured by whitewash, which has been carefully scraped off by the intelligent *Suisse* of the Church, these panels are of great interest. A good cast of the door is in the South Kensington Museum.

It was about 1540-42 that Goujon left Rouen for Paris, to work under Pierre Lescot on the restorations of Saint-Germain l'Auxerrois. The bas-reliefs of the Jubé were his work. Of these, a superb déposition, and the four evangelists, are preserved in the Louvre. The draperies already show Goujon's grace. The touch is firm, strong, and graceful. Bullant was now building Écouen for the Constable Anne de Montmorency; and Goujon passed two years in his service, working at Écouen, where he was associated with Palissy. Fragments of work of this sojourn, collected by the excellent Lenoir at the Revolution, are to be seen in the Louvre. The Victory, the Chimney-piece of the Salle des Gardes, and the Altar from the Chapel, are at Chantilly. At Écouen, Goujon also did the illustrations to Jean Martin's "Vitruvius".

In 1544 - 46, Lescot was building a Hotel for the president de Ligneris, now known as the Hotel Carnavalet. Here Goujon, who seems to have been on terms of intimate friendship with the great architect, was associated with him again in the well-known and beautiful ornamentation; and a few years later began work, also with Lescot, for Henri II.

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[1] See Texier.

In 1547, finally Goujon left the Constable's service for that of the King, and began his work for Henri II. at the Louvre. Here the carvings on the south-west angle of Lescot's court are without doubt from his hand. So also are the figures in the Salle des Cariatides. Whether the sculptures of the Escalier Henri II. are his, or those of one of his school, is a moot point.

In 1550 he finished the exquisite Fontaine des Innocents, for which Lescot furnished the architecture. Originally it occupied an angle formed by the Rue aux Fers and the Rue Saint-Denis, and consisted of three instead of four arcades. When it was reconstructed in the middle of the square, the fourth side with arch and panels were added, completely altering the original conception.

Later in the year 1550 Goujon went to Anet, where he carved the gateway of the Chateau, now in the Court of the Beaux Arts; and the smaller gates, removed to Beauvais. But his crowning triumph was the famous statue, raised high above the great fountain in one of the garden Courts —the Diane Chasseresse, now in the Louvre. "The wide "circle of the basin brimmed with sparkling waters, out "of which rose in successive tiers, round upon round of "decoration, ever increasing in complicated movement, till "the final wheel was crowned by the graceful figure of "Diana and her dogs."[1]

This is probably the only remaining example of Goujon's work in the round. It was saved from destruction by the good Lenoir. But not until the poodle, who stands behind his fair mistress showing his teeth, had been broken to pieces for the sake of the metal pipe through which water ran from his mouth. The group is too well known to need description. But it marks a point of such importance in French Art, that it should not only be admired, but most carefully studied. There is an air of courtly good-breeding about it, which is typical of the time and the personage. The proud stag, with his golden antlers, is as high-bred as Diane herself. The chisel is so free and lifelike on the hairy locks of the fierce guardian poodle. So firm on the delicious fur of the stag. So sharp and spirited on the muscular, hard-trained greyhound. So soft and caressing on the exquisite flesh of Diane.

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[1] Lady Dilke.

If his chisel had neither the breadth of Greek handling, nor the loose and yielding softness of the Florentine, "the "touch has a spirit and sharpness of accent which is "eminently French, swift and ready, with a directness in "attack which is specially serviceable for works of orna-"ment."[1] In the work on the Louvre it is easy to distinguish between what is from his hand and what is of his invention. This is still more evident in the Fontaine des Innocents. Except in the Vitruvius, Goujon is hardly mentioned by his contemporaries. A curious mystery surrounds his life. He lives in his glorious works. Goujon has always been claimed as a Huguenot. He lived much with Jean Martin and Bernard Palissy. And various theories have been put forward to explain his sudden disappearance after 1562. Some supposed he was killed in one of the massacres; others that he died from a fall off the scaffolding. But a document found at Modéna, and published by M. de Montaiglon,[2] has set the question at rest; for it proves beyond doubt that he escaped to Bologna, where he died between 1564 and 1568.

Examples—Louvre:—

Carvings of Jubé of St. Germain l'Auxerrois.
Fragments from Écouen.
Diane Chasseresse.
Bust of Henry II. (?).
Four Nymphs, Nymph, Satyr, and Cupids.
Carvings of S.W. Angle of Court of Louvre.
Tribune des Cariatides, Louvre.
Escalier Henri II. (?), Louvre.
Panels from Fontaine des Innocents, Louvre.
Fontaine des Innocents, Marché des Innocents.
Porte de Nazareth, Hotel Carnavalet.
Lions, Trophies, Fame, façade Hotel Carnavalet.

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[1] Lady Dilke.

[2] Gaz. des Beaux Arts, vol. xxxi., 2nd period.

Four Seasons, interior Court, Hotel Carnavalet.
Gateway of Anet, École des Beaux Arts, Court.
Wooden panels from Anet, École des Beaux Art Library.
Smaller gates from Anet, Beauvais.
Stone Virgin from Chapel of Anet, Ch. of Pacy-su Eure.
Fragments incorporated in restored Chateau, Anet.
Victory, from Écouen, Chantilly.
Chimney-piece Salle des Gardes, from Écouen, Chantilly.
Altar of Chapel, from Écouen, Chantilly.
Wooden doors, Church of Saint Maclou, Rouen.
Marble Venus from Hotel de la Reine (?), Musée d Cluny.
Illustrations to Jean Martin's Vitruvius.

GERMAIN PILON (1535-1598).—Germain Pilon's father wa a sculptor of Loué, near Le Mans. But the more famou son was born, it is now ascertained, in Paris in 153 His first known work is the *voute* or canopy of the Tom of François I., on which he worked with Bontemps, François Marchand, etc., under the direction of Philibert d l'Orme. In the "Compte du roi," 1558, he is mentioned a the author of eight allegorical bronze figures in low relie "jolies figures de Fortunes". These were melted down a the Revolution. And only the low reliefs on the ceiling o the canopy, and four little winged figures in the spandrel remain of his work.

From 1560 Pilon was employed almost exclusively by th Court. His next work was on the famous Tour des Valoi and the Monument of Henri II. in it, designed by Lescot fo Queen Catherine. On this he worked for twenty years. H part of the tomb consists in the two kneeling bronze figur above, and the two *gisants* in marble beneath. The kneelin bronze of Henri II. is as fine as anything of the period. Th outspread hands are most appealing. To Pilon are also d the magnificent marble recumbent statues of Henri II. a atherine—now in the Chapel of St. Eustache at St. Denis. hey lie on bronze mattresses, covered with a monogram of I. C. and Fleurs de Lys entwined in a beautiful design of lives. The extreme magnificence of the two figures, lying ith open eyes in calm repose, can hardly be surpassed. The eavy folds of the Royal robes sober the usual exuberance of ilon's draperies; and leave on the mind a sense of stately ignity which he seldom attains.

In 1560 Pilon also made carved wooden figures of Mars, inerva, Juno, Venus, for Queen Catherine's garden.

Two years later he produced the famous group of Catheine and two of her ladies, as the Three Graces, to bear the ronze vase containing Henri II.'s heart. This group of ' des Graces décentes " was placed in the Chapel of the ducs d'Orléans in the Church of the Célestins, Paris. It stood beside the statue of Chabot, and the Italian tomb of Louis d'Orléans (now at St. Denis). The Three Graces show that the decadence has begun. They are of the earth earthy. The whole thing, though charming, partakes of the pretty, rather than of the great. The draperies are too tortured, and lack beauty of line. The other group of four figures in oak (Louvre) for the Chasse de Sainte-Geneviève, which Pilon produced about this time, are to my mind superior. They are very beautiful, though also extremely earthly; and more free than his work in marble.

With the reign of Henri III. Pilon gained a new and powerful patron in the Chancellor René de Birague. He entrusted him with the erection of a magnificent monument in Sainte-Catherine du Val des Écoliers (Louvre), to his wife Valentine Balbiani, whose opportune death enabled the Chancellor to take orders and become a Cardinal. Twelve years later, Pilon erected the Cardinal's own tomb. This is also in the Louvre—a kneeling figure in bronze. The lines are superb; and although, as it is Pilon's work, the drapery is exuberant, the folds exaggerated, it is here in keeping with the character. The Cardinal's robes were originally painted red, as may be still seen by careful examination. But we owe the preservation of this magnificent work of art to

Lenoir, who saved it from destruction in '93 by daubing i with whitewash and assuring the destroyers that it wa plaster and not bronze.

In this year (1586) the Queen-Mother ordered a statue o the Virgin for one of the altars in the Chapelle des Valois and for this purpose appropriated a block of marble at St Denis—writing to the Grand Prior by Pilon to give it up On the back of the letter we find in Pilon's writing: " Ce jou " d'hui III. jour d'avril 1586 moy Germain Pilon confess " avoir pris . . . pour faire le dit ouvrage". This statue known as the Vierge de Pitié, is now in the Church St. Pau et St. Louis, Rue St. Antoine. The *maquette* for it in painte terra cotta is in the Louvre. Though the hands and th face are really exquisite, the drapery is quite distracting in it broken and tormented lines, and extreme fulness.

The contrast between Goujon's and Pilon's treatment o drapery is most marked. In the Cheminée du Chateau d Villeroy (Louvre), the two lively nymphs on either side, i spite of abundant drapery, are more undressed than Goujon nude. Goujon's draperies are always full of grace. Pilon nearly always wanting in dignity. While Goujon's instinct were truly Greek, Pilon shows a want of simplicity, and strong sympathy with the artificial aspects of life. Wh he saw, he mastered and reproduced with consummate skil His work possesses great charm. But it coincides with th tone and taste of the Court of Catherine de Medicis. An as Lady Dilke points out, from her favourite sculptor would be impossible to expect an expression of the lofti virtues.

Pilon's portraits, however, are of extreme value. Th bust of Henri III. (Louvre) is a most painful and remarkab human document — the close-shaved, conical head, feeb mouth and retreating chin. So is the bust of Charles IX with its weak, cruel boy's face.

Examples :—

The Three Graces (cast S. K. Mus.), Louvre.
The Cardinal Virtues (oak), Louvre.
Cheminée de Villeroy (cast S. K. Mus.), Louvre.

Valentine Balbiani, Louvre.
Cardinal de Birague, Louvre.
Vierge de Pitié (terre cuite), Louvre.
Bas-reliefs from Chaire des Grands Augustins, Louvre.
La Force et la Foi (bas-reliefs), Louvre.
Buste d'enfant, dit Henri IV., Louvre.
Maquette of figure of Henri II., St. Denis, Louvre.
Christ from Altar of Chap. des Valois; and Vierge de Pitie, Ch. St. Paul et St. Louis.
Statues of Henri II. and Catherine de Medicis, Chapelle de St. Eustache, St. Denis.
Bronze kneeling figures and marble *gisants*, Tomb of Henri II. and Catherine, St. Denis.
Etc., etc.

PIERRE BONTEMPS.—Nothing certain is known of the history of this great artist, save that he was living and at the height of his fame in 1556. His name appears in the accounts for the Tomb of François I. at St. Denis, and the Funeral urn containing the King's heart. "This is "all; it is sufficient, however, to secure immortality for his "name."[1]

In the tomb it is certain that he had the general direction of the Sculpture—the whole monument being designed by Philibert de l'Orme.[2] The recumbent figures, and the five kneeling ones on the canopy above, are pretty certainly his work, helped at the outset by François Marchand, who probably sculptured some of them from Bontemps *maquettes*. Bontemps is further the undoubted author of the forty-two superb bas-reliefs of the stylobate. These represent the campaigns of François I. On the west side the battle of Cérisolles occupies the chief panel, and is of astounding force and beauty. The figure of the King, riding alone, is most noble. And a remarkable artistic effect is obtained by a cannon drawn by two horses on rising ground, standing out against the sky. On the east side the campaign ending with the battle of Marignan and the triumphal entry into Milan, is portrayed. The forest of spears above the cannons of the Swiss should be specially noted. They are used with admirable effect, reminding one of the lances in the Burne-Jones windows at St. James Church, Birmingham.

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[1] Louis Gonse.

[2] Chap. iv., p. 63.

The Urn containing the heart of François I. is wholly from the hand of Bontemps. It is a work of art of the highest order. A plinth, sculptured with funereal emblems, skulls and bones, runs round the base of the pedestal. Higher, on each of the four faces, supported by female heads crowned with laurel, is a round medallion in low relief. The subjects are Astronomy, Music, Song, Poetry—this last being of especial beauty. Four tablets beneath the cornice bear Latin inscriptions in verse and prose. The Urn above, carved from a single block of marble, and of considerable width and size, is supported on four lions' feet. The arms of France, salamanders in flames, crowned initials, lions' heads, masks and draperies, cover its surface, round four exquisite bas-reliefs worked with almost the delicacy of a cameo. These represent Sculpture, Drawing, Architecture and Geometry—a charming and ingenious compliment, intended to unite the Arts and Sciences round the heart of the King who gloried in giving them encouragement. On the cover of the Urn two delicious little genii with reversed torches lean against classic masks.

Lenoir, to whom we owe so much, saved this precious work of art—the Urn and its pedestal—from the hands of the Revolutionists in 1793, by giving a load of wood in exchange for it.

Ligier Richer (1500-6; 1567).—Before leaving the sculptors of the Renaissance, mention must be made of Ligier Richer, a provincial master, the chief of the school of Lorraine. For his works exhibit an interesting example of indigenous art, untouched in great measure by the schools of Tours and Paris. He was the most illustrious of a family of sculptors. His father, his son, his two brothers and several of their descendants, were all sculptors. And many of their works have been attributed to Ligier.

Ligier Richer's works are like an echo of the successive influences which had reigned in the north of Europe. His first tendencies belong to the Middle Ages. His last style to the Renaissance.

His first work is the retable or " Calvary " of Hatton-Chatel, near Saint-Mihiel. It is something in the style of the St. Sépulcre of Solesmes—the naturalistic spirit of the Middle Ages, in an Italian setting. The three compartments are divided and bordered with delicate arabesques on pilasters and friezes. In his Pieta of Clermont en Argonne, dramatic sentiment is dominant. Later on this increases, as in the effigy of Philippe de Gueldre. And his funeral statue of René de Chalons, known as " La Mort," is repulsive in its extreme realism. What mars his otherwise very remarkable talent is an absence of simplicity and refinement.

The " Enfant à la Crêche " of the Louvre—an exquisite baby, plump and seriously content, is thought by M. Cournault to be by one of his descendants. So he thinks, is a small and finely carved bas-relief in the Louvre of the Jugement de Suzanne. In any case the proportions are admirable, and the two babies and their dogs below the judgment seat are delightful. Numbers of authentic works by Ligier Richer are to be found round his home.

Like many other *esprits libres* at that time, he became a Protestant, and escaped for safety to Geneva, where he died in 1567.

Examples :—

Retable, Hatton-Chatel, près St. Mihiel.
Fainting of the Virgin, Ch. of St. Michel, St. Mihiel.
Mise au tombeau, Ch. St. Étienne, St. Mihiel.
Pieta, or " Bon Dieu de la Pitié," Ch. of Étain.
Pieta, terre cuite, Clermont en Argonne.
Sainte Madeleine, fragment, Chapel Ste. Anne, Clermont en Argonne.
Effigy of Duchesse Philippe de Gueldre, Nancy.
Funeral Statue of René de Chalons, called " La Mort," Ch. of St. Pierre, Bar le Duc.
Enfant à la Crêche, Louvre.
Jugement de Suzanne, Louvre.

CHAPTER VI.

PAINTERS OF THE RENAISSANCE.

THE art of portraiture is a comparatively modern one in France. Its birth was in the early 14th century, with the first authentic portrait statues of the Kings of France. This growing preoccupation with the portrait was confined for more than a century to sculpture. For France, though far in advance of Italy in sculpture at the end of the 13th and beginning of the 14th centuries, remained well behind Italian, Flemish, and German artists in painting. It is only with the first dawning of the Renaissance, with the growth of interest in humanity, with the influence of Flemish and Italian Art, that we find painted portraits becoming at all general in France. At first these are miniatures. The earliest known French portrait is that of Le roi Jean (1350-1364), a miniature painted on a figured (*gaufré*) gold background. A picture, now in the Sainte-Chapelle, represents King Jean and the Pope seated, and receiving a diptych, also on gold, from the hands of a valet de chambre. Portraits are about this period introduced into Manuscripts. In the celebrated Book of Hours of the Duc de Berry, son of King Jean (Bib. Nat. MS. Latin), his portrait is constantly introduced. The Bibliothèque National possesses a remarkable water-colour portrait of Louis II. of Anjou, King of Sicily. This is of about the year 1415. And M. Bouchot considers it of the highest value in the art of portraiture in France.

It is not, however, until the middle of the 15th century, that this art bursts into sudden life under the influence of that great master, Jean Fouquet, whose journey to Italy in 1440 was the touchstone of the French Renaissance. To Jean Fouquet we must always look as the first purely French-portrait painter. For, however great his admiration for Italian Art—however strong his endeavour to conform to the new ideals he brought back with him from Italy, in his portraits he remains essentially himself, and essentially French. But Fouquet was more than a portrait painter. In his miniature work, he gives an extraordinary impulse to the art of painting. In that miraculous "Josephus" of the Duc de Berry (Bib. Nat.), we find artistic work of the highest order. Both colour, composition, and drawing are of the most impressive as well as exquisite quality, in some of these wonderful pages, where hundreds of figures and wide stretching landscapes are portrayed in the space of a few inches.

Under Fouquet's inspiration, two other artists, Jean Bourdichon and Jean Perréal, now give themselves to the painting of miniatures and portraits. King René of Anjou paints sacred pictures and illuminates his famous Book of Hours. While a host of nameless painters devote themselves to the illuminating of the manuscripts which, to a great extent, represent French painting at the end of the 15th century. The British Museum possesses a very fine collection of French MSS. of this period—notably the numbers 43, 44, 49, 50, 53, 54, 58, 60, 94, 95, 99, 101, 105, 106. In several of these, miniature portraits are introduced; as in the translation of Saint Augustine by Raoul de Praelles, where the translator is seen presenting the book to King Charles V. of France.—(B. M., 101).

At the beginning of the 16th century, portraits become of diplomatic importance. They are used as authentic documents. Kings and princes send their portraits to the Court of the lady they wish to marry; or receive hers, painted by their own portrait painter, sent on embassy for that purpose. As early as 1445 this had been the usage in other countries; as, for instance, in the famous journey of Jean Van Eyck from Flanders to Spain, to paint the portrait of Isabella of Portugal, for Jean le Bon, Duke of Burgundy.

Each king and great noble now has his official painter or painters attached to his court and person. The painter, as the sculptor, was a paid servant, who was expected to turn his hand to anything. Portrait drawings, such as those of the Clouets and their school, were produced in immense quantities. These drawings were kept in books, like photographs to-day; or a whole book of portraits was given as a present. The painter was in fact a sort of Photographer in Ordinary. He continually received orders for portraits to be finished as quickly as possible; as when Catherine de Medicis writes: "Que ce soit un crayon pour "estre plus tôt fait". Oil paintings by the Renaissance painters were few. They had little time for so lengthy a process. These rapid pencil or chalk sketches from the life were only occasionally used later on for a miniature or a picture. Once, however, having made the sketch from the life, the artist was ready to produce any number of repetitions and often entrusted them to his pupils or apprentices. It is thus that we find so many variants of the same subject.

At the accession of François I., Perréal and Bourdichon are "peintres du roi et varlets de chambre," with Guyot and Jamet Clouet (1516) as their subordinates.

This is the first authentic mention of Clouet, the father, and the great line of portrait painters has begun in France.

JEAN FOUQUET (1415 *circa* 1480).—"Digne prédécesseur "de Léonard da Vinci, d'Holbein, et de Raphael, Fouquet "prend un vol si élevé qu'on doit lui placer parmi ces grands "maîtres et le nommer desormais avec eux."[1] M. de Laborde considers that Fouquet occupies in the history of the French School, an identical position with that held by Mantegna in Italy.

In 1440, when Fouquet was not thirty years old, he was summoned to Rome to paint the portrait of Pope Eugene IV. This shows that the reputation of the young master who was already chief of the school of Tours, was known beyond the confines of France. His sojourn in Italy, which was prolonged till 1445, was destined to exercise an enormous influence on French Art; and must be looked upon as the real starting-point of the Renaissance.

[1] Aug. de Bastard.

Miniaturist to Charles VII., Louis XI., Charles VIII., he was the first to give to France the well-defined style of portrait, which obtained till the middle of the 16th century. The greater part of his works which survive, are miniatures and illuminations in MSS. A few larger paintings, however, have been preserved. The Louvre happily possesses two—each of extreme importance and interest. The first is the portrait of Charles VII., in a blue hat and deep red dress bordered with fur, between two little white curtains against a green background. The King's shaven red face with long purple nose, is *naïf* and frankly ugly. But the life and character of the picture as a portrait are intense, and the colour fine. The second is Guillaume Juvénal des Ursins, Chancellor of France under Charles VII. and Louis XI., in a dull red, fur-bordered robe, against a golden background. This is also a most powerful and lifelike portrait. The delicate painting of the hands is admirable. And the suggestion of the coming Renaissance is interesting in the straight lines of the background, divided into compartments, with bears supporting a shield. There are a few other portraits existent. But the miniatures are fortunately more numerous.

Chief among these is the Josephus of the Bibliothèque National.

In the first illustration, a full page of the Creation, the Italian taste that Fouquet had acquired is suggested by the two hairy-men and the two opulent mermaids, who support the Duc de Berry's coat of arms. On the other hand, there are two women's figures in the border which are purely French. The colour of these full page illustrations is most beautiful. Especially so perhaps in the fourth picture, in which Korah, Dathan and Abiram are being swallowed up. The soft dull greys, browns and blues, are most harmonious. So is the delicate tender green of the meadow where the earth opens, on the top of a rock wall round which a furious fight is going on between men in armour, with spears, swords, and shields—the chain armour picked out with fine gold. An exquisite landscape with wooded hills stretches far away—beyond the Roman Temple where Moses and Aaron stand.

And the fire falls from heaven in long fiery tongues and lin like the lash of a stock whip. Fouquet's favourite Oran Vermilion, which is found in nearly all his work, on appears in the frame of flaming seraphim round the gold figure representing God the Father above; and in one swo sheath in the foreground—a most telling and subtle tou The French landscapes and buildings, which appear wi charming *naïveté* throughout the series, are of a very vanced type. The illustrations, of which there are fourte are not mere illuminations, but complete pictures—r works of art on a tiny scale.

A good many important MSS. have been attribu rather wildly to Fouquet. Among them the Livy at Bib. Nat., and the superb Bible at Corpus Coll., Oxfo These are most certainly not his, though it is possible t may be by his sons or pupils. As is probably the case w the Valerius Maximus (Brit. Mus., 95) and the Froiss (Brit. Mus., 54).

Examples: Miniatures and Illuminations:—

1. 40 Miniatures from the Book of Hours painted Étienne Chevalier, Coll. of M., Brentano-Laroc Frankfort.
2. Boccacio of Étienne Chevalier, Munich.
3. Josephus of Duc de Berry, Bib. Nat., Paris.
4. Josephus with Painting of Louis XI. as a mas Tours.
5. Virgil, Library, Dijon.
6. Boccacio, Geneva.
7. One page of Roman de la Rose, with man sleepi Bib. Nat., Paris.
8. Book of Hours, Chantilly.

Paintings:—

1. Full length of Étienne Chevalier, Coll. Brenta Laroche, Frankfort.
2. Virgin and Child, Musée, Antwerp.
   These are both part of an Ex-voto for N. D. Melun.
3. Small portrait, Coll. Prince Lichtenstein.

4. Charles VII., Louvre.
5. Guillaume Juvénal des Ursins, Louvre.

Jean Perréal, or Jean de Paris (*d. circa* 1528).—Of Jean Perréal very little is positively known. He is one of those disconcerting artists, of whose work little or nothing survives to sustain the reputation he undoubtedly enjoyed during his lifetime. For his reputation among his contemporaries was a brilliant one. Lemaire, in his *Légende des Vénitiens*, speaks of him as "Mon singulier patron et bienfaiteur, nostre "second Zeusis ou Apelles en painture, Maistre Jehã Perreal "de Paris, paĩctre et varlet de chãbre ordinaire du roy".

He accompanied Louis XII. in his Italian campaigns. In 1508 his horse is mentioned in accounts of the Royal stables. When Michel Colombe designed the tomb of Philibert de Savoie in 1511, he was ordered to follow the portrait by "Maistre Jehan Perreal de Paris". In 1514 he was sent to England to superintend Mary Tudor's trousseau for her marriage with Louis XII.—the marriage which the King's death cut short. And after the accession of François I. we find that Perréal and Bourdichon were receiving the highest rate of wages for painters in ordinary—240 livres.

The only authenticated example of Perréal's work is the little oil painting, a Virgin and child with Charles VIII. and Anne of Brittany, from the collection of M. Baucel, and generously presented by him to the Louvre, where it is now placed in the Salon Carré. This is a most interesting picture. For although it appears at first sight to be in the style of Van Eyck—with the Virgin in pink and crimson robes against a green background, the green carpet, the glass and metal jug of wild flowers, the figures of Charles VIII. and Anne of Brittany on either side—yet it shows singular differences from the Flemish School. The figures are a purely French not Flemish type. The child is finely made, graceful, slender, and full of movement. The tone is fine; less hard than Van Eyck, less archaïc than Memling.

Jean Clouet, dit Jehannet (*d.* 1539).—The earliest mention of Jean Clouet is in 1516. His name appears as "*Jamet Clouet*," one of the "Valets de garde-robe" to François

I. Each year, until 1522, he is mentioned in the same In that year his name is changed to *Jehannet* Clouet. so, down to 1539 he appears as *Jean*, *Jamet*, *Jehan*, or *Jeha*

He was apparently a native of Flanders. He certa was not a Frenchman born. For after his death the I presents to his son, François Clouet, all the estate of deceased, which had reverted to the Crown "par d d'aubaine," as he had not received letters of naturalizat and was therefore unable to dispose of his property by w

Jamet, Jehan, or Jehannet—those *noms de guerre* wl were the almost universal fashion of the day—was favourite portrait painter of the King; and made hin useful as his patron required—one day painting or drav portraits of the King's mistresses—the next decoratin piece of furniture or a coat of arms. His fame was gr from the extraordinary truth of his likenesses. And royal accounts show him continuously employed on portr for his Royal master. Jean Clouet settled at Tours, wl he married Jeanne Boucault, daughter of a goldsmith. in the *Comptes des bâtiments* we often find the King senc a messenger hot haste to the city to bring him back portraits executed by his painter. Indeed on one occa Jeanne Boucault is pressed into the service, and has to m a journey with the portraits which are needed.

In spite of the numerous mentions of Jehannet in c temporary documents, in only a single case is his authors attached to one of the scores of miniatures and portr that bear his name. This is the portrait of Oronce F engraved by Thevet in his gallery of *Hommes Illustres.* T portrait, Oronce Finé's son distinctly states to be from hand of Jean Clouet.

M. Bouchot, however, has made a most valuable c tribution to our knowledge of the portraits that we n attribute with some security to Jehannet. After an haustive study of the 300 "Castle Howard" drawings the Clouets, bought in 1889 from Lord Carlisle by the I d'Aumale, M. Bouchot points out that these are a consecut series of portraits from 1515 to 1570. They are drawn fr the life by two (or at most three) artists of the first rank. Two hands are noticeable—two different methods. One of these represents the personages living from 1515 to 1540. The other those living from 1540 to 1570.

The first of these artists is an unrivalled draftsman. "He has the fastidious search for likeness, the breadth of "drawing, the rigidity and strength of Holbein."[1] M. Bouchot has identified several persons among these drawings; notably the "Connétable" Anne de Montmorency at twenty-two years old; Bonnivet, admiral of France; Tournon, killed at Pavia; Chabannes de la Palice; Fleuranage; Arthur Gouffier. These drawings—a third of the size of nature—are to be found translated without the very slightest change except of size, into miniatures in the manuscript of *La Guerre Gallique*, now in the Bib. Nat. This MS. was decorated with grisailles for François I. by Godefroy de Hollande. But the King had miniature portraits of his "preux de Marignan" painted in by another artist, under the names of Roman Warriors. And some contemporary has been painstaking enough to put the real names to the various characters. If these drawings and the corresponding miniatures are not by Jehannet Clouet, there must have been a second artist—his exact contemporary—who was also one of the greatest of French portraitists.

FRANÇOIS CLOUET, dit JANET.—The son of Jean Clouet and Jeanne Boucault, was born in Tours probably about 1512. For in 1541, the letters of François I., making a gift to him of his father's possessions, are a regular certificate of his ability. While he acknowledges the great talent of the father, the King adds: "En quoi sondict fils l'a déjà très "bien imyté et espérons qu'il fera et continuera encores de "bien en mieux cy après".

Immediately after his father's death he entered the Royal service, receiving 240 livres a year. Until 1546 he was the only painter in ordinary; when Léonard Limousin, the enameller, was joined to his service with 120 livres of wages. In 1547 Clouet was charged to take a cast of the King's face and hands after his death, for the painted and dressed effigy at the funeral. He also executed the paintings in the decoration of the Church, banners, etc., for the ceremony.

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[1] Bouchot. Les Clouet.

On the accession of Henri II. he held the same offices he had enjoyed under the late King, with an assistant, Boutelou de Blois. And on Feb. 10, 1547 ('48 new style), we know from a receipt that he was receiving 300 francs a quarter. In 1551 he was made *commissaire au Châtelet,* without resigning his office of painter in ordinary. And in the accounts of '51-'54, we find him painting devices and "*des croissants lacés*" of Henri II. and Diane de Poitiers on the King's carriages. After the King's death in July, 1559, Clouet, or as he is invariably called, "Janet," took a cast of Henri's face, and again made the painted effigy. In December of the same year he was created controller general of the effigies of the Mint—a position in which Germain Pilon succeeded him.

By his will, made in the presence of the curé of Saint-Merry at his house in the Rue Sainte-Avoye, it is seen that he was not married; that he had two illegitimate daughters, Diane and Lucrèce, to whom he bequeathed 1200 livres a year; and to his sister, Catherine Clouet, the wife of Abel Foulon, an income of 600 livres. The last mention of his name is in 1570, as receiving 123 livres for divers services. But although the exact date of his death is unknown, it is presumed to have taken place in 1572. For in that year, while at the height of his fame, he is succeeded in his office as painter by Jehan de Court.

Clouet's reputation was great among the contemporary poets. Etienne Pasquier, Jodelle, Du Billon, and all the poetasters of the age, sing the praises of "docte Janet". And Ronsard orders from him an ideal portrait of his lady-love. One and all call him "Janet"—the sobriquet he inherited from his father. And this has helped yet further to cause confusion between the works of father and son. But the methods of the two men in their crayon drawings are different. "Jeannet Clouet has his own way of dashing "down a sketch, because for him this sketch rarely remains the

‘ definitive work. François Clouet on the contrary composes ‘ pure pencil drawings, works at them longer, finishes them ‘ highly, and takes from them by successive touches, that flower, that bloom of freshness, which those of his father retain. Of these two men, one possesses the frankness and charming *naïveté* ; the other the science and attainment.”[1]

If François Clouet had painted or drawn one quarter of he portraits assigned to him, he would have needed not only uperhuman activity and strength, but a life twice as long as he ordinary three-score years and ten. His name has been ttached to the greater part of the drawings and paintings f the period, with an astonishing looseness. Many so-called Clouets,” though not signed, are dated years after his death. Others, which are obviously by other artists, still bear his name, even in well-known collections. And, with certain exceptions, it is by no means an easy task to assign this or that portrait to him.

In the seven boxes of portrait drawings in the Bib. Nat., Paris, we can easily trace three different hands. 150 out of the 800 portrait drawings in this collection are *hors pair.* All—as M. Bouchot points out—with very few exceptions, are of the highest value. And here alone we get an authentic guide to the portraits we may certainly attribute to François Clouet. For a number of these came from a sketch-book of François Clouet’s, on the blank pages of which Benjamin Foulon, his nephew, has perpetrated some very poor portrait heads of a later date—signing his name to one of them. And against the superb works of his uncle he has written the names of the various personages living from 1559 to 1567, in red pencil. This precious book gives us a priceless clue to the works of the master. In the Castle Howard Collection at Chantilly we find the same style, but these are works of his early career. In the Bib. Nat., both in the portraits from the book, and in others, we have the artist in the very perfection of his power. Among the most exquisite of these is a Robert de la Marck, in two coloured pencils. A magnificent “Dandelot Coligny ”. A series of Gabrielle d’Estrées, the earlier ones of enchanting beauty. Two of Cathe de Medicis. A superb Charles IX., from which the m ture, now in the Imperial Treasure at Vienna, was pai by Clouet. The original drawing of Clouet's miniatu Mary Queen of Scots at Windsor. The "Reine Mar as a child. A noble portrait of Marguerite de Nav The beautiful Mme. de Villeroy. Madame de Retz. Princesse of la Roche-sur-Yon. Jeanne d'Albret in moun dress. These are but a few from the seven boxes.

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[1] Bouchot.

Some of these drawings, both in Paris and at Chan bear MS. notes which are of extreme interest. Such as of the Princesse of la Roche-sur-Yon (the birthplace years later of Paul Baudry), where the dress is indicate "red". In another, "le bord du passement d'or et de noir". In that of Admiral Coligny, the sleeve is n "velours rouge". And on the back of another are se little sketches of details of the elaborate dress of the pe Some of the drawings in the Louvre are of equal inte But as they are framed, they cannot be handled and exam at the back as well as on the face, as in the case of the Nat. and the Chantilly collections.

In François Clouet's paintings "all is clear, well-stu "There is no apparent sacrifice, no pretentiousness of h "ling. Yet the more closely they are examined the more "penetrates the character, moral and physical, of the per "age depicted, the more one discovers the subtlety of m "ling under this silvery aspect, this absence of the resou "of light and shade, the more one sees that all the de "are executed with a lightness, a certainty of hand, to w "none of the partisans of 'touch' have been able to "proach."[1]

Lady Dilke points out that the French painters of 16th century "laid on their local tint in a solid layer, run "it up to the extreme edge in mass," and on this, when they hatched with the brush point. The colour being m diluted, these touches melt into one another, forming evenly distributed film—an application of the metho miniature painters of the 15th century. This renders Clouet's works specially susceptible to the destructive influence of the cleaner. Even the most careful cleaning tends to destroy this supreme beauty of his work—this exquisite film of delicate cross-hatchings.

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[1] Villot.

Several miniatures by François Clouet are known. Some are from illuminated manuscripts, and Royal Books of Hours. There is now no doubt that it was François Clouet who painted the greater part of the miniatures for Catherine de Medicis' little Book of Hours, in the Louvre. The book has been much tampered with. And the frontispiece portrait of Henri II. was taken out in the 17th century. It is now in the galerie des Estampes of the Bib. Nat.: and is replaced in the book by one of the Vicomte de Martigues. "But all the "paintings executed on the leaves of the book are by the same "hand which produced the Catherine de Medicis of Vienna, "and the Mary Stuart of Windsor."[1] Of the Mary Stuart I have spoken above. The payment for Catherine's miniature is mentioned in the Clairambault MS. 233, as "to "François Clouet *dit Janet*, painter of the said King" (Charles IX.). This miniature, sent with several others to Vienna at the time of Charles' marriage, is now in the Imperial Treasure, where also the Charles IX. miniature is preserved. The payment of 135 livres is made to Clouet in May, 1572, four months before his death, for this portrait.

Examples :—

Portrait drawings in one or more pencils.
  The Sketch-book and many others, Bib. Nat., Paris.
  Portrait drawings, Louvre.
  Portrait drawings, from Castle Howard and Stafford House, Chantilly.

Miniatures :—
  Book of Hours of Cath. de Medicis, Louvre.
  Charles IX.; Catherine de Medicis, Imp. Tres., Vienna.
  Mary Queen of Scots, Windsor.
  Duc d'Alençon holding Queen Eliz., portrait, Jones Coll., S. Kens.

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[1] Bouchot.

Henri III., from Hamilton Palace Coll.
Henri II., Bib. Nat.

Paintings :—

128. Full length, Charles IX. (small), Louvre.
127. François I., head, Louvre.
130. Henri II., pendant to 128, Louvre.
131. François de Lorraine, duc de Guise, Louvre.

Elizabeth of Austria, Louvre.

Charles IX. Belvedere, Vienna, signed thus :—

" Charles VIIII., Très Chrétien, Roy de France,
" en l'aage de XX ans. Peinct au vif par Janet, 1563."

This is the only life-size portrait by Clouet.

Two Portraits, Mary Queen of Scots. Archibald Douglas. Marie de Guise. Don Carlos, son of Philip II. (?). François II., Windsor.

Eléonore, Queen of France, Hampton Court.

François I. and Lady, Hampton Court.

Three Portraits, Nat. Gallery.

Three Portraits—two untouched by cleaning—from the collection of J. Lumsden Propert, Esq.

Marguerite de France, enfant. And François duc d'Alençon, from Stafford House, at Chantilly.

Also portraits in many private collections in England and France. Some of great beauty and value at Azay le Rideau, Touraine.

JEAN COUSIN (*b.* Soucy, about 1500; *d.* about 1589).—It is said of Cousin "il jouit d'une réputation mérité". But he, like Perréal, is one of those baffling personalities of whose works little has survived to justify his great reputation. We know that he was well connected. And that he began his career as a painter on glass. Glass painter, sculptor, and painter, he tried all branches of art in turn. And if the works attributed to him were really his, he succeeded in each. In 1530 he painted windows for the Cathedral at Sens—for the Chapel of Vincennes, for the Chateau de Fleurigny, St. Gervais, Paris, and Notre Dame of Villeneuve-sur-Yonne. Besides these, which still exist, he painted between 1552 and 1560, five windows in grisaille for

Diane de Poitiers at Anet. These, with some for the Cordeliers at Sens, have unhappily been entirely destroyed.

Some of his pictures survive. His " Last Judgment " in the Louvre is a work of great importance and interest, fine and Michelangesque. It contains some most delightful bogies, who run like a flock of chickens before an old man with bagpipes.

Cousin's reputation as a sculptor rests mainly on his supposed authorship of Admiral Chabot's statue. But it has been proved satisfactorily that this could not possibly be his work.

A number of engravings from Cousin's designs are preserved in the Bib. Nat., such as the Brazen Serpent, and Conversion of St. Paul, by Delaune. And a good engraving by Leonard Galter, 1581, of the Forge—seven naked men and a boy. These and his fine books, *L'Art de Dessinez* —1560—and the *Livre de Pourtraicture*, republished in 1595—the editor speaking of " feu M. Cousin "—show his distinguishing qualities, " breadth, power, and the severity " which usually accompanies their union ".[1]

He is constantly mentioned in documents at Sens. And seems, after the fashion of the day, to have turned his hand to everything. In the Cathedral accounts in 1530 we find, paid to " Jehan Cousin pour avoir mis à point le petit " orlouge $^{\text{110s}}$ ". And again, " pour avoir racoustré, et " peint ung ymage de Notre Dame près de la porte du " cœur ".

He was the great reformer in glass painting. His glass is remarkable for the effects he obtained by using enamel colours on white. And the chemicals he used are in great part those in use to-day.

Examples :—

Glass—

Great Window, Chapel of St. Eutropius, Sens.
The Tiburtine Sibyl, Chap. N. D. de Lorette, Sens.
Same subject, Chateau de Fleurigny, nr. Sens.
Last Judgment, Chapel of Vincennes.

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[1] Lady Dilke.

Last Judgment, Notre Dame, Villeneuve-sur-Yonne.
Four windows, Ch. St. Gervais, Paris.
These have also been attributed to Pinagrier.
Fragments of windows for Écouen, Ch. of Écouen.

Paintings:—

Last Judgment, Louvre.
Eva Prima Pandora, Mme. Chaulay.
Deposition, Musée de Mayence.
Small deposition, M. Lechevalier-Chevignard.
Small portrait Diane de Poitiers, M. Arsène Houssaye.
Five portraits, in the possession of his descendants the Bowyers, Rue Héricault-des-Touches, Tours.
Several etchings.
The Entrée à Rouen of Henry II., illustrated by Cousin.
The Entrée à Paris—doubtful.
L'Art de dessiner.
Livre de Pourtraicture, 2nd ed., 1595.

CORNEILLE DE LYON, or DE LA HAYE.—Until quite recently little or nothing was known of Corneille de la Haye, except from the praise of his contemporaries. Poets such as Eustoge de Beaulieu in 1544, say that since the days of Noah such a painter "pour bien tirer un personnage au vif" has never been seen. Brantome mentions a journey of the Court to Lyons in 1564. And how Queen Catherine then saw a room full of portraits of all the ladies and gentlemen who had accompanied her to Lyons in 1548, in the house of the modest artist who had finished them meanwhile. And the Queen, being much entertained at the fashions of 1548, called the Duc de Nemours, who had been with her on her former journey, to bear witness to the truth of Corneille's drawings. But here all information ceased. Not one single authentic portrait was known of the painter "superlatif Pour bien tirer". More recently, M. Natalis Rondot discovered in the archives of Lyons that Corneille "le painctre flamman," was in 1540 made painter to the Dauphin. That he was exempted in 1549 from "l'entree du vin". And that in 1551 he was appointed painter to Henri II.

But it remained for M. Bouchot to discover four undoubted pictures by Corneille.

On certain of the drawings in the famous inventory of Roger de Gaignières' collection now in the Bib. Nat., M. Bouchot found written, "Copie sur l'original peint par "Corneille, dans le Cabinet de M. Gaignières". And further, two of the four original pictures, bearing at the back Colbert's red seal of the viper, which shows that they were bought by Louis XIV. from Gaignières, are now at Chantilly, and two at Versailles.

Those at Chantilly are the charming portrait of Marguerite de Valois, afterwards Duchesse de Savoie; and one of the Dauphin François, Duc d'Angoulême, apparently painted about 1536, when he was dying of a galloping consumption; besides a lovely portrait of Gabrielle de Rochechouart. The portrait of Marguerite is inscribed, "Agee de 25 ans," *i.e.*, 1548, exactly the date of the Court's journey to Lyons. Corneille painted a second picture of this princess, which is at Versailles, No. 3181. At Versailles also, is the third of the authentic portraits, No. 3147, the beautiful Marquise de Rothelin, Jacqueline de Rohan—the picture much injured by restoration. And the fourth, No. 3292, the Duc de Montpensier—a veritable masterpiece, in excellent preservation. Thanks to these four pictures, and to the light which M. M. de Grandmaison's and Bouchot's researches have thrown on Gaignières and his collection, it is now possible to restore to this extremely interesting master the right to many of the small portraits at Chantilly, Versailles, the Louvre, etc. While at the same time we see that it was impossible that many pictures, wildly attributed to him, were ever painted by Corneille de Lyon.

Among anonymous paintings, or those of artists of whom nothing is known, several at the Louvre, at Versailles, at Chantilly, and in private collections, are of highest importance.

Louvre:—

The first is by—

1. Nicholas Froment d'Avignon, working in the 15th century. It is a diptych, containing portraits of

King René and his second wife, Jeanne de Laval. And was given by King René to Jean de Matheron.

2. Portrait of Jean de Bourbon-Vendôme, Duc d'Enghien.
3. Philippe le Bon, Duc de Bourgogne, école de Bourgogne, 15th century.
4. Ball at the Court of Henri III., given for the marriage of Anne duc de Joyeuse and Marguerite de Lorraine, 15th century.
5. Jacques Berthaut, controleur de la maison du roi, 16th century.

Versailles:—

1. Charles VII., No. 3052.
2. Assemblée du Parlement de Bourgogne, tenue par Charles le Téméraire, No. 3070.
3. Charles Quint, young, 3125.
4. Philippe le Beau, roi de Castille, 3106.
5. Guillaume Budé, 4045, etc., etc.

François I., probably still Comte d'Angoulème ; Jeune Femme, école de Corneille de Lyon ; Henri III. with black cap, ear-rings, white collar, Chantilly.

CHAPTER VII.

ART UNDER HENRI IV. AND LOUIS XIII.

1589—1643.

WITH the beginning of the 17th century French Art enters upon a new path.

Clouet, Cousin, and Pilon were dead. The Ligue and the religious troubles of the end of the 16th century had suspended architectural activity for many years. And when Henri IV. returned in 1594 to Paris, the last flickering flame of the Renaissance that had lighted France for a hundred years, the last traditions of the great masters of that fertile time, had died out.

Overshadowed by the past brilliance of the Renaissance, crushed by the weighty magnificence of the epoch of Louis XIV., the history of Art during the reigns of Henri IV. and Louis XIII. has been almost wholly ignored. It is indeed a singularly obscure and complicated period. But it is a period of growth—a most significant and important pause before the opening of a new era. Many crossing currents meet there, from which the well-ordered art of the Siècle de Louis XIV. will emerge, rolling on like some vast river, pent in between high banks and well-built quays.

Voltaire has largely helped to bring about this misconception of the 17th century. For in his desire to exalt the Grand Monarque he would make us believe that barbarism reigned in France until the "beau Siècle de Louis XIV.," making that epoch begin not with the century but with the King. He declares that "François I. fît naître le com-"merce, la navigation, les lettres et les arts, mais il fut trop "malheureux pour bien faire prendre racine en France et tous "périrent avec lui". As in Perault's frontispiece, Voltaire groups round his hero most of the celebrated men of the early half of the 17th century, as well as those of the beginning of the 18th. In fact the legend of Louis XIV. has gradually done for the reign of his father, what the King actually did for his father's Chateau—when he so smothered the buildings of the Versailles of Louis XIII., that they almost disappeared in his efforts to preserve them. "And "for his contemporaries, as for posterity, there remained but "one Versailles—his own."[1]

It will be necessary in this chapter to distinguish between those artists whose chief work was accomplished before 1648, when the founding of the Academy of Painting and Sculpture ushered in the reign of law, order, and correctness, and those of a later date. Although the personal reign of Louis XIV. did not begin till Mazarin's death in 1661, I prefer for convenience sake to make the deaths of Richelieu and Louis XIII. the limit of this period. In some cases these artists outlived the founding of the Academy. But their best works will be found to belong chiefly to the earlier epoch.

It is important therefore to endeavour to get some idea of the influences, external and internal, which gradually shaped the Art of France from 1589 to 1643.

At the beginning of the 17th century France was no longer the leader of Art, as she had been during the Renaissance. Thought in Europe was in an extraordinary condition of effervescence. It had escaped from the exclusively classic influence of the Renaissance, and became at once more modern and more natural. In England this effervescence of thought attained its supreme expression in the poetry of our Golden Age. In Spain, Cervantes and Calderon, Velasquez and Murillo represent letters and art. With Rembrant and Cuyp, the Dutch School goes straight to nature for its inspiration. Rubens, Van Dyck and Teniers reign in Flanders. In Italy the powerful Bolognese School of the Carraci, Domenichino, Guido, Guercino, which was destined to exercise such a profound influence on the Art of France, is at the height of its fame. Between such giants in thought as Bacon, Torricelli, Galileo, Kepler, Gilbert, Harvey, there was a continual interchange of ideas. The savants of Europe formed "a scientific and philosophic cosmopolity". And in science and letters, as in art, "the centre of gravity was no longer found exclusively "in Italy".[1]

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[1] Lemonnier.

During the first half of the 17th century, France was more or less involved in this movement of European thought. "She took something in art or in literature from Italy, "Spain, Belgium, adapting it to her instincts, and endeavouring to make it agree with her theories. This "perhaps resulted in some uncertainty, but also in a happy "variety of aptitudes, tendencies, and productions."[2] During the latter half of the century it was far otherwise. France tended more and more to concentrate herself upon herself—to shut herself off from all the rest of Europe —in a splendid and dominating isolation. It was the reign of form, of good taste. In it France produced no new ideas: but crystallized those she already possessed, and imposed them on the whole of Europe.

At the accession of Henri IV., the condition of Art had taken a long step in advance since the early days of the Renaissance. Art had now evolved an ideal—an æsthetic being. It now endeavoured to bring system, law and order into its existence—in fact, to organize. Art was too important and recognized a factor in the society of the day, to be allowed to continue a haphazard existence. It must be centralized, fostered, watched over, and used, by the King himself. Already we see this endeavour under Henri IV., when, on his return to Paris in 1594 he devoted the entresol of the Grande Galerie of the Louvre to the lodging of artists and skilful workmen in all branches of decorative work. As he said in his letters patent of 1608, he wished to create a "pépinière "d'ouvriers, de laquelle, sous l'apprentissage de si bons "maîtres, il en sortirait plusieurs, qui, peu après se répan- "draient par tout le royaume et sauraient très bien servir le "public". So here we get at once a sort of School of Deco-

[1] Lemonnier.

[2] *Ibid.*

rative Art under the eyes of the King, dependent on his will. Instructed too by the "Illustres"—those masters who were all inscribed on the list of his Valets de Chambre—painters, sculptors, goldsmiths, engravers of precious stones, armourers, tapestry workers, cabinet-makers—honourably lodged within the precincts of the Palace. Already the idea of attaching Art, as everything else, to the person of the Sovereign, which was to find its supreme expression in the epoch of Louis XIV., was beginning to shape itself. Already, in the endeavour to obtain uniformity in the ideal of Art, the first blow was being struck at its liberty, and therefore at its life. For nearly two centuries Art will become more and more official—will drift farther from nature and from truth—until the fire of the Revolution shall purge away the dross, and give it life once more.

The reign of Henri IV. was the time of vast projects. Its most important art was decorative. During his reign and that of Louis XIII., Paris began to take the form we know. When once the troubles of the Ligue were calmed, an immense activity manifested itself in all directions. The Court was less nomadic. The seat of government being fixed in Paris drew thither the noblesse, courtiers, and chiefs of all administrations. Financiers and the magistracy were daily growing richer and of more importance. Power was in the hands of new men such as Sully, Richelieu, Mazarin, and their fellow-workers. All this contributed to the extraordinary growth of the city. The embellishment of the city, to which, says Gomboust, "Henry IV. and Louis "XIII. seem most to have contributed," was in great part due to private enterprise.

Paris now overflows its narrow limits and begins to absorb its faubourgs. On the *rive droite* a new enceinte is made which follows the present line of the Boulevards, from the Place de la Concorde to the northern extremity of the Rue Montmartre. Richelieu's Palace (the Palais Royal), which he bequeathed to Louis XIII., and the Rues Vivienne and Richelieu, became an aristocratic centre. While new and splendid dwellings sprang up in the Place Royale (now Place des Vosges), the quartier St. Antoine, the Marais, and round the Arsenal. On the *rive gauche* the expansion was equally rapid. When Marie de Medicis rebuilt the Palace of the Luxembourg outside the old enceinte, it attracted a population of great nobles and religious orders. And thus the Faubourg Saint Germain grew up—"a most "agreeable quarter," as the writers of the day say, "by "the mingling of large gardens and great hotels". While up the Seine, a hitherto desert space of marsh and island—the Ile Saint Louis and Ile de la Cité—was converted between 1614 and 1635 into a new centre, chiefly inhabited by financiers and statesmen. In 1648 it numbered twenty hotels and seventy houses, and from these one can still gather some idea of the Paris of Richelieu. The hotel Lambert, built by Le Vau (1640), is a good specimen of the city architecture of the end of this period, decorated first by Le Sœur and afterwards by Le Brun. The plan of these hotels was much the same. Space was restricted because ground now became dear. Yet room had to be found for a garden and a court, besides the buildings. There was no great façade on to the street, only the servants' quarters and a wide and lofty porte cochère. This opened into the courtyard, at the end of which rose the main building, joined by two wings to the *communs*. The garden, when practicable, lay beyond the building; and no great hotel of the period was without its gallery, which furnished a splendid opportunity for decoration by the chief painters of the day.

Henri IV. and his successor, both took an active part in the architectural movement of their time. For to Henri IV. we owe the completion of the splendid Grande Galerie of the Louvre—that vast line which extends the whole length of the Quays from the Pavillon des Antiques to the Pavillon de Flore. The rez de chaussez of the Grande Galerie was built by Catherine de Medicis as far as the Pavillon Lesdiguières. But to Henri IV. is due that noble façade that faces the Seine between the Pont des Arts and the Pont des Saints Pères. The central gateway, now known as the Porte Jean Goujon, though it was built long after his death, is one of the best specimens of the period. Built by Métezeau, the brothers Lheureux were authors of the charming friezes, and the sculptors Pierre Biart and Barthelemy Prieur also contributed to its decoration. The extension from the Pavillon Lesdiguières to the Pavillon de Flore, uniting the old Louvre with the Tuileries, was also built by Henri IV. And the whole conception, though marred by certain grave faults in its details, is grandiose in the extreme. But Henri IV.'s activity did not stop here. To quadruple the extent of the Court of the Louvre by doubling the length of the wings, was another of the King's schemes, which his son realized in part.

In all this building we see the growing passion for well-ordered lines, for huge projects to which every obstacle is sacrificed, which is a most marked feature in French genius. Doubtless much of extreme historic and artistic interest is sacrificed to these vast and well-conceived plans. But on the other hand, the result is imposing and magnificent to a degree not seen in any other country.

If the projects of Henri IV. had been vast, those of Richelieu exceeded them. The great Cardinal delighted in building. In his Palace in Paris, in the Sorbonne, in his Chateau de Rueil, he realized some part of his magnificent conceptions, touched with that gravity which is a mark of his genius. But it was at his native place, Richelieu, that he proposed to give them unlimited sway, by building a whole town, crowned by the Chateau which would surpass any Palace belonging to the King. Of this audacious and magnificent conception hardly anything remains. The town, with its wide streets of enormous houses, is too large for its population. The huge church in the ornate Jesuit style, is nearly empty. The Chateau, grave, cold, austere in its grandeur without—filled within with a sumptuous display of antiques, pictures, tapestries, everything in fact that ministered to the great Cardinal's taste for splendid intellectual and artistic luxury—was rased to the ground by the Bande Noire. Nothing remains but a few outbuildings. This idea of creating a whole town by sheer authority, is a curious evidence of the personality of the man—of the "mind accustomed to consider the things of the physical "world as dependent on will".

In the provinces, "construction," which is one of the most suitable words to describe the works of this date, was being carried on rapidly. Henri IV. added largely to Fontainebleau.[1] Gaston d'Orléans and François Mansart a little later, are responsible for that addition to Blois, which must always cause a shock each time one sees it. Happily it was never finished. But Mansart's plan was to destroy the whole of the peerless Aile François I. and rebuild it on the plans of the west wing. This, really fine in itself as an example of the architecture of Louis XIII., becomes an abomination in juxtaposition with one of the chief glories of the Renaissance.

But possibly the most important architectural event outside Paris, is the beginning of the Palace of Versailles under Louis XIII.—that Palace round which the whole life of the French Monarchy was to gather for two centuries, making it a priceless museum in which the history of decorative art centres. Of Versailles I shall have so much to say later, for it is an epitome of the whole history of the Art of the 17th and 18th centuries, that I will not dwell upon it here. A mere hunting lodge in the forest was built by Le Mercier for Louis XIII. in 1624, who soon became so attached to it as to desert Saint Germain-en-Laye, which was then his usual residence. The little Chateau was a square building of brick and stone, opening towards Paris into a court, whose walls are now those of the Cour de Marbre.

With regard to religious Architecture, it would be impossible to enumerate the conventual buildings in Paris alone, which sprang up during the early part of the 17th century—the Oratoire, the Feuillantines, Val du Grace, the Capucines, the filles de St. Joseph, the Religieuses of Port Royal, etc., etc. As to Churches, we find after 1610, Saint Gervais. The completion of Saint Eustache in 1642. At Saint Etienne du Mont work goes on ceaselessly. The Oratoire, begun by Métezeau, and finished by Lemercier in

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[1] See Métezeau.

1630. The Visitation, built by François Mansart, 1632-34. Saint Paul et Saint Louis, 1627-41. The Church of the Sorbonne, built by Lemercier. That of Val du Grace. Besides numbers more which were only begun, such as Saint Sulpice, Saint Roch, etc.

Here we find the architects of the time trammelled by their theories derived from antiquity. It is no longer a spontaneous art, such as Gothic, or the pure French Renaissance. But the result of reflection and learning. And further, French architects now found themselves in presence of a new style of architecture—the Jesuit style. This, in the hands of that all-powerful body, soon spread all over Europe, and even into the new world. In France it was introduced in 1605 by Martellange, temporal coadjutor of the Society of Jesus. The best example of it in Paris, is the façade of the Church of Saint Paul and Saint Louis, Rue Saint Antoine. Begun in 1627, and finished in 1641, it is a perfect type of the style. Richelieu gave the doorway, and said the first Mass in presence of the King, Queen and Court. It is therefore of special value as bearing a sort of official stamp. The general effect is rich and picturesque. Some of the details are of great beauty. But it is loaded with decoration, a strange jumble of Renaissance and Classic, pieced together "without the least reference either to the purpose "for which pillars were originally designed, or to the constructive necessities of the building where they are now "found".[1] This style lasted but a short time in France. But meanwhile it had influenced all French religious architecture, introducing a certain theatrical element of gaiety in its singular mixture of painting, sculptures, and endless ornament, which has its own charm, though it may be a debased one.

In comparing the "Style Louis XIII." with those that preceded and succeeded it, a certain poverty of conception strikes us at once. We no longer find the daring, robust imagination of the Renaissance. We have not yet arrived at the severe, classic splendours of Louis XIV. There is grace and a certain charm: but a want of distinct originality. All the work gives a sense of compromise and imitation; a growing predilection for well-regulated, carefully constructed forms.

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[1] Fergusson.

In Sculpture, however, we get a decided return to naturalism in the works of Guillaume Dupré, Michel Bourdin, and Simon Guillain. In Dupré's medals—in Bourdin's Amador de la Porte—in Guillain's fine bronzes of Louis XIII. and Anne of Austria from the Pont-au-Change, we see a new pre-occupation with the living model—a desire for truth—which had disappeared for a while in the decadence of the late Renaissance.

In Painting, the influence of Italy, especially of the Venetians, is seen in nearly all the pictures of the time. No longer content with simple portraits or religious pictures, the artists who have studied the grand works of Michael Angelo, Raphael, the Bolognese School, and above all, the Venetians, are fired with the desire to "faire grand". And in the new and sumptuous buildings of Paris and the provinces, they get an unexampled opportunity for decorative art. Even the easel pictures show a decorative tendency. It is seen alike in religious, in mythologic, and in historic painting. But another point is to be noted. From the beginning of the 17th century, religious painting and sculpture are in a condition of decadence. Learning—intellectual effort—has replaced simple faith. And from this moment we get pictures for Churches, instead of religious painting. Some artists will treat their subjects with dignity—even with conviction. But they will see their subject, be it the Deluge or a Holy Family, by an act of intelligence, not an act of faith.

PAINTERS.

Dubois, Ambroise (*b.* Antwerp, 1543; *d.* Fontainebleau, 1615.)—Ambroise Dubois is the first painter of the new régime. From henceforth there is, with few exceptions, little uncertainty about the history of well-known artists. We know who were their pupils, often who were their masters. Art, in fact, as I have tried to show, is no longer anonymous, obscure: but carefully signed and well authenticated, by artists who consider themselves descendants of Phidias and Apelles.

In 1568 when Dubois came to Paris, he was already an accomplished artist; and soon acquired a great reputation. Henri IV. made him painter in ordinary and Valet de Chambre. He was employed at Fontainebleau, where Henri IV. was carrying out important works; and at the Louvre. And was naturalized in 1601. In 1606 he was appointed painter to Marie de Medicis, and worked at the Luxembourg during her Regency. He was buried in the Church of Avon at Fontainebleau, where his tomb may still be seen.

Dubois formed a school of painters at Fontainebleau. His best pupils were his sons Jean and Louis, Paul his nephew, and Mogras of Fontainebleau.

Of his numerous paintings for the Palace of Fontainebleau under Henri IV., the only ones remaining are some in the—

1. Chapelle-haute of Saint-Saturnin.
2. The series of the history of Théagène et Chariclée. The pictures of this series are mannered, but fine for the time. Five of them were taken from the Queen's room, when the doors were raised, and are now placed in the antichamber. Three of these are quite the best of the series.
3. Some of the paintings of the History of Tancred and Clorinda for the apartments of Marie de Medicis.

The Galerie de Diane was decorated by Dubois. But the decorations were destroyed during the Empire. Some of the fragments were put on canvas and repainted, under Louis Philippe, and replaced in the Palace in 1840.

The Louvre contains two pictures by Dubois:—

1. Chariclée subit l'épreuve du feu, Coll. Henri IV.
2. Baptême de Clorinde.

FRÉMINET, MARTIN (*b.* Paris, 1567; *d.* 1619).—With Fréminet we reach the first of that long line of painters whose education was not considered complete until they had studied in Italy. At the age of twenty-three Fréminet went to Italy. He arrived there just as the quarrel between the partisans of Michael Angelo and Josephine was at its height. Though he took the part of the latter, he studied the former and Parma: and stayed for many years in Italy.

In 1603 Henri IV. made him his first painter; and entrusted him with the decorations of the Chapel of the Ste. Trinité at Fontainebleau. This work, begun in 1608, was interrupted by the King's assassination in 1610. But it was continued under Louis XIII.; Fréminet being rewarded by Marie de Medicis in 1615 with the order of Saint Michel. Fréminet was a friend of Régnier, who addressed his tenth satire to him.

His method of painting was a singular one. He painted one part after another of either figure or portrait, without drawing or even sketching in the whole. His *Enée abandonnant Didon,* in the Louvre, may be explained by this process. It is hard and academic, with no unity either of colour or composition. The decorations in the chapel at Fontainebleau are much superior to this picture. While the architecture is thoroughly Italian, Fréminet's decorations of the ceiling remain essentially French.

VOUET, SIMON (Paris, 1590-1649).—Simon Vouet is without doubt one of the most important figures in the art of the early 17th century. Apart from the merit of his works, he exercised a profound influence on French Art. For he formed most of the best artists of the century, counting among his pupils Le Sœur, Le Brun and Mignard. His own master was his father, a poor and inferior painter. At fourteen, however, the lad already painted so well, that he was selected to go to England and paint the portrait of a lady of quality who had taken refuge there. James I. endeavoured to persuade Vouet to stay. But after a few years he returned to France.

In 1611 he accompanied M. de Harlay to Constantinople. And his portrait of Achmet I.—painted from memory, as he only saw the Grand Turk during the interview with the ambassador—is of special interest. For in it we get the first work of the Orientalists. Vouet left Constantinople the next year for Venice, where he copied Titian and Veronese.

And in 1613 went on to Rome, copying Carvaggio and Valentino, and imitating Guido. After painting a number of successful pictures, he was summoned by the Dorias to Genoa, where he spent two years decorating their palaces. Returning to Rome, he was elected Prince of the Academy of Saint Luke. He was protected by Cardinal Barberini, who became Pope, painting him and his nephews the cardinals. Highly respected, he had thoroughly settled himself in Rome, having married the artist Virginia Vezzo Veltrano, when Louis XIII., from whom he received a pension, recalled him to France in 1627.

On his arrival in Paris with his family and pupils, the King and the Queen-Mother gave him a cordial reception. He was appointed first painter, given a large salary, with lodgings in the Louvre, charged with the drawings for the Royal Tapestries and the decorations of the Louvre and the Luxembourg, besides several works for Saint Germain-en-Laye. He painted all the nobles of the Court, as well as several portraits of Louis XIII. One is in the Louvre (976). And he furthermore taught the King to use pastels well enough to produce a good likeness. In 1632 Richelieu employed him at the Palais Royal and the Chateau de Rueil. In 1634 he painted the famous gallery of the Hotel de Bullion. The next year the gallery of the Maréchal d'Effiat at Chilly. Another for the Duc d'Aumont. The Chapelle Séguier. And the ceiling of the Hotel Breton-villier. Most of the churches in Paris were decorated with his works. "And no painter perhaps had such a vogue."[1]

Although he worked with extraordinary rapidity, he soon was only able to furnish drawings, which were carried out by his pupils. And often he had not even time to retouch their paintings. M. de Chennevières says of Vouet, that he brought to France on his return from Italy a new taste, a new fashion—that decorative painting, reasonable, correct and pleasing to the eye, which he had learnt in Rome from the Bolognese School—the free, live and vivid style of historical painting, which marks his work and that of his pupils.

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[1] Villot.

As *chef d'école* he taught the young and brilliant group of artists, his pupils, to apply the ideas he had brought back to his native land. To apply them each in their own fashion — as painters, sculptors, *ornamentistes*, to the new and sumptuous dwellings which at the moment of his arrival were beginning to spring up, as I have said, all over Paris. In those new hotels of the Place Royale, the Ile Saint Louis, round the Arsenal, in the Quartier Saint-Antoine, the Marais, the Faubourg Saint-Germain, a splendid and almost unique opportunity was offered to the artists of France. And not only did Vouet—to his honour be it spoken—teach his pupils to apply the principles he had studied in the great Italian palaces under Guido, Domenechino, the later Caracci, and to see the charm of the late Venetians—but he impressed upon them the absolute importance of conscientious draftsmanship and scrupulous attention to truth, and to nature, in draperies and attitudes. Keenly alive personally to all harmonies of composition, he excelled in adapting the principles he had learnt abroad, to that "virility "of spirit which was current in the noble generation of that "time," "for in Art and Letters this was the Golden Age of "France".[1]

Examples. Eight pictures in Louvre :—

972. Virgin, Infant Jesus and St. John.
973. Crucifixion.
975. Entombment.
976. Portrait of Louis XIII.
977. Allégorie de la Richesse.
978. Faith.

The Annunciation, Corporation Gallery, Glasgow.

In the singular portrait of Louis XIII., crowned with Bays (976), with two symbolic female figures of France and Navarre claiming his protection, grave faults of arrangement are seen, which produce the odd effect that the King's protecting hand is slapping the face of Navarre. In 977 and 978 there is a certain charm of colour, especially in the fine yellows, orange, and flaming heart. Though it must be conceded that the latter has nothing whatever to do with "Faith". 973 and 975 are fine and interesting works of a much higher and more serious order.

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[1] Marq. de Chennevières.

STELLA, JACQUES (*b.* Lyons, 1596; *d.* Louvre, 1657).—The family of Jacques Stella originally came from Flanders, François, the painter's father, settling at Lyons when his son was only nine years old. From his childhood Jacques Stella showed considerable talent. At the age of twenty he went to Florence. Here Cosmo de Medicis employed him for decorations at the fêtes in honour of his son Ferdinand's marriage; and gave him lodgings and the same allowance he was already giving to Jacques Callot the engraver. After spending seven years in Florence, Stella and his brother François went on to Rome. Here he stayed for twelve years, studying the antique and painting numbers of pictures. A close friendship sprang up between him and Poussin, whose manner he endeavoured to imitate, Poussin preserving a warm and paternal affection to the end of his life for the family of this companion of the best years of his studies.

In spite of many offers from Italy and Spain, Stella returned in 1634 to Paris, Richelieu positively forbidding him to go to Spain by invitation of the King, who had seen and admired his work. The Cardinal gave him an allowance of 1000 livres and lodgings in the Louvre. While ten years later he received the Cross of Saint Michel, and the brevet of first Painter to the King.

It has been suggested that a certain tendency towards familiar subjects rather than to the finest spirit of antiquity, of which, however, there are traces in his pictures, shows that he was perhaps unconsciously faithful to the Flemish tradition. His pictures were engraved by the best engravers of the day: especially by his niece Claudine Stella. And besides his pictures, there are engravings of numerous graceful sets of children's games, vases, goldsmiths' designs, and architectural ornaments, with which he amused himself in the winter evenings.

The Louvre possesses (501) a small and very artificial example of Stella's work—a picture, painted on Oriental Alabaster, of Christ receiving the Virgin into Heaven.

BLANCHARD, JACQUES, "LE TITIEN FRANÇAIS" (Paris, 1600-1638).—Blanchard went to Rome in 1624. He spent two years working there. He then visited Venice, where he made a special study of Titian, bringing back to France that richer palette of the Venetians which distinguishes his work. So close indeed was his study of the Venetians, that he was known as "Le Titien Français," a title he certainly never deserved. But his pictures—especially his Holy Families—were much sought after, and he painted with extreme facility. He only had two pupils—his son Gabriel; and Louis de Boullongue, one of the founders of the Academy.

Of his four pictures in the Louvre, the finest (26) is a large three-quarter length, "St. Paul in Meditation". Here Titian's influence is very evident.

ARCHITECTS.

ANDROUET DU CERCEAU, JACQUES II. (1556-1614).—Jacques II., son of Jacques I., is closely identified with the reign of Henri IV. He had been known as an architect for ten or twelve years before the King's accession, working under his elder brother, Jean-Baptiste, on the Pont Neuf, and on the rez de chaussez of the Grande Galerie of the Louvre. In 1690, on his brother's death, Henri IV. gave his position to Jacques II. But replaced him in 1694 by Louis Métezeau, who was made "Ordonnateur des Batiments du roi, et architecte en ordinaire". This appointment Du Cerceau opposed vehemently, but in vain. Two years later his suit was rejected, and he was made to rank second. He, however, fortified Melun and Pontoise for the King, and in 1598 became his private architect. He made plans for the Chateau de Pau and the city of Nérac. He also finished the Chateau de Montceau and that of Verneuil for the King's two favourites.

It is probable that in spite of his secondary position under Métezeau, he had a good deal to do with the completion of the Grande Galerie, as far as the Pavillon Lesdiguières. The second part, begun in 1600 and finished in 1609, from that point to the Pavillon de Flore, is certainly Du Cerceau's work. It is far from sharing the piquancy and charm of the earlier portion. Colossal Corinthian pilasters 40 feet high in couples, adorn the façade, with no reference to the external structure or to the interior arrangements. "As usual also, the entablature is cut through by "the windows; and a series of pediments, alternately semi-"circular and straight-lined, give a broken line, which aggra-"vates instead of mitigating the overpowering heaviness of "the roof."[1] This correct and frigid architecture foreshadows a new tendency in French Architecture, which is soon to forsake its gay and original inspirations for more rigid, more severe, more classic rules.

In 1602, when Du Cerceau acquired the house his brother had built in the Pré-aux-Clercs, he is styled *controlleur et architecte des batiments du roi.* And in 1608 receives a pension of 1200 livres as *architecte du roi.* In the same year the King gave him the *droits seigneuriaux* of La Chastre, Launay and the forest of Pichery. Some attribute the plans of the new Palace of Saint-Germain to Du Cerceau; others to Duperac. He was certainly architect for the enlargement of the Hotel de Condé, when the Duc de Bellegarde acquired it in 1611.

He died in Paris in 1614, and was buried in the Protestant Cemetery.

MÉTEZEAU, LOUIS (*b.* Dreux, about 1559; *d.* Paris, 1615).—Louis Métezeau was made controller and architect of the Royal buildings in 1594, ousting Du Cerceau, Jacques II., from the post. In 1605 he was created architect in ordinary to the King, and "garde des meubles du Palais des Tuileries," with a salary of 2400 livres Tournois. He is further described as "écuyer, sieur de Germainville et de Bressac, près Dreux".—A man of mark. He almost certainly made the plans for the Pavillon des Antiques (*i.e.*, the ground floor of the Galerie d'Apollon). The first floor of the Petite Galerie, attributed falsely to Coing and Tournier, who were only the contractors. The plans for the great pavilion near the Pavillon Lesdiguières. And the alterations in that part of the Grande Galerie built before Henri IV.'s accession.

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[1] Fergusson.

To Métezeau also are due the designs for the old Porte de la Bibliothèque, now known as the "Porte Jean Goujon," with its columns, balcony, attic, and rich pediment. Lastly Métezeau was the author of the great works at Fontainebleau under Henri IV. To him we owe the Galerie de Diane (now the Library). The Cour des Princes. The buildings of the Cour des Offices. The porte du Dauphin—that curious building crowned by a dome, which closes the interesting Cour Ovale. Built in honour of the baptism of Louis XIII., who was five years old, it presents a singular mixture of Tuscan orders, columns, masques of Tragedy and Comedy, initials of Henri IV. and Marie de Medicis, and dolfins (dauphins) intertwined instead of volutes on the capitals.

De Brosse, Salomon[1] (Verneuil, 1565-1626).—Son of Jehan de Brosse architect to the Reine Margot, a nephew of Androuet du Cerceau, Jacques II., De Brosse was first employed by his uncle. In 1613 he gives receipts for sums paid to him for works on the Hotel of the Duc de Bouillon, of which he was both designer and contractor. Upon the death of Du Cerceau he became architect to the Queen-Mother; and began his great work, her palace of the Luxembourg, finished in 1620; also the Fontaine de Medicis. Marie de Medicis allowed him 1200 livres a year. And from 1615 to 1625 he received 2400 livres as architecte du roi.

From 1616 to 1621 he was engaged on the front of St. Gervais. And between 1619 and 1622 he rebuilt the Grande Salle of the Palais de Justice, which had been burnt in 1618. He also furnished plans for the Aqueduct of Arcueil, begun in 1613 and finished in 1624: for the Chateau de Coulommiers, destroyed in 1737; and for the Palais des Etats de Rennes, completed by Courneau in 1654. The Chateau de Montceaux has been attributed to him, but wrongly, as it was built by Du Cerceau before De Brosse is even mentioned.

Fergusson considers the Luxembourg the most satisfactory building of that period. In plan it is essentially French. But in its sobriety one is reminded "that it was "built for a Medici, who insisted that the Pitti and other "palaces of her beloved Florence should form the key-note "of the design".[1]

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[1] Sieur de Plessis, près Verneuil.

LE MERCIER, JACQUES (*b.* Pontoise, about 1585; *d.* 1654).—In 1607 Le Mercier went to Rome to complete his studies. And while there he gave the plans, Sauval says, for the Church of Saint Louis-des-Français, and began its construction. Immediately on his return to France he was employed on the Louvre, with 700 livres salary. In 1613 he rebuilt the Hotel de Bouillon or de la Rochefoucauld, Rue de Seine. Four years later, as architecte du roi, he began the old buildings at Versailles of the Cour d'Honneur—now known as the Cour de Marbre—the nucleus round which the whole of the magnificent palace was to grow up in the next reign.

In 1624 one of his greatest works was begun. For in this year Richelieu ordered him to draw up plans for the completion of the Louvre. Le Mercier adopted Métezeau's old plan. He proposed to add a central pavilion to the West and South wings, which were already built. Beyond these pavilions the wings were to be repeated. And on the North and East sides they were to be reproduced; thus forming a vast court. This has eventually been done: but with many modifications, of which I must speak in the next chapter. Le Mercier began his work by pulling down the North wing and the old Tour de la Librairie. He built the pavillon de l'Horloge, keeping closely to the dispositions of Lescot's work—for which he had a deep respect—in the rez de chaussez, first floor, and attic. Above the attic he placed another storey with lofty round-headed bays, and adorned by four groups of cariatides by Jacques Sarazin. This storey he finished with three concentric pediments; and crowned the whole by a lofty Dome. He then completed the further buildings of the West side, closely copying Lescot's wing, to the angle of the court (now Galleries of French Sculpture). And in 1640 began the North side. He was, however, only able to finish the rez de chaussez, as far as the central Pavilion.

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[1] Fergusson.

While this work on the Louvre was going on, Le Mercier was largely employed in other directions by Richelieu. In 1629 he began the Palais Cardinal, finished in 1636. This is now the Palais Royal. And nothing remains of Le Mercier's Palace but the gallery *des Proues*, facing the inner fountain court. In the same year Le Mercier furnished plans for the Cardinal's Church of the Sorbonne, and superintended the works until his death. In 1631 he undertook the building of the magnificent Chateau de Richelieu,[1] finished in 1637. And then gave plans for the Church.

He began the Church of Saint Roch in 1633, building the choir and part of the nave. In the same year he succeeded François Mansart at the Church of Val-du-Grace, then only 10 feet above the soil. He carried it up to the cornice of the great order of pilasters. And in 1651 built the Chapel of the Saint Sacrement. About 1635 he was appointed architect in ordinary and first architect to the King, with a salary of 3000 livres.

The first Theatre of the Palais Royal, the Hotels Colbert, de Liancourt, and de Longueville, engraved by Marot, etc., were Le Mercier's work. Outside Paris he built the Chateau and Church of Rueil for Richelieu. And at Fontainebleau carried on the buildings of the Chapel de la Ste. Trinité; decorated the Chambre du Roi; and replaced Gilles le Breton's beautiful stairway in the Cour du Cheval Blanc by the existing one. As an engineer, Richelieu made him draw up plans for a great canal round Paris, which should contribute to its defence. But the canal was never made.

Besides his buildings, Le Mercier published *Le Magnifique Chateau de Richelieu.*

A noble portrait by Philippe de Champaigne, engraved by Edelinck, shows us what manner of man was the favourite architect of the great Cardinal.

MANSART, FRANÇOIS (Paris, 1598-1666).—His father was styled "Charpentier du roi".

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[1] See p. 110.

So much of Mansart's most important work was done in the reign of Louis XIII. that it is necessary to class him with the architects of this period. His first work was the Church of the Visitation des Filles de Sainte-Marie, Rue Saint Antoine (now the Temple Protestante), built on the model of N. D. des Anges in Rome. In 1634 he also restored and added to the Hotel Carnavalet. In 1635 he built the Hotel de la Vrillière, now the Banque de France. And in the same year Gaston d'Orleans entrusted him with those unfortunate alterations at Blois—the great unfinished building which closes the court on the West—replacing the early wing with its charming arcade and varied motives, which we only now see in Du Cerceau's[1] book, the *Excellents Bastiments.*

In 1642 Mansart built the Chateau de Maisons, near Saint-Germain-en-Laye, for René de Longueil. This is one of the most remarkable examples of the country chateaux of the new order of men and things. In 1645 he built the rez de chaussez, having furnished plans for the whole—of the Monastery and Church of Val-du-Grace. Colbert consulted him on plans for finishing the Louvre. He furnished sketches, but without wishing to tie himself irrevocably to them ; and thus lost this great work.

The list of his works is a long one.

In Paris :—

The front of the Monastery of the Feuillants.

The high Altars of the Filles Dieu, hopital de la Trinité, and Saint-Martin-des-Champs.

The Church of the Dames Sainte-Marie, Chaillot.

Front of the Church of the Minimes, Quartier St. Antoine.

The Hotel Mazarin (now Bibliothèque Nat.), Rue de Richelieu.

Hotels de Jars and de Coislin, Rue de Richelieu. Hotels Conti, Bouillon, d'Albret. The door of the Hotel Guénégaud. Hotel d'Aumont, Rue de Jouy. Hotel de Fienbert, Quai Saint Paul. Hotel de Chateauneuf, Rue Coquillière.

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[1] Du Cerceau, Jacques I., father of Jacques II., author of *Les plus excellents bastiments de la France*, 1576.

In the provinces:—

- Chateau de Fresnes, between Claye and Meaux.
- Chateaux de Berny and de Bercy. Chateau de Balleroy, Calvados. Chateau La Ferté Reuilly, Indre.
- Parts of Chateaux Choisy sur Seine, La Ferté St. Aubin (Loiret), and Petit Bourg, on the Seine between Paris and Corbeil. Also some of the buildings of Coulommiers, Richelieu and Gèvres en Brie.
- The Hotel de Ville of Troyes is also attributed to Mansart.

From what we know of Mansart, as well as by what we see of his works, it is evident that he was thoroughly imbued with Classic doctrines. "He drew his inspiration from antiquity and from Italy. The pediment, the column or "pilaster, and above all, the cupola, the inevitable cupola, "these were his great means of action." [1]

SCULPTORS.

BARTHÉLEMY PRIEUR (*b.* 1540—50; *d.* 1611).—A pupil of Germain Pilon, Barthélemy Prieur succeeded his master as first sculptor to the King in 1598. But many of his most important works were done years before, when he worked with Bullant for the Montmorencys. He was employed at Écouen, the Louvre, Fontainebleau, the Célestins, the Church of Montmorency, and St. Denis. At the Louvre we owe to Barthélemy Prieur "the reclining "figures, representing Fames and geniuses, which decorate "the tympanum of each arcade on the petite galerie".[1] At Fontainebleau he cast the bronze of the Diane à la Biche, now in the Louvre, for Henri IV.'s fountain in the Queen's Garden. Only the two statues remain of the splendid Mausoleum which Madeleine de Savoie caused Bullant to erect to her husband the Constable Anne de Montmorency. They are now in the Louvre, and in them

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[1] Lemonnier.

[2] Babeau.

Prieur has returned to the traditional forms of the Middle Ages. The Constable's is a grand and stately figure. The Duchess's effigy is very fine; the chisel simple and noble. His monument supporting the urn which contained the Constable's Heart, from the Church of the Celestins, is very inferior to those of the earlier Renaissance.

Lenoir formally attributes to Prieur the two academic figures in bronze of the tomb of Christophe de Thou, from the Church of Saint André des Arts (Louvre). The bust of De Thou above them is also attributed to him, and may well be his. And a further attribution is the kneeling figure of Marie de Barbançon-Cany, first wife of Auguste de Thou, in the Salle de Pujet. This is a very lovely figure of a most lovely woman, with a fine distinguished face, as of a drawing by Clouet, kneeling on one side of her lord, with a little dog upon her dress. The whole monument is by Anguier. But this charming statue is by quite another hand.

JEAN DE BOLOGNE, or JEAN DE DOUAI (Douai, 1524-1608). — Sculptor and architect like his master Michael Angelo—Jean de Bologne lived almost continually in Italy, where most of his works are to be found, notably the celebrated fountain of Bologna. His great Henri IV. for the Pont Neuf was not finished at his death: but was completed by his pupils Franqueville and Bordoni, and brought by them to Paris. Destroyed at the Revolution, the fragments are in the Louvre. The four nations in the guise of slaves chained at its foot, are now attributed to Franqueville (*b.* 1548).

Jean de Bologne made a series of little compositions cast in bronze, which were sent all over Europe, and were the delight of the amateurs of the period. Richelieu had a complete set. There were many in the Royal Garde Robe, of which some are still in the Louvre. And with one of these an interesting experiment was made lately. It was photographed and then enlarged upon the screen, when the result was disastrous for Jean de Bologne, as the whole thing appeared out of proportion and drawing. The same experiment with one of the exquisite Ivories of the early 14th century, produced a magnificently proportioned statue, perfect in every detail.

Dupré, Guillaume (*b.* 1610).—Married to a daughter of Barthélemy Prieur, Dupré became sculptor and Valet de Chambre du roi. In 1604 he was made controller of the effigies of the mint, and of the "fontes d'artillerie".

The day after the assassination of Henri IV., Dupré and Jacquet modelled busts in wax of the King. Jacquet's was preferred, and displayed at the funeral—he was the author of the Henri IV. of the Belle Cheminée at Fontainebleau. But curiously enough, Dupré's wax has at last been found, according to M. Bapst. For the wax bust of the King, at Chantilly, can, he believes, be by no other artist than Guillaume Dupré.

Dupré's handling of bronze was most remarkable. And his glory are his medals. The first was made in 1597, representing Henri IV. as Hercules, with Gabrielle d'Estrées on the reverse.

The portrait bust of Dominique de Vic, Vicomte d'Ermenonville in the Louvre, is a very beautiful and remarkable work of art, dated 1610.

Bourdin, Michel (1579-1640), was one of the artists in whose works we see the distinct naturalist tendency of this period.

His Amador de la Porte, Grand Prieur de France, from the Priory of the Temple, is a fine kneeling figure, (now in Louvre). In this, Bourdin has not endeavoured to flatter his model: but to make the man's portrait a life-like and characteristic one. The stout, rather heavy-faced personage is only distinguished by his air of simplicity and *bonhomie*, which the artist has given with striking truth.

His other works are the statue of Louis XI. for the Church of N. D. de Cléry (1622), and an effigy in 1610, of Henri IV.

Guillain, Simon (*b.* Cambray, 1581; *d.* 1658).—Simon Guillain, the son of a sculptor of some reputation at Cambray, was the third of the naturalist sculptors of the period. His Flemish origin displays itself in his work. Belonging to the *maîtrise* (see next chapter) through his father and his brother-in-law Cochet, as well as in his own right, he quitted it on the founding of the Academy. But his chief work was done before this date—as in 1648 he was already sixty-seven.

He must have been a picturesque and original personality. Guillet de Saint-Georges represents him with a "fine figure, "quick temper, and that touch of pride of the man who feels "he is worth something, and is not afraid of blows". It seems he was the terror of robbers, who abounded even in Paris. He went out armed with a sort of flail with steel points hidden under his cloak, with which he charged his assailants, "breaking the swords with which he was opposed". Guillain, like most of his contemporaries, went to Italy. But unlike them, antiquity and mythology bore a small part in his work. Most of it was religious statuary. His chief works were the statues of the Façade of St. Gervais. The retable of the High Altar at St. Eustache. Twelve or more statues for the Church of the Sorbonne. Figures of the Virgin, Saint Theresa, etc., at the Carmes Déchaussées. The Mausoleum of Catherine de la Trémouille at the Ave-Maria—this is now in the Louvre (705), a self-conscious kneeling figure. And finally the great monument which adorned the Pont du Change.

The three bronze figures of Louis XIII., Anne of Austria, and Louis XIV. as a little boy, are now in the Louvre. "These are works of the first class, which perhaps have no "analogy in the painting or in the sculpture of the time. "The little Louis XIV., in his royal costume, so thoroughly "a child, yet with something which already betrays the "monarch; Louis XIII., whose affected, and at the same "time martial air, the artist has succeeded in rendering, by "very delicate nuances—here is reality—true and historic. "The Anne of Austria is even better. Guillain has expressed "in her, all the expansion of life, all the pride of race. The "queen is at once Queen and Woman." [1]

Guillain was not only able to see the truth of nature, but to reproduce it. He united suppleness and breadth of execution with careful observation.

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[1] Lemonnier.

Versailles possesses a fine portrait of Guillain, by Noël Coypel (3403), seated before the model of his monument on the Pont du Change.

SARRAZIN, JACQUES (*b.* Noyon, 1588, *d.* 1660).—Although Sarrazin lived until 1660, he must be placed with the masters of the early 17th century; for no artist had such a vogue during the reign of Louis XIII. He came to Paris in 1608, studying there under Nicholas Guillain. In 1610 he went to Rome, where he remained for eighteen years. He then returned to Paris, and never left it until his death.

His works were in nearly every church in Paris. He was employed by the Marquis d'Effiat at Chilly. By Richelieu at Rueil. By M. de Longueil at Maisons. But above all Sarrazin was the chosen sculptor of the Crown; and as such we find him at the Louvre. Here he was the author of the great cariatides supporting the Dome of Le Mercier's Pavillon de l'Horloge. For these he made models which were carried out by Gilles Guerin, and Buyster and Van Opstal, the Flemish sculptors. These sculptors also worked under him upon the "Renommées," the trophies, lions, masks, etc., on the building. "The conception of the "cariatides is beautiful and elegant: it is distinct both "from the inspirations of the 16th and 17th centuries; "this perhaps has not been sufficiently noticed. It is "neither Goujon, Pilon, or Bernini. The personality of "the artist is revealed in the delicacy, the soft suavity, "the abstraction one may almost say of these great figures."[1]

The tomb of Henri de Condé—now reconstructed in the Chapel at Chantilly—is without doubt his chief work. While his contemporaries turned for their thoughts to Ariosto or Tasso, Sarrazin went back as far as Petrarch. The idea of the monument is borrowed in great measure from the "Triomphes". He gives us the Triumphs of Death, Fame, Time and Eternity, in a series of bas-reliefs, while four great bronze figures—Religion, Justice, Piety,

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[1] Lemonnier.

Valour, and little genii of sorrow, adorn the magnificent monument. Though in these ideas we find in place of human sentiment a sort of moral rhetoric, the figures are noble in the extreme, and suitable, according to the spirit of the age, to surround the tomb of the illustrious dead. But though most of the bas-reliefs are in direct imitation of the antique, with Roman Soldiers and Eagles, in the Triumph of Death there is a certain realistic grandeur which is impressive.

Besides this Sarrazin was the sculptor of the tomb of de Bérulle for the Church of the Carmelites; and the monument in the Church of Saint Paul, in memory of Louis XIII.

BIARD, PIERRE (*b.* 1559; *d.* 1609),—was the author of the remarkable *Jubé* of St. Étienne-du-Mont—a unique work of its kind. It was begun in 1600, and is happily intact. Two very important monuments were erected by Biard for the duc d'Épernon, Henri III.'s mignon. The first was the Mausoleum of his wife, Marguerite de Foix, at Cadillac-sur-Garonne. The second, the tomb of her brother the Bishop of Aire, at Bordeaux. These were both destroyed in 1792. The marble statues were broken—the columns used for Altars to la Patrie—the bronze statues sent to Rochefort for cannons. The bronze Fame, however, which surmounted the Mausoleum of Cadillac, was saved on account of its beauty by a librarian, the citizen Rayet, and is now in the Louvre. It is an extraordinary work of life and realism; and gives Pierre Biard an important position in French Sculpture.

CHAPTER VIII.

REIGN OF LOUIS XIV.—THE ACADEMY AND PAINTERS.

THE spirit of Art in this remarkable epoch, for which the reign of Louis XIII., the inspiration of Richelieu, prepared the way, is expressed in two phenomena:—

The founding of the Academy of Painting and Sculpture.

The Palace of Versailles.

In the first we get the theory of Art. In the second that theory is shown in practice. The life of French Art in the 15th and 16th centuries had centred first in Touraine, and later in Paris. Now for over a hundred years we shall find Versailles the focus of activity. For Art now becomes official and aristocratic, and gathers round the actual person of the King. It is no longer towards the Louvre that we must look for the history of Art. At Versailles we find it written large, in marble and bronze, in painting and sculpture. In Le Brun's superb decorations—in the heavy magnificence of Mansart's Classic buildings—in the splendour of Le Nôtre's gardens and parks, fountains and terraces.

The founding of the Academy of Painting and Sculpture did not, however, emanate from the King. It is intimately bound up with the question of the Corporations and Trade Guilds of the Middle Ages. Into this question it is obviously impossible to go at length here. It will be enough to say that the members of the Corporation of Master painters and sculptors of St. Luke, founded in the 13th century, had come in course of time to hinder the free exercise of Art among those who did not belong to the *maîtrise* or freedom of the Guild. At several different periods its regulations and scope had been altered. François I., who apparently bore it little goodwill, considerably curtailed its powers. The restrictions he introduced in 1539 were destined to relieve artists from the heavy burdens imposed on them by the *maîtrise*. At the end of the 16th century, however, fresh powers were granted to the guilds of all "arts et mestiers," which were now introduced in towns which had hitherto escaped from them. And in Henri IV.'s endeavour to restore French industries, and organize Art and trade, he established a strict system of monopolies, and protection against all foreign productions.

From time to time in the beginning of the 17th century, the Corporation of Master painters and sculptors tried yet further to extend the powers and privileges they already possessed. And in 1647 they made a fresh attempt to apply the regulations of 1618; reducing the number of painters of the King's and Queen's households; and forbidding independent artists to sell pictures, keep shops, work for churches or for private persons, under a penalty of 500 livres.

The independent painters at once seized on this as a pretext for revolt against the *maîtrise;* saying that their position would be rendered impossible. That it was a pretext, to some extent, is certain. For such painters as Poussin, Vouet, Philippe de Champaigne, Bourdon, the sculptor Sarrazin, and many others, had exercised their art freely, without belonging to the *maîtrise*.

But the whole position of artists had changed. "Sous "l'influence de l'antiquité et de la Renaissance l'Art avait "constitué sa théorie et même sa philosophie, il se considérait "comme appelé à exprimer un idéal; cette conception donnait "à ceux qui l'exerçaient une haute idée de leur valeur."[1] These artists considered it beneath the dignity of the heirs of Phidias and Apelles to belong to a corporation, "debased" by practising a trade and by the mediocrity of many of its members, who were indeed mere journeymen. They therefore seized eagerly upon the opportunity given them by the fresh regulations of the *maîtrise*. And replied by taking the initiative in creating a body to counteract its power and tyranny.

[1] Lemonnier.

The notion of an Academy was in the air. The "Académie Française" was already in being. And Le Brun was talking with Testelin about an Academy of Painting and Sculpture, while Jacques Sarrazin, Juste d'Egmont, and Corneille the elder were actually taking the initiative in the matter. For it is these three to whom the project and the first movement towards its fulfilment are due. They, with M. de Charmois, prepared the petition, "tendante à "supplier sa Majesté de délivrer ceux qui exerçaient les arts "et qui étaient continuellement occupés au service de sa "Majesté de l'oppression d'une maîtrise incompatible avec "la liberté de l'académie, leur donnant ce titre, parce qu'en "effet c'était le moyen de les distinguer d'avec le corps de "maîtres".

Thus we see that the original movement came from the artists themselves. We must in justice bear in mind that, as I have said, Louis XIV. did not create the Academy. It was founded outside the initiative of the Government, "whose "almost unique role was to consecrate the already established "fact". The first statutes were more a declaration of principle, of an ideal, than a working organization. And there is no doubt that until 1654 the Academy worked feebly, and was in constant peril of dissolution—now endeavouring in despair to bring about a junction with the *maîtrise*—then in still greater despair, trying to rid itself of this very incongruous second body. It was not until that year (1654) that the Academy obtained its full constitution. A royal decree separated it once for all from the *maîtrise*; and modified its original constitution.

It had a Protector, and a Vice-Protector. Its chief was called the Director. He had for assistants, or substitutes if necessary, four Rectors, chosen among the *Anciens* (or founders), and taking precedence of them. The *Anciens* changed their name to Professors, and their number was fixed at twelve. Below them came the *Académistes.* Finally a Chancellor was chosen from the rectors, professors, and councillors; and a treasurer, secretary, and ushers were instituted. The King further allowed thirty of the members of the Academy of Painting and Sculpture to enjoy the same privileges as the "Forty" of the Académie Française.[1] The Academy was granted the use of the gallery of the "collège royal de l'université" for its sittings and work. It was allowed 1000 livres a year for teaching. Finally the monopoly of teaching was conceded to it; and its Rectors were constituted judges of all differences relative to the practice of art, even of payments for works of painting and sculpture.

But there was the reverse of the medal. From henceforth the Academy, now entering on its triumphant career, became more and more dependent on the powers that be. The King held it through Colbert. Colbert held it through Le Brun. And even so, royal intervention did not produce unity. The *maîtrise* still existed, with a large number of members. Mignard, Dufresnoy, Anguier and others, still upheld it, only coming over to the Academy some years later. And a third group, the King's Painters, and the guests of the Louvre, maintained their independence between the two bodies. It was not until 1661, when at Mazarin's death the King became King in deed as well as in word, that the Academy triumphed. And in Art, as in government, the dream of Louis XIV. and Colbert was accomplished, in "the concentration of disciplined force". For this history of the Academy cannot be separated from the history of the time. The same ideal is manifested in both—the same progressive march towards unification, order—the same tendency to absorb everything into the monarchy.

Thus the Academy, founded in 1648 on principles of equality and confraternity, with the object of rendering artists independent, placed them in fact, by the statutes of 1654-5, under a hierarchy, under governmental and administrative direction. And that body, founded in the name of liberty, was destined to become for those who opposed it, as tyrannical a corporation as the old *maîtrise*, until in its turn it was driven out by the fiery besom of the Revolution; and liberty for Art was once more claimed by David.

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[1] "Exemption des charges de tutelle et curatelle, du guet et de la garde: "droit de *committimus* (juridiction des maîtres des requêtes de l'Hotel pour "les académiciens, ou des maîtres des requêtes du Palais, à leur choix)."

PAINTERS.

PERRIER, FRANÇOIS, dit LE BOURGUIGNON (1590-1656).—While quite young, Perrier painted pictures in the Chartreux of Lyons. And so determined was he to get to Italy and study there, that he engaged himself as guide to a blind man on his way to Rome. In Rome he copied the best masters for a picture dealer. And was counselled and helped by Lanfranc. In 1630 he returned to France, painting more pictures for the Chartreux at Lyons. He then went to Macon, where his two brothers, a painter and a sculptor, were established. His reputation began here, and he soon went on to Paris, where he painted pictures from Vouet's drawings.

About 1635 he returned to Italy for a sojourn of ten years; settling finally in Paris in 1645. Here his greatest work was the Gallery of the Hotel de la Vrillière, built by Mansard. This magnificent dwelling was bought in 1713 by the Comte de Toulouse, who took its name. It is now the Banque de France. And some of the original paintings still exist. François Perrier was one of the twelve *Anciens* who founded the Academy of Painting and Sculpture, opened on 1st February, 1648. He was the first master of Le Brun.

Examples—Louvre:—

Acis and Galatea.
Orpheus before Pluto.
Æneas and the Harpies.
Galerie dorée, Hotel de la Banque.

LE NAIN, the Brothers ANTOINE, LOUIS, MATTHIEU (*b.* Laon, beginning of 17th century; *d.* 1648, 1648, 1667).—All that is known of the early history of these three brothers is that they were taught their art at Laon by a "foreign painter". That they came to Paris and lived in the same house.

Antoine and Louis worked together, Antoine excelling in miniatures and cabinet portraits, Louis painting bust portraits. Matthieu, the youngest, was appointed "peintre de la Ville Paris, et lieutenant de la compagnie bourgeoise du sieur Duri," in August, 1633. The three brothers became members of the Academy of Painting and Sculpture in February, 1648. Their letters of admission were signed by Le Brun. And Louis and Antoine died in May the same year, within three days of each other. Matthieu, "peintre de Bambochades," was made peintre de l'Académie Royale in 1662. He died in 1667.

It is virtually impossible to distinguish between the work of these three brothers. The attribution of special pictures to one or another is chiefly guess-work. But they occupy a most honourable and remarkable place in the history of French Art, by their originality and care for truth. Among the pictures of the period, those by the brothers Le Nain stand out with striking distinctness. Some seem to suggest of the work of the most modern artists. The remarkable picture in the Louvre, "Retour de la Fenaison," foreshadows of the work of J. F. Millet. "The serious and "sad expression of the figures they introduce even in rustic "scenes of the Cabaret or the Guard room, the type of heads, "a greyish-green tone, vivid and numerous whites—thrown "up by draperies generally of a light, clear red—in fine, a "sort of reflection of the Spanish School—these are the "characteristic features of their style."[1]

They painted many easel pictures of various dimensions. Large canvases for the churches of Notre Dame in Paris and in Laon. And the vaulting of the Chapel of the Virgin, St. Germain des Près.

Examples in England :—

Group of portraits, National Gallery.
The Musicians, Dulwich Gallery.
The Players, Buckingham Palace.
Children and Piper, Stafford House.
Interior with figures, Corporation Art Galleries, Glasgow.

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[1] Villot.

Portrait of a young gentleman, Fitzwilliam Museum, Cambridge.
The Song, Lord Aldenham.

Louvre :—
- La Crêche, 539.
- La Forge, 540.
- Le Retour de la Fenaison, 542.
- Portraits dans un intérieur, 543.
- Réunion de Famille, 543A.
- Henri II. duc de Montmorency, 545.
- Card players, 546.
- Le reniement de St. Pierre, 547.
- Repos des Paysans (Salle La Caze), 548.
- Procession dans l'Intérieur d'une Eglise, 544.

This last is attributed to the Le Nains. It is not wholly like their work. But it is a fine picture, with superb colour in magnificent vestments.

POUSSIN, NICHOLAS (*b.* Les Andelys, Normandy, 1594; *d.* Rome, 1665).—While quite a youth, Poussin's sketches attracted the attention of a painter, Quentin Varin of Beauvais, who lived at Les Andelys; and the lad worked with him until he was eighteen. He then set out for Paris; and being penniless painted "trumeaux"—the panels between windows and those over doors—on the road to pay his way. His first master in Paris was Ferdinand Elle, a Fleming. But Poussin soon left him for l'Allemand, an artist from Lorraine. A young Poitevin gentleman then took Poussin under his protection, and carried him off to his Chateau in Poitou. Here, however, the young man's mother treated the painter as a servant. He therefore left the house; and worked his way back to Paris by painting *en route.* He was now twenty. Some of the pictures of this period were landscapes for the Chateau de Clisson. A Bacchanal for a gallery in the Chateau de Cheverney. St. Francis and St. Charles Borromeo for the Choir of the Capucins at Blois.

After an illness in Paris he returned to his home for a year. He then set out for Rome. But he got no further than Florence; and returning to Paris he became intimate with Philippe de Champaigne, also a pupil of l'Allemand's. Both the young men were employed by Duchesne, a mediocre artist, who was entrusted with the decorations of the Luxembourg. Again Poussin endeavoured to get to Rome. But he was obliged, by want of money, to stop in Lyons, where he painted a number of pictures.

It was not until 1623, that six pictures in Paris, painted in distemper in less than a week for the College of the Jesuits, drew the attention of the Chevalier Marini to Poussin. Marini lodged him in his own house; employed him on drawings for his poem of Adonis; and declared himself his patron. And when Marini returned to Rome, Poussin, after completing various pictures, rejoined him in Rome in the spring of 1624. Here Cardinal Barberini also became his patron. But upon the death of Marini, and the departure of the Cardinal on missions to France and Spain, Poussin was reduced to such straits that he sold a battle-piece for fourteen crowns, and a Prophet for less than two. Despite his poverty he diligently studied antiquities, architecture, anatomy, perspective, "and sought "among the great authors the subjects which would best "express moral character and the affections—force of expression appearing to him as one of the most desirable "qualities".[1]

During a serious illness Poussin was tenderly cared for by his countryman, Jean Dughet, whose daughter he married in 1629. As he had no children he adopted his wife's two brothers, Jean Dughet, the engraver, and Gaspar Dughet, known as "Gaspar Poussin," who, with Claude, was the father of French landscape.

Poussin now established himself on the Pincian Hill, close to Claude Lorrain and Salvator Rosa. And when Cardinal Barberini returned to Rome his success began. From the year 1624 a close intimacy had sprung up between Poussin and Stella; and when the latter was lodged in the Louvre, a long correspondence was carried on between the two artists. Poussin also corresponded for twenty-eight years with Fréart de Chantelou, maître d'hotel of Louis XIII. The pictures which he painted for these friends inspired M. de Noyers, Minister of State and superintendent of the Royal buildings, with the strong desire to induce him to return to Paris. But Poussin could not make up his mind to quit Rome. He only yielded after a second letter from the Minister, and one from Louis XIII. himself.

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[1] Villot.

In 1640, after many delays, Poussin and Jean Dughet at length arrived in Paris. Here they were lodged in the Tuileries; and treated with great distinction by the King and Richelieu. In the next year Poussin was appointed first painter to the King.[1] And besides pictures for the Chapels of Saint Germain and Fontainebleau, this extraordinary artist in two years painted the compositions of the Labours of Hercules destined for the Grande Galerie of the Louvre—eight designs for Tapestry from the Old Testament—orders for Richelieu—frontispieces for books; and drawings of ornaments for furniture.

In spite however of the King and the Cardinal's support, Poussin found himself the victim of the intrigues of Vouet, Feuquières, and the architect Le Mercier. In 1642, therefore, he returned to Rome. And the deaths of Louis XIII. and Richelieu decided him never again to leave Italy. His great talent matured late. As the moment of his journey to France approaches "his talent grows loftier, purer; and after his "return to Rome it reaches its apogee". "This celebrated "artist, after the most laborious existence possible, comparable in its noble gravity with that of the most renowned "philosophers of ancient times, died at the age of seventy-"two years, leaving his poor relatives in Normandy the "modest sum of 10,000 crowns, which had been so gloriously "earned."[2]

In the Louvre we have a good example of his first style in the Plague of Ashdod (710). After his return to Rome in 1642, The Manna (709) is an excellent specimen of his second and finest style. And if in his old age his hand becomes somewhat heavy and tremulous, his imagination grows even bolder and more poetic.

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[1] Above the "painters in ordinary" was the "premier peintre du roi," an important function, filled before Le Brun by men such as Vouet and Poussin.

[2] Villot.

Examples in England:—

Sixteen pictures, of which seven are original, Dulwich Gallery.

National Gallery:—

Bacchanalian Dance. Cephalus and Aurora. Venus surprised by Satyrs. Nursing of Bacchus. Bacchanalian Festival. Landscape. Plague at Ashdod.

The last two are doubtful. But the first five are of the highest beauty and value.

Four pictures at Hampton Court.

The Duke of Rutland possesses one set of The Seven Sacraments, Belvoir Castle.

Lord Ellesmere has the other.

Examples in the Louvre:—

Best examples of Poussin's early style—The Plague (710) is undoubtedly a fine picture; individual figures are of great beauty, especially the boy on the right. Le Jeune Pyrrhus Sauvé (726) is full of vigour and movement. Of his second and finest manner are the charming and graceful Bergers d'Arcadie (734), and The Manna (709), which is fine in colour and in movement, with small figures. Among the pictures of his old age, in La Femme Adultère (710) the colour is sad, and the figure of Christ poor and unworthy. The Adoration of the Magi (712) is flat, yet fine. But the best of this period are the Four Seasons (736-739), for though again the colour is very sad, the landscapes are exquisite, and the whole series full of poetry.

There are four important pictures at Chantilly.

GELLÉE, CLAUDE, dit **LE LORRAIN**, known in England as **CLAUDE LORRAINE** (*b.* 1600, Chateau de Chamagne, on the Moselle, diocese of Toul; *d.* Rome, 1682).—The parents of this noble painter died when he was twelve years old. He then joined his eldest brother, an accomplished wood-engraver, at Fribourg (in Breisgau), who employed him for a year in designing ornaments and arabesques. He then went with a relation, a lace merchant, to Rome; where he gave himself up entirely to study. His slender resources being exhausted he went to Naples, and spent two years with Geoffroy Walls, a Cologne painter, who taught him to paint landscape. He then returned to Rome and studied under Agostino Tassi, in whose house he lived till 1625.

In this year he returned by way of Loretto, Venice, the Tyrol and Bavaria to his native country; and then went to Nancy. Here a relation introduced him to Charles Dervent, painter to the Duc Henri de Lorraine, who was engaged upon the decoration of the vaulting in the church of the Carmelites. Dervent employed Claude to paint the architecture in his decorations. But the death of a gilder who fell from the scaffolding, disgusted him with this kind of work, and he determined to return to Rome. At Marseilles he joined Charles Errard, the King's painter, who twenty years later was to be one of the foremost in founding the Academy of Painting and Sculpture. And they arrived in Rome on St. Luke's Day, 1627.

Claude now established himself in Rome. And two landscapes which he painted for Cardinal Bentivoglio had so great a success, that the Cardinal and Pope Urbain VIII. declared themselves his patrons. His works quickly became so popular, that several painters who frequented his studio stole his compositions, and, imitating his manner, sold these *pastiches* as his works, before the master had finished the real picture. It has been supposed that it was in order to guard himself against this traffic, that Claude formed the habit of making a careful drawing of each picture, with the date and name of the owner. Whether or not this precious collection, now known as the *Libro di Verita* or *d'invenzioni*, owes its origin to fear of plagiarism, or loss of memory, or, as is more probable, to the artist's wish to preserve a recollection of his works, matters but little. That it exists is the main thing. It was begun when he was working on the pictures ordered by the King of Spain; and consists of 200 drawings washed with bistre. This collection according to his will, was always to remain in his family as an heirloom. Cardinal d'Estrées endeavoured to buy it from the painter's grandsons. But they refused to part with this precious treasure at any price. Other heirs however, later on, were less scrupulous. They sold it for 200 crowns to a jeweller, who resold it in Holland. About 1770 it was secured by the Duke of Devonshire, and has ever since been safely kept at Devonshire House. It was engraved in aquatint by Earlon, and published by Boydell in 1774. Loaded with honours and riches, Claude worked on, in spite of suffering forty years from gout, to the very end. A drawing of his, dated 1682, the year of his death, is in possession of the Queen. He was buried in the Trinita-del-Monte, from whence in 1840 M. Thiers had his remains removed, and buried in Saint-Louis-des-Français.

Besides the immense number of his pictures—in 1644 alone, he painted seventeen—he produced many eaux-fortes, beginning in 1630, which sell at high prices. England happily possesses many of the finest specimens of this truly great master's work. The Claudes of the Dulwich Gallery, especially the numbers 205, 215 and 220, are of the greatest beauty. So is the *Repos de la Sainte Famille*, with its delicate tones.

Examples—National Gallery:—

Queen of Sheba, 14.
Isaac and Rebecca, 12.
Embarkation of St. Ursula, 30,
Landscape, 19, and Nos. 6, 55, 58.
Coast scene on the Mediterranean, Hertford House.
Large landscape, Hertford House.
Europa, Buckingham Palace.
Port de Mer, Hampton Court.
Landscape. A Seaport. Landscape, Rome in distance. Landscape, Claude painting. And a port, Windsor Castle.

The pendants known as—

The Worship of the Golden Calf, Grosvenor House.

The Sermon on the Mount, Grosvenor House.

The Libro di Verita, Devonshire House.

Two hundred and seventy sketches, British Museum. Sixteeen pictures in the Louvre, of which seven are more or less doubtful or repainted. Seven of these are recorded in the Libro di Verita.

Port de mer, Soleil levant, signed Claudio in Roma, 310.

Campo Vaccino, Rome, rather hard and dull, 311.

Fête Villageoise, signed Claudio inv. Romæ, 1639, 312.

Port de mer, soleil couchant, pink sunset, signed Claudio inv. Romæ, 1639, 313.

Landing of Cleopatra. Sir Joshua Reynolds also had a landing of Cleopatra, sold 1795, 250 guineas.

David crowned by Samuel, Coll. Louis XIV., lovely landscape, Romæ, 1647, 315.

Ulysses and Chryseis, Coll. Louis XIV., golden sky, a glow of gold, 316.

Port de mer, soleil voilé par une brume, Claude in Roma, 1646, 317.

These are not comparable to our collections in the National Gallery and at Dulwich.

Ten pictures in the Gallery of Madrid. Five of these are in the Libro di Verita, and mentioned as "painted for the King of Spain".

MOSNIER, JEAN (*b.* 1600, Blois; *d.* 1650 or 1656, Blois).—An artist of Blois, he painted decorations in the Bishop's Palace at Chartres, at Chinon, Saumur, Tours, Nogent le Rotrou, Chateau de Valençay, and the Chateau de Cheverny, three miles from Blois, where his paintings still exist. He lived five years in Rome; was a friend of Poussin; and was protected by Marie de Médici, who made his acquaintance during her exile at Blois. The Louvre possesses one of his pictures, La Magnificence royale, from the collection of Louis XIV.

LA HIRE, LAURENT DE (*b.* Paris, 1606; *d.* Paris, 1656).—La Hire, one of the twelve founders of the Academy who took the title of Anciens, was a pupil of his father and of Lallemand. He worked in the Palais Royal for Richelieu, for Chancellor Séguier, and for many others. He painted a number of portraits. And decorated many Hotels in the Marais, and the Church of the Capucines in the same quarter. Nine pictures by La Hire are in the Louvre. Most of them large, tedious, academic compositions. But 460 deserves attention as a charming landscape. The foreground trees are conventional; but the distance is full of a delicate sense of nature.

GASPAR DUGHET (commonly called GASPAR POUSSIN) (*b.* Rome, 1613; *d.* Rome, 1675).—Son of Jean Dughet, a Parisian settled in Rome. He studied for three years under his brother-in-law Poussin. Having no children, Poussin adopted Gaspar Dughet, who took his name. Gaspar Poussin's landscapes were chiefly painted in the neighbourhood of Rome, though he also worked at Milan, Perugia and Florence. Many of them are painted direct from nature, as he worked a great deal in the open air. He carefully studied the works of Claude Lorrain.

The National Gallery possesses some of the very finest specimens of the artist's work. The "Italian Landscape," bequeathed by Lord Farnborough, is of the utmost beauty. The hill town, with waterfall and olive grounds in the foreground, and snow alps behind, is a noble rendering of nature, despite touches of conventionality from which no pictures of the period are wholly free. The same may be said of the "Evening view near Albano," with a flock of sheep coming down a road through the forest after the half-naked shepherd, and of The Landstorm, Dido and Æneas, and the Calling of Abraham. Nearly all the great collections in England have examples of the work of Gaspar Poussin or of his school.

In the Royal Collections we find:—

Paysage, Buckingham Palace.

Jonas thrown into the Sea, and two landscapes, Windsor Castle.

Italian Landscape, National Gallery.

Evening view near Albano, National Gallery.

The Land Storm, National Gallery.

Dido and Æneas, National Gallery.
The Calling of Abraham, National Gallery.
Castle in a Wood, Dulwich Gallery.
Children of Niobe, Dulwich Gallery.
Mountainous Landscape, Bath Art Museum.
Landscape, Walker Art Gallery, Liverpool.
Two Landscapes, Fitzwilliam Museum, Cambridge.
A Land storm, National Gallery, Edinburgh.
Three Landscapes, Corporation Galleries, Glasgow.

There are many more in private collections.

MIGNARD, PIERRE (*b.* Troyes, 1610; *d.* Paris, 1695).—Pierre Mignard was destined by his father to be a doctor—his eldest brother Nicholas being already a painter. But the child showed such talent for art, that his father sent him when only twelve years old to a painter named Boucher at Bourges. After a year's study Pierre returned to Troyes; and then went to Fontainebleau, where he spent two years in studying the paintings and sculptures in the Chateau. On his return to Troyes he painted the Chapel of the Chateau de Coubert, belonging to the Maréchal de Vitry. M. de Vitry then placed the young painter with Vouet, who wished him to marry his daughter. Mignard however refused the honour, going off to Rome in 1636, where he found his fellow-student du Fresnoy. His first works in Rome were two large pictures of the family of M. Hugues de Lionne and M. M. Arnaud. These established his reputation as a portrait painter. He painted the Popes Urbain VIII., Innocent X., and numbers of celebrated persons.

Alphonse Louis du Plessis, Cardinal de Lyon, the elder brother of Richelieu, coming to Rome, Mignard in eight months copied for him the decorations by Annibal Carraci of the Gallery of the Farnese Palace. In 1654 he started to join du Fresnoy at Venice, being received with great distinction by artists and nobles alike at Rimini, Bologna, Modena, Parma, Mantua. After some months in Modena and Venice he returned to Rome, painting Alexander VII.—and numbers of pictures of the Virgin, which were known as "Mignardes."

At length, after twenty-two years in Rome, Louis XIV. recalled him to France. Arriving at Marseilles in 1657, he was attacked by serious illness, and spent seven or eight months at Avignon with his brother Nicholas. Here it was that the friendship with Molière began, which lasted their lives. In Lyons he painted several portraits. But he had to hurry on to Fontainebleau, where Mazarin had ordered a portrait of the King. This was painted in three hours, and sent to Spain to the Infanta who Louis XIV. was to marry. Royalty and nobles all now desired to be painted by this distinguished and successful painter. The duc d'Épernon gave him 1000 crowns for his portrait; and paid him 40,000 livres for the decoration of a room in the Hotel de Longueville. For the Queen-Mother he painted the fresco in the Dome of the Val-du-Grace, with 200 figures of Saints, the three persons of the Trinity, and Anne of Austria.

In 1664 he was made chief of the Academy of St. Luke, refusing to belong to the Royal Academy of Painting and Sculpture, because he would not take a lower place than Le Brun, of whom he was intensely jealous. It was not until Le Brun's death in 1690 that Mignard joined the ranks of the Academy. He succeeded his adversary as "premier peintre du roi". And in one sitting of the Academy on March 4 was made academician, professor, rector, director and chancellor! Being further appointed director of manufactures. In 1677 he decorated the Grand Salon at St. Cloud, for Philippe d'Orléans, the King's only brother. And a few years later painted the little Gallery at Versailles, and the rooms which opened from it. These decorations, which were engraved by Audran, were destroyed in 1736. In 1691 Louvois consulted him about the decoration for the Dome of the Invalides. This, although he was then eighty-one, Mignard begged to undertake himself. With extraordinary vigour he sent Louvois the whole scheme completed in two months. But although it was accepted, he died before he could put the work in hand.

In his last years he painted Mme. de Maintenon as Sainte Françoise. Louis XIV. for the tenth time. The

Royal family of England. St. Matthew for Trianon. And his last picture, signed "P. Mignard pinxit 1695, ætatis 83," was a St. Luke (now in the Louvre), in which he has represented himself standing behind the Saint, a brush in one hand, and a piece of paper on which the subject is sketched in the other. He finished all but a corner of the carpet.

At Versailles, among many works by Mignard, two call for special notice. One is the great picture, so well known, of Louis XIV. in armour on horseback, crowned by Victory after the conquest of Maestricht. It now occupies the place of one of the two pictures by Veronese, in a superb frame by Vassé over the mantelpiece of the Salon d'Hercule. The other is the portrait of his daughter, Catherine Mignard, the young Comtesse de Feuquières, the "Queen of Beauty "of the siècle Versaillais". "Her father has desired to "represent her as the messenger of his own glory. Very "slender, very elegant, facing the spectator, dressed in a "blue dress and lilac mantle, with flowers in her black hair, "she holds in one hand the trumpet of fame and the "sketch of her father's portrait. Drawings by Mignard lie "on the table; and what better way of assuring immortality "for himself than to entrust it to such an exquisite Re-"nommée?"[1]

Examples in England:—

Le Dauphin et sa famille, Buckingham Palace.

Hortense et Marie Mancini; Charlotte (or Henriette) d'Orléans and children; Louis XIV.; La diseuse de bonne aventure, Windsor.

Two Portraits of Louis XIV., enfant, Hampton Court. These can hardly be authentic as Mignard never saw Louis XIV. until he was eighteen years old.

Portrait Louis XIV., E. A. Leatham, Esq.

Louvre. Ten Pictures. The best are:—

Portraits of Le Grand Dauphin, his wife and three children. (A replica at Versailles. Sacristy of Church of Notre Dame), 638.

Portrait of Mignard by himself, 640.

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[1] M. de Nolhac.

La Vierge à la grappe, 628.
Saint Cecilia, 634.
Françoise d'Aubigné, Marquise de Maintenon, as Ste. Françoise, 639.
St. Luke painting the Virgin (see above), 353.

Versailles:—
Louis XIV. crowned by Victory, Salle d'Hercule.
Catherine Mignard, Comtesse de Feuquières.
Colbert.
Duchesse de Maine, as a child blowing bubbles.
Comte de Toulouse, son of Mme. de Montespan, enfant, "en joli amour nu".

Chantilly:—
Molière. Mazarin. Henriette d'Angleterre. Mme. de Suze, Henriette de Coligny.

Madrid:—
Jeune Prince de la Maison de France; Marie Thérèsa; and three others.

Le Sœur, Eustache (*b.* Paris, 1617; *d.* 1655).—Le Sœur was one of the few painters of the time who positively refused to go to Rome. He however studied the best Italian works which were brought to Paris. But he stands alone, and remains a distinct and marked figure among his contemporaries. He was placed with Vouet as a youth, and made rapid progress in his art. Admitted to the Guild of Master Painters, he left them on the founding of the Academy, of which he was one of the twelve *Anciens*. After leaving Vouet, he painted eight pictures in his manner. But he soon became master of his own style—the style which he kept perfectly pure and individual during his short life.

It was now that he painted the celebrated decorations for the Hotel of M. Lambert de Thorigny. These are now in the Louvre. They consist of a charming series of six pictures, the "History of Cupid," from the *Cabinet de l'Amour*, and the great ceiling, "Phaeton demande à Apollon la conduite du char du soleil"—a composition of extraordinary vigour, and yet breezy lightness. The colour is extremely delicate, pure and harmonious. Five pictures from the *Chambre des Muses*, which are of great beauty, especially the two largest, 598 and 599. And the ceiling of another room, "Ganymède enlevé par Jupiter," a painting of great beauty and force. Le Sœur also painted decorations in the Louvre for Anne of Austria. They existed in 1710, but are now probably destroyed, as they cannot be traced.

In 1645 he began the famous series of twenty-four pictures—the life of St. Bruno—for the Chartreux de Paris, now in the Louvre. In all we find great breadth and freedom of treatment, an honesty of purpose and grace which is most remarkable. The bright blue, which, until he takes' the habit, seems to be an attribute of St. Bruno, is a somewhat unpleasing note in the otherwise sober and tender colour. The picture No. 578, in which St. Bruno receives a messenger from the Pope, is of great beauty, especially the landscape of mountains and olive trees outside the Chartreuse, and the charming figure of the messenger. "At an epoch of decadence, when painting in France only "shed a factitious light, the pale reflection of the good "traditions which were dying out in Italy, le Sœur knew "how to free himself from the academic methods to which "his master had at first bound him down, and to keep intact "to the end of his short existence that purity of sentiment "which characterises the most noble geniuses of the greatest "days of art."[1]

Besides these series, he painted many pictures for private persons. For the Churches of Saint Étienne-du-Mont, St. Germain l'Auxerrois, St. Gervais, and others. And the May offering in 1649 for Notre Dame, of St. Paul at Ephesus. This and several of the others are now in the Louvre.

Examples—Louvre:—

Eleven pictures from various Churches.
Histoire de Cupidon, 591-596.
Ceiling, Phaeton, 597.
The Muses and ceiling Ganymède, 598-603.
Vie de Saint Bruno, 564-587.
Réunion d'Artistes.

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[1] Villot.

In England:—

Holy Family, National Gallery.
Drawing in Sepia, Art Museum, Nottingham.
Queen of Sheba, Devonshire House.

LE BRUN, CHARLES, Painter, Engraver and Architect (*b.* Paris, 1619; *d.* Gobelins, 1690).—Son of a sculptor, Le Brun drew from his earliest years; his father placing him with Le Bourgignon. At eleven, Chancellor Séguier took him into his Hotel, and sent him to Vouet. After this he went to Fontainebleau to study the Royal collection of pictures. At fifteen he painted several remarkable pictures for Cardinal Richelieu, which were approved by Poussin. His intense activity manifested itself early; he painted without ceasing, engraved à l'eau forte, and modelled in wax. In 1642, when Poussin returned to Rome, Séguier sent young Le Brun thither with him, giving him a pension of 200 crowns. After staying there for four years, he returned to Paris, stopping on his way at Lyons, where he left several pictures.

In 1647 he painted the Martyrdom of St. Andrew for Notre Dame. The next year he took an active part in establishing the Academy of Painting and Sculpture. In this he occupied all grades; finally becoming director in 1683. In 1649 he worked at the same time as Le Sœur at the Hotel Lambert, decorating the great Gallery with the "Labours of Hercules". And Fouquet gave him an allowance of 12,000 francs, besides orders for pictures at Vaux. Fouquet also presented him to Mazarin, and Mazarin presented him to Louis XIV. The Queen-Mother now ordered a picture for her Oratory (now in Louvre).

1660 was a year of great importance in the painter's life. He designed the decorations for the Place Dauphine, on the entry of the King and Marie Thérèse. Colbert in the same year appointed him director of the Gobelins—the ateliers for all the tapestries, furniture, goldsmith's work, mosaics, and marqueterie of the Crown. For all these Le Brun furnished the designs, and superintended the execution. But further, Le Brun was summoned to Fontainebleau, to paint a picture for the King on some subject from the Life of Alexander. He chose the "Family of Darius". It made his fortune with Louis XIV., who came in nearly every day to see how the work progressed, and "was no "less satisfied with the intellect, manners, and conversation "of the painter, than with the productions of his brush". The King was so charmed with the picture, that he gave Le Brun his portrait set in diamonds. And in 1662 appointed him his "premier peintre"; gave him 12,000 francs a year; ennobled him; and made him director of his collections, with power to buy works of art for them. Four other pictures of the Life of Alexander were painted at the Gobelins, and are now in the Louvre, the whole series being intended for reproduction in tapestry.

After the fire of 1661, which destroyed the Galerie des peintures, Le Brun restored the Louvre, and built and decorated the Galerie d'Apollon—so called in honour of the "*roi soleil*".

In 1666 he persuaded the King to found the French Academy at Rome, to which the best pupils of the Academy of Painting and Sculpture were sent on gaining the "Prix de Rome," to study for three years. And Errard was made its first Director. In 1667 he accompanied the King on his campaign in Flanders; and to this time we probably owe the magnificent sketch from nature of Turenne, at Versailles. It is merely a head, rapidly painted for a tapestry cartoon of the meeting of Louis XIV. and Philip IV. But it is a chef d'œuvre that once seen can never be forgotten.

In 1676 he painted the Chateau of Sceaux, furnishing designs for fountains and statues in its park. He also painted pictures for the King, decorated the staircase at Versailles, and façades of pavilions at Marly. And in 1679 he undertook his greatest work, the painting and ornamentation of the Grande Galerie at Versailles. It is happily spared us, and is one of the most remarkable works in France. Seventy-three metres in length and twelve in breadth, the ceiling contains a History of the Grand Monarque in thirty magnificent compositions.[1]

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[1] See p. 164, 184.

When Louvois succeeded Colbert as "surintendant des batiments" in 1683, his jealousy of Colbert extended itself to those his predecessor had employed. He therefore set up Mignard in opposition to Le Brun, whose works he criticised with ceaseless acrimony. Though still supported by the King, and given fresh rewards and marks of favour, Le Brun had not the fortitude to withstand the intrigues of Louvois and Mignard. He ceased going to court. And falling ill was taken in a dying condition to his house of Montmorency at the Gobelins, where he expired on the 12th of February, 1690. He was buried in the chapel of St. Charles, which he had decorated, in the church of St. Nicholas au Chardonnet.

"During the whole time he enjoyed the royal favour, Le "Brun exercised a despotic power on Art. Painters, sculptors, "decorators, whatever their talent, had to make up their "minds only to work from his drawings, or according to his "advice."[1] Hence the uniformity of style in works of this period.—A period of unity and science, of instruction in Art, which is greatly due to the influence of the King, Colbert, and Le Brun, whose ideal of beauty was thoroughly in accord. It was not an exalted ideal. But no one can deny that it was one of extreme grandeur. If he was a genius of second rank, he was a universal one.[2] In spite of weakness of colour, which was red and sombre, heaviness of drawing, and a slackness of execution, Le Brun is an eminent artist by reason of the inexhaustible fertility and the nobility of his conceptions.

Examples. Twenty-six pictures in the Louvre. Among them are:—

The Family of Darius. 511.
Passage du Granique. 509.
Entrée d'Alexandre à Babylone. 519.

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[1] Villot.

[2] "Architect, sculptor, engineer, machinist as well as painter, with a marvellously poised brain for the composition of immense decorations, the Premier Peintre directed the execution of a whole illustration in figures of the reign of Louis XIV."—De Nolhac et Peraté.

Versailles :—
- Decorations of the Grande Galerie des Glaces, containing thirty pictures of the History of Louis XIV.
- Cartoons for Tapestry—the series of the twelve months, or "Chateaux," by Le Brun and Van der Meulen. 4680-91.
- Portrait of Turenne. 3488.

In England :—
- Massacre of the Innocents, Dulwich Gallery.
- Hortensia, Birmingham Art Gallery.
- Judgment of Paris, Bath Art Museum.
- Holy family, Fitzwilliam Museum, Cambridge.
- Hercules and Diomed, an early work mentioned by de Piles, Nottingham Art Museum.
- Le Combat, Buckingham Palace.
- Princesses Antoinette and Louisa of Saxe-Coburg, Windsor Castle.

BOURDON, SEBASTIEN (*b.* Montpellier, 1616; *d.* Paris, 1671).—One of the twelve Anciens who founded the Academy, Bourdon deserves consideration as a painter of merit greatly admired by Sir Joshua Reynolds, who was proud of possessing the "Return of the Ark," now in the National Gallery. He, like Le Brun, began painting in his infancy, being sent to Paris to study at seven years of age. At fourteen he was painting fresco decorations at Bordeaux. He then enlisted. But his officer seeing his talent, gave him his release, and he went to Rome. M. Hesselin then took him back to Paris ; and his small battle pieces, hunting scenes and landscapes were much sought after. After a sojourn in Sweden, where he became first painter to Queen Christina, he returned to Paris and found himself famous.

In 1663 he painted the great gallery of M. de Bretonvillier's Hotel in the Ile Notre Dame. This, the history of Phaeton, twenty fathoms in length, has been incorrectly attributed to Le Brun. He had numerous pupils. His four discourses at the Academy were—1667, on Poussin's Aveugles de Jèrico. 1668, St. Stephen, by Carraci. 1669, on the six parts of the day for the light in pictures. 1671, on the Study of the Antique.

The Louvre has thirteen pictures and four portraits.

His own portrait. 9.
Deposition. 71.
Portrait of René Descartes. 78.
Return of the Ark, National Gallery.

COURTOIS, JACQUES, dit LE BOURGIGNON (*b.* St. Hippolyte, Franche-Comté, 1621; *d.* Rome, 1676).—Of Courtois, better known as Le Bourgignon, it is not easy to speak as a French painter. He went to Italy at the age of fifteen. And in Italy he spent his whole life, painting chiefly battle pieces. Of these there are three excellent small specimens in the Louvre. The colour is rich and sober, in places it almost amounts to a grisaille in tones of brown. The movement is vigorous and full of life, the composition admirable.

Battle. 154.
Combat de Cavalerie. 149.
Marche des Troupes. 150.

FEBVRE, CLAUDE (*b.* 1633, Fontainebleau; *d.* London, 1675).—An excellent portrait painter. He painted the King, Queen, and principal personages at Court. He became a member of the Academy in 1663. Then went to England, where his portraits were almost as much esteemed as those of Van Dyck. And died in London 1675. Portrait d'un maître et de son élève, Louvre. 529.

FOSSE, CHARLES DE LA (*b.* Paris, 1636; *d.* Paris, 1719).—A pupil of Le Brun, he went to Rome at the age of twenty-two—Colbert, interested in his drawings, giving him a pension to enable him to continue his studies. Returning to Paris after five years' study in Rome and Venice of the great colourists, he first painted a fresco in the Chapelle des Mariages at St. Eustache. Then the roof of the Choir and the Dome of the Church of the Assumption. He was then employed at Versailles, and Meudon, the Maison de Choisy, and different Churches in Paris and the provinces.

In 1673 he joined the Academy, and rose through all the grades to Chancellor. But what renders him specially inter-

English people is, that Lord Montagu, who had m while Ambassador in Paris, summoned him to to decorate Montagu House. He stayed four naking his preparations. And returned the next ging with him Rousseau and Monnoyer to help the architecture and flowers of his paintings. took him eighteen months. William III. wished emain in England and decorate Hampton Court. nard being old, Mansart recalled la Fosse to nopes of his getting the concession for the decorae Invalides, which Mignard was too old to carry Fosse stayed with Mansart on his return, and ise sketched all the subjects for this colossal work: nly painted the Dome and the four supporting fresco. This cupola is 56 feet in diameter, and ation comprises thirty-eight figures forming three he principal one representing St. Louis placing his l sword in the hands of Christ.

eilings of the Salon d'Apollon and the Salle de Versailles, are by La Fosse. He also painted f the Chapel, aided by Jouvenet and Ant. Coypel. ures by him are in the Louvre. But the decora-Iontagu House, the Invalides, and Versailles show to the greatest advantage.

OYER, JEAN BAPTISTE (*b.* Lille, 1634; *d.* London, flower painter of great merit, came to England in La Fosse. He decorated the great drawing-room, ase and other rooms in Montagu House with nd fruit. And worked a great deal with Kneller, ig flowers into his portraits.

ve pictures in the Louvre.

corations at Holyrood.

corations at Montagu House.

NET, JEAN (*b.* Rouen, 1644; *d.* Paris, 1717).— whose grandfather taught Poussin the elements of came to Paris in 1661. Le Brun employed him at , where he painted some of the decorations of the Mars, and of the roof of the Chapel (see La Fosse).

He became a member of the Academy in 1674, and rose to be rector in 1707. He painted the ceiling of the Parliament House at Rheims, and other decorations, besides numbers of sacred pictures which were greatly sought after for Altar pieces. In 1713, his right hand being paralysed, he took to painting with his left. And thus painted the ceiling of the Parliament House at Rouen, and *The Magnificat* in Notre Dame, Paris.

Eleven of his pictures are in the Louvre. Of these (455), the Pêche Miraculeuse, gives a good idea of what was then admired as a sacred picture. On a huge canvas, a scene upon the deck of a fishing vessel at Marseilles or Civita Vecchia is portrayed, with the figure of Christ thrown in. By far the finest of these pictures is a portrait (441) of "Fagon, premier médecin de Louis XIV.". It is a most striking and life-like piece of work, both as to character and painting. In England there is a portrait of Madame de Maintenon as St. Cecilia, Barnard Castle; and a Descent from the Cross in the Parish Church of Wednesbury.

LES BOULOGNE—BON DE BOULOGNE, dit L'AINÉ; LOUIS DE BOULOGNE, dit LE JEUNE (*b.* Paris, 1649; *d.* 1717; *b.* 1654; *d.* 1733),—were sons of Louis de Boulogne, also an historical painter, and must be noted; for the two brothers and their two sisters, Geneviève and Madeleine, were all members of the Academy. Some of Bon's pictures in the Louvre are interesting. (51) "L'Annonciation" is graceful, showing late Italian tendencies. His reception picture at the Academy (53), "Hercule combat les Centaures," is fine in colour and in movement.

SANTERRE, JEAN BAPTISTE (*b.* Magny, près Pontoise, 1650; *d.* Paris, 1717),—entered the school of Bon de Boulogne. He experimented on fixity of colours in the open air, reducing the number which could be safely employed to five. He dried his pictures in the sun; and only varnished at the end of ten years. Santerre worked with extreme slowness. Voltaire speaks of him with enthusiasm. "Il y a de lui des tableaux de chevalet admirables, d'un "coloris vrai et tendre. Son tableau d'Adam et Eve est un "des plus beau qu'il y ait en Europe." This is somewhat exaggerated praise! But many of his portraits are really beautiful works of art.

Santerre seems to have been an eccentric character. He abandoned portrait painting, on account of the extreme irritation caused him by stupid remarks on the likenesses. "He "declared he would not henceforward paint anything but "fancy heads, and that he would only copy from his models "such features as pleased him." In spite of these singular conditions, many people submitted to them. He also painted allegoric or mythologic half lengths, which were extremely popular. He was received into the Academy with the picture of Susanne au Bain (835), now in the Louvre, and a portrait of Coypel. But he had an academy of his own, of young girls who often served as his models.

Examples—Louvre:—
  Susanne au Bain. 835.
  Portrait de Femme. 836.
  Portrait de Santerre. 837.
Versailles:—
  Duchesse de Bourgogne, salle des Gardes de la Reine. 2117.
  Le Régent, Philippe d'Orléans. 3701.
  Two portraits of Louise Adelaide d'Orleans, Abbesse de Chelles. 3725-6.

The portrait of the Duchesse de Bourgogne is Santerre's chef d'œuvre, and one of the most charming portraits of the whole period.

LARGILLIÈRE, NICHOLAS (*b.* Paris, 1656; *d.* Paris, 1746).—Although both Largillière and Rigaud lived till the middle of the 18th century, so much of their most important work belongs to the reign of Louis XIV., that they must be noted in this chapter. At three years old Largillière's father—an Antwerp merchant—took him to Antwerp, sending him to London when he was nine years old, where the boy stayed twenty months devoting himself exclusively to drawing. On his return to Antwerp he entered the studio of Antoine Goubeau, a Flemish painter of landscapes and fairs. Largillière was already sufficiently accomplished to be able to help his master, painting flowers, fish and fruit in his pictures. At eighteen he left Goubeau and went to England, where he worked for four years. Sir Peter Lely received him kindly, and employed him to restore some of the great masters, and to enlarge others for Windsor! Charles II. was so delighted at his restoration of an "Amour endormi" that he wished to see him, and ordered several pictures from him. He finished three: but on account, it is said, of the Catholic persecutions, returned to France. Here he painted many portraits, among others one of Van der Meulen, who with Le Brun made friends with him. Charles II. tried to persuade him to return to England. But he found himself too well established in France. Though he painted historical pictures, animals, fruit and flowers, his chief work was portrait painting. On his reception at the Academy, his diploma picture was the portrait of Le Brun, now in the Louvre. After the Accession of James II., he returned for a short time to England to paint the King and Queen. But in spite of exorbitant offers he refused to remain, and returned to France.

Twelve pictures in the Louvre. Of these the most important are:—

Portrait of Le Brun.	482.
Portrait of Coustou (sculptor).	492.
President de Laage.	488.
Un Magistrat.	490.
Portrait d'Homme.	486.
Comte de la Châtre.	483.
Largillière with wife and daughter.	491.
Portrait d'un échevin.	487.

This last is a delightful bit of self-important pomposity, gloves in hand, in his black robe over crimson velvet. The colour in all these portraits is fine, rich and charmingly harmonious.

Versailles:—

The Regent, Duc d'Orléans.	4302.

Le Peletier, maître de requêtes. 4409.
Conseiller d'état Morant. 4410.
Largillière painting his Mother's portrait. 4416.

Chantilly:—

Mlle. Duclos in the role of Ariane; and two others.

Madrid:—

Infanta Anne Victoire, fiancée de Louis XVIII., and three others.

In England:—

Mme. de l'Aubespine, M. Sedelmeyer.
Two portraits of Noblemen, Barnard Castle.
Mme. de Parabère, Mr. Charles Butler.

RIGAUD, HYACINTHE (*b.* Perpignan, 1659; *d.* Paris, 1743).—Rigaud was one of the many artists whose youth was adventurous and full of struggles, and whose talent and determination triumphed over all difficulties. At eight years old he lost his father, Matthias Rigaud, a painter and the son of a painter. At fourteen his mother—that valiant Marie Serre, whose noble double portrait (784) we all know in the Louvre—sent the boy to Montpellier to study with Pezet, an inferior painter. Pezet however owned fine pictures, and these young Rigaud copied, learning more from Ranc, with whom he made friends, than from his master.

In 1681 he came to Paris, and followed the classes at the Academy. He also painted thirty-three portraits in two years. And Le Brun, who saw his portrait of La Fosse, advised him to devote himself to this line of painting, instead of competing for the Prix de Rome. This advice he followed. He copied Van Dyck's portraits, and became intimate with Largillière, and the elder de Troy. But Rigaud had ambitions, and wished to be received as a historical painter at the Academy. The Academy however wished him to enter its ranks as a portrait painter, and only yielded in 1700. His entrance pictures were the St. André, and the portrait of Desjardins, (both in the Louvre). He became Rector in 1733. In 1709 he was made one of the Noble Citizens of Perpignan. And in 1727 Louis XV. gave him the Order of St. Michel.

Rigaud was a painter of Royalty. He painted portraits of five Kings, all the princes of the blood, and the most distinguished personages of Europe; producing thirty to forty portraits a year, all with his own hand.

He has seventeen pictures in the Louvre:—

Portrait of Louis XIV. 781.
Full length Philip V. of Spain. 782.
Marie Serre, mère de Rigaud, two heads facing. 784.
Man and woman, portrait heads, unknown. 789.
Presentation in temple, small, gorgeous draperies. 780.
Robert de Cotte, premier architecte du roi. 730.
J. F. P. de Créqui, duc de Lesdiguières, enfant. 702.
Cardinal de Polignac, a magnificent portrait, face in bad condition. 791.

At Versailles, Rigaud is grandly represented:—

Le Duc de Noailles. 4306.
Boileau (in 1706), réplique d'atelier. 4276.
Martin Desjardins. 3583.
Mignard, in black, in red chair. 3578.
Mignard, working, in full dress. 3680.
Dangeau, grand Maître (in 1702). 3652.
Louis XV., enfant; twenty-four copies were made of this picture from 1716 to 1721. This is the original, painted in 1715. 3695.
Louis XV. (in 1730). 3750.
Louis XIV.; Armand Jean le Bouthillier de Rancé, Abbé de la Trappe; Jules Hardouin Mansart, Chantilly.
Louis XIV. (1701), in military dress, with order of the St. Esprit, Madrid
Fénélon, Buckingham Palace.
Three very doubtful portraits, certainly not by Rigaud, but by a very inferior pupil, Dulwich.

CHAPTER IX.

REIGN OF LOUIS XIV.—*continued.*

ARCHITECTS AND SCULPTORS.

In the last chapter I showed how the Art of the reign of Louis XIV. manifested itself in theory. In this we shall see its manifestation in practice—that is to say, in the buildings of the time. For Sculpture is mainly used as a decorative accessory to the Architecture of the epoque.

We now reach one of those periodic Classic reactions which are landmarks in the history of French Art. But each of these revivals of Classic Art has its own character. That of the " Siècle de Louis XIV." is no longer softened and beautified by the daring yet dainty grace, the joyous carelessness of the Renaissance. A reign of law and order, of official and aristocratic art, has taken the place of those enchanting and spontaneous creations of the earlier Classic revival. The men of the Renaissance were unlearned, and dared to be themselves. Now every one has read his Vitruvius. Nearly every one has been to Rome. He knows too much ; and at the same time not enough. The pedagogue has taken the place of the uncultured artist. And the architects of the day adopt the severely classic style which they suppose to represent the architecture of Imperial Rome. With the growing knowledge of and admiration for Classic form as evidenced in the literature of Corneille and Racine, an imitation of Roman Classic architecture was considered the most desirable form in architecture. The anachronisms we find in it, are not more startling than portraits of Louis XIV. in full Roman armour, with an enormous wig. It was an imitation. Not a national and spontaneous art. But it reflected the tendencies of the time. And as we find all through the history of French Art, the architects o France were sufficiently strong to impress a certain nationa character upon it, which distinguishes the "*Style Louis XIV*." from that of other nations.

What this style was at its very best, may be seen in th North façade of the Louvre by Le Vau ; and in the Palace o Meudon by Hardouin-Mansart. Meudon, "being withou "any pillars or pilasters, avoids all those shams which s "often disfigure the designs of the age. It is impossible t "study this building and the northern façade of the Louvr "without feeling that this was the true style of the age "which if the architects had only persevered in cultivating "they might have produced something as beautiful as i "was appropriate."[1]

Increased room was needed for the growing exigencies o a magnificent Court. The modern requirements of light an spaciousness for splendid assemblies, ceremonies and receptions, were met by the large windows, the lofty ceilings, th galleries and saloons of Versailles, the new Louvre, an many another lesser palace. But while the gain was immense within the buildings, the uniformity of ideal withou often degenerates into an overpowering monotony. Th chief fault of the new buildings of the Louvre and Versaille is their want of sky line. The length of Perrault's famou Colonnade—the eastern façade of the Louvre—splendi though it is, is too great for its height—565 feet agains 95. If Perrault's design had been carried out in it entirety this would have been avoided. The Domes h proposed to place at each end, and the huge grou of statuary upon the pediment in the centre, would ha broken the monotony of the long line, and given it heigh The same fault is evident to a far greater extent at Ve sailles. Supposing Hardouin-Mansart to have been mo original and less correct, it is difficult to imagine wh glorious results might not have been obtained in that mo splendid of Palaces, where unequalled opportunities we given the architect. As it is, though the effect of t

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[1] Fergusson.

Garden Front at Versailles is grand from its very size, it is like the wall of some vast street. It leaves one utterly unmoved, save with dismay at thinking what it might have been. It is cold, official, monotonous. One longs to break down; to build up; to thrust deep openings through those stately walls, which would give light and shade, and break the long flat line of the balustrade against the sky. One yearns for towers or domes—for one of those deep cornices to crown the building, which are the glory of the Renaissance—for the high roofs of Maisons and Meudon. For anything in fact to give variety to the splendid monotony of that front of 1300 feet. But when we look for originality, it is not upon the exterior, but in the interior of the buildings of this age that we find it.

Owing to the growing restrictions of space in Paris, the outside of the Hotels offered but little inducement for decoration. But it was far otherwise within. Here every imaginable adornment was lavished upon the great saloons, galleries, staircases, vestibules. And nowhere has internal decoration been carried to a further point of perfection than at Versailles, where we are offered the most splendid examples possible of the Louis XIV. or "Rococo" style. It may be all wrong in the eyes of the architectural purist. But for sheer magnificence of effect—for actual beauty and richness of detail in marbles and painting, in gilded stucco, carved wood, superb gilt bronze, on all of which the greatest artists of the day did not disdain to work—it cannot be surpassed. Take, for example, the Salon de Mars. The modillions of the grand golden cornice are empty casques. And in the covings of the ceiling are golden trophies, and lovely cupids in gilt stucco riding eagles and taming lions. While golden oak wreaths frame the paintings of the ceiling by Audran, of Mars in his chariot drawn by wolves. Or, again, the Salon d'Apollon, with its ceiling by Lafosse; and its golden wreaths hanging right out from the ceiling, and winged muses of extreme beauty, on which the great sculptor Coysevox did not refuse to work.

But all this glory of decorative art culminates in the

Grande Galerie, dite *des Glaces*, and the Salons de la Guerre et de la Paix, which form its two extremities. Here decoration, with one object ever in view—the glorification of the King—can scarcely be carried further. Seventy-five metres long by 10-50 wide and 13 high, the coved roof represents in thirty subjects the history of the Grand Monarque, painted under the direction of Le Brun from his own most carefully painted designs. Boileau and Racine composed the inscriptions for each of these subjects, which are set in carved and gilded sculpture of indescribable richness and variety. The great trophies of gilt bronze upon magnificent coloured marbles, the twenty-four groups of lovely children in gilded stucco along the cornice, are due to Coysevox. The capitals of the pilasters, the frames of the Venetian mirrors—all the details of ornament—are by the first artists of the day. While in the Salon de la Guerre, in Coysevox's immortal bas relief, the King, young, radiant, triumphant, tramples nations in chains under his horse's feet. When we add to the decorations that have survived war and revolution, all that has been lost—the statues, vases, inlaid tables, carved cabinets, and above all the famous silver mobilier made at the Gobelins by the goldsmith Ballin to adorn the Gallery—we get an idea of splendour almost unequalled. Most of these treasures are dispersed or destroyed. The silver furniture was sent to the mint in 1690, to defray the expenses of the war against the League of Augsbourg. Only Ballin's bronze vases in the gardens—chef d'œuvres which repay the most careful study—and some of the great cartoons for tapestry in the museum, in which many of these silver works of art are represented, give us some faint notion of these vanished glories.

But there is another example of this style of decoration nearer than Versailles. Le Brun had already tried his hand on a somewhat similar work, which every visitor to Paris knows. In February, 1661, the "Galerie des rois" at the Louvre, as it was then called, was destroyed by fire. The King entrusted Le Brun with its reconstruction. Le Vau rebuilt it. The two Marsys, Renaudin, and Girardon executed the magnificent plaster (*stuc*) ornaments of the ceiling. The panels of the walls were decorated with flowers by Baptiste, and divers subjects by Ballin, la Babonnière, and Léonard Gontier. While Le Brun designed the mythological subjects of the ceiling, reserving for his own hand the central compartment, representing the triumph of Apollo —a fresh delicate flattery to the King. Every precious work of art, modern and antique, was gathered together in this marvellous gallery, which we now know as the Galerie d'Apollon, where, says the *Mercure galant* in almost the words of the historian of Solomon's Temple, "gold was the "least precious thing".

Such were the tendencies of Architecture and decorative Art under the "*roi-soleil*". Without, severely classic; within, the utmost magnificence and luxury of the Rococo style.

ARCHITECTS.

Le Vau, Louis II., son of Louis I. (*b.* 1612; *d.* 1670).—The favourite architect of Mazarin, of Fouquet, and of Louis XIV. in the early years of his personal government, Le Vau's reputation was already beginning when in 1640 he built the Hotel Lambert on the Ile St. Louis.[1] In 1653 he began the chateau of Vaux-le-Vicomte for Fouquet, which was finished in 1660. Although at times Le Vau produced works of considerable beauty—such for instance as the north façade of the Louvre (see above), and the south pavilion of the river front—his imaginative faculty was mediocre. And at Vaux this showed itself. "He sought for effect by means of "mere accumulation, and endeavoured to astonish by sheer "splendour." Vaux, the abode of the rich financier as well as the statesmen, displayed all the contemporary theories—the park *à la française*, parterres, vast courts, the Italo-classic style of the principal building. "But it is no longer, as at "Richelieu, the outcome of a settled, well-reasoned convic"tion; there is on the contrary something factitious, compo"site; it would seem that the rules are no longer so thoroughly "believed in."[2] But Vaux is of considerable importance in the history of the period. For it forms a transition betwee Lemercier's Richelieu, and the Versailles of Louis XIV.

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[1] See p. 109.

[2] Lemonnier.

In 1654 Le Vau succeeded Lemercier as Architecte d Roi. And like him, he was ordered to continue the works o the Louvre and the Tuileries. To him are due all the buildings on the north of the court, and those on the interio upon the east and south, as far as and including the centra pavilion. This pavilion, which was of considerable merit faced the Cupola of the Collège des Quatre Nations (now th Institute), which according to the instructions left by Mazarin Le Vau began across the river in 1662. Unfortunately L Vau did not share Lemercier's respect for the works of his predecessors. For after rebuilding the first floor of the Petit Galerie—now the Galerie d'Apollon—he disfigured the firs part of the Grande Galerie, by doing away with the arcad of the rez-de-chaussée.

In 1664 he began his works of destruction on the Tuileries, destroying de l'Orme's spiral staircase, and replacin the circular Dome by the wretched quadrangular dom which existed till 1871. He further mutilated the building by modifying the wings of the central pavilion, destroyin the roofs with their large windows, to replace them by storey of a Corinthian order, surmounted by an attic ; th whole set back to preserve the terraces on the garden fron He then pulled down the rich upper part of Bullant's pavilio replacing it by a Corinthian order with attic and balustrade and then finished the corresponding pavilion on the nort and united it with the pavillon de Marsan, of which he wa also the author.

In 1664 he furnished a project for the eastern façad of the Louvre. This was sent to Italy, and discusse by the best architects there, who rejected it with som warmth. Bernini was then summoned from Rome. An it is fortunate for France that before the foundations wer even above ground, Bernini, irritated by the severe criticis his plans encountered, returned to Italy, laden with mone and brevêts, leaving his favourite pupil Rossi behind, wh was soon induced—by what means it is not known—to follo his master. Paris was thus spared the abominable disfigurement of such a plan as Bernini's. And in 1667 Le Vau was again summoned to discuss with Le Brun and Perrault the latter's project for the Colonnade of the Louvre. They however could not agree. And the King finally chose Perrault's design.

Meanwhile, in 1665, Le Vau had been at work at Versailles, where he added two pavilions and an Orangery to the old buildings. He also built a number of hotels in Paris. In the provinces he constructed the buildings at Vincennes, now used as the officers' quarters. The Chateaux de Seignelay, du Raincy, and du Saint-Sépulcre near Troyes. And in 1668 the enormous works were begun, which were to transform the hunting lodge of Louis XIII. into the palace of Louis XIV., and the seat of court and government. He died at the Hotel de Longueville in October, 1670.

PERRAULT, CLAUDE (*b.* Paris, 1613; *d.* 1688).—Under the fine engraving of Perrault by Edelinck, the physician-architect is glorified in a quaint quatrain:—

> " Il n'est point de secret dans la Nature entière,
> " N'y dans les Arts qu'Il n'ayt connu,
> " Et modeste il n'usa de toute sa Lumière
> " Que pour voir non pour estre vu."

The intelligent face with firm yet sympathetic mouth, gives a distinctly attractive impression of the man. Son of Pierre Perrault, Parliamentary barrister, Claude studied mathematics, then medicine, which he practised, and finally architecture, for which he had a most pronounced taste.

When in 1664 Colbert became "surintendant des Batiments," he and the King determined to give a definitive shape to the various projects and designs for the completion of the Louvre. Le Vau's plans for the eastern façade did not seem to them worthy of the majesty of the edifice. A model on a large scale was made in wood and stucco by Colbert's orders, exquisitely finished with painting and gilding. And all competent architects were called in to examine it, and present their plans and suggestions for its completion. None of the plans wholly satisfied the King and Colbert. They therefore sent to Rome for Bernini, who had just completed the Colonnade of St. Peter's. Before Bernini's arrival, however, Claude Perrault through his brother Charles, the author of the delightful *Contes*, and "premier commis de la surintendance des batiments," sent in his plan to Colbert. It was at first rejected. He then altered it and submitted it to Le Brun and Le Vau. But the three were unable to agree.

Meanwhile, Bernini had returned to Rome, and soon Charles Perrault contrived — it is a little doubtful what means were employed — to induce the favourite pupil, Rossi, to follow him — leaving merely the foundations of Bernini's enormous and utterly incongruous building, which would have necessitated the destruction of the greater part of Le Mercier and Lescot's buildings.

Colbert now returned to the French schemes, and chose two—that of Le Vau, who was now more popular than ever, after the defeat of the Italians, and the plan by Perrault. After fresh alterations by Perrault, both projects were presented to Louis XIV., by Colbert, who favoured Perrault's, and therefore recommended Le Vau's, but in such a manner as to give his master the honour of choosing the other. The King, finding Perrault's design "handsomer and more majestic" than Bernini's, adopted it; and the work was instantly begun.

Had the scheme been carried out in its entirety, it would have been much richer and more varied than it is. As it was, great difficulty was experienced in joining it on to the existing buildings of Le Vau. It was too high and too long. So they had to be added to. It overlapped by 36 feet at each end. The northern projection was allowed to remain. But in order to bring the southern angle into line, a whole new front along the river face—the existing river front—was added to Le Vau's fine façade, as far as the Petite Galerie.

In 1667 the main work of the Colonnade was finished. But the pediment was not placed until 1674. The works were all carried out under the direction of d'Orbay, Le Vau's son-in-law. The river face was finished in 1680. But it was not covered in, and Le Vau's domes showed behind the new buildings. There was no sculpture, and the roofless buildings remained in this condition till 1755, like some palace stricken with sleep by the enchanter's wand in one of Charles Perrault's *Contes.* All money, all energy, had been diverted from the Louvre to Versailles.

In 1668 Perrault drew up plans for the Observatoire and its great staircase, finished in 1675. And in 1669 competed with Le Brun and Le Vau for the designs of the Arc de Triomphe for the place du Trône. His plans were chosen; and he began the work in 1670. But it was only completed as far as the pedestals of the columns. The rest, which was in plaster, fell into ruin; and the whole thing, which was engraved by Sebastien Leclerc, was swept away in 1710.

Perrault contributed certain portions to various churches, but these have been mostly destroyed. The Colonnade of the Louvre, and the Observatoire are his greatest titles to fame. About 1668 he was made Architecte du Roi; and elected a member of the Academy of Architecture in 1673. He died in 1688. He published a *Vitruvius* in 1674; and *L'ordonnance des cinq espèces de Colonnes* in 1683.

MAROT, JEAN I., Architect and Engraver (*b.* Paris, 1619 or 1620; *d.* 1679),—was the son of Girard Marot, a cabinet maker. He built in Paris, the front of the Church of the Feuillantines; the Hotels de Passort; de Mortemart, rue St. Guillaume; de Monceaux; and the Maison Roland, rue de Cléry. In the provinces, the Chateaux of Tourny (Yonne), de Lavardin (Maine), and the fountains (*bains*) of the Chateau de Maisons. With Lemercier he made a project for the completion of the Louvre. This was rejected. But it was engraved by him, as well as his other works. In 1669 he made a contract for four grottos at the Chateau of Saint Germain—two for the apartments of Mademoiselle de la Vallière, and two for those of Mme. de Montespan—at a cost of 4000 livres.

Marot left a considerable work as an engraver. His chief publications are *Le Magnifique Chateau de Richelieu* (see Lemercier). *L'Architecture Française,* in which his son Daniel collaborated—it only appeared in 1727. And *Le Petit Marot* published in 1764. Daniel Marot left France for Holland and attached himself to William Prince of Orange, layin out the gardens of the Hague and Loo; and when th Prince succeeded as William III. to the English throne Marot went to London and laid out the gardens of Hampto Court.

BRUANT, or BRUAND, LIBÉRAL (*b.* about 1635; *d.* Paris 1697).—Son of Sebastien Bruant and brother of Jacques I Libéral Bruant belonged to a family of architects. In 166 he was already architecte du roi. And in 1670 succeede his father as "maître général des œuvres de charpenterie d roi," receiving from 1671 to 1680, 1600 livres a year, as wel as 500 as architect.

He made the plans and drawings for the Hotel de Invalides, of which the first stone was laid in Novembe 1671. And also for the Church of the Invalides, of whic he built the Choir and Nave. The north façade and th Dome were built by Mansart, who also made alterations i the plan of the buildings. In the same year he furnishe the first plans for the Place Vendôme, and began the work there. But here again Mansart succeeded him in 1685, whe all the plans were changed. In 1662 Bruant furnished th plans and designs for Richmond Palace in England, for th Duke of York. He was made a member of the Academy c Architecture at its foundation in December, 1671. And i his acte de décés in 1694 is qualified as *escuyer, conseille secrétaire du roi et architecte ordinaire des batiments de s Majesté.*

MANSART, JULES B. HARDOUIN (*b.* Paris, 1646; *d.* Marl 1708).—Son of Raphaël Hardouin, painter in ordinary, an Marie Gauthier, niece of François Mansart,[1] J. B. Hardoui studied with his uncle and took his name. And on Franço Mansart's death in 1661, he worked upon the Hotel d Vendôme under Libéral Bruant.

It was in 1672 that the King remarked him at work i the Place Vendôme. His father presented him, and he aske for permission to compete for the plans of Clagny for Mme. de Montespan. Mansart's plans were chosen, but he did not begin Clagny (now destroyed) until 1676. Mansart now began his works of destruction, starting with the Palace of Saint Germain-en-Laye, where he made profound alterations. Five enormous pavilions replaced the charming tourelles of Pierre de Chambiges, and he also built the great terrace on the north. These works went on till 1682. In the next year, 1675, Mansart was admitted to the Academy, and appointed Architecte du Roi.

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[1] See chapter viii.

In 1678 he finished the *petit chateau*, the *ménagerie*, and the house of la Quintinie, head gardener, at Versailles. And in 1679 began the great works of the Palace of Versailles, the façade on the garden being finished in 1680. The grand escalier, the grand commun, and the stables were finished in 1685. The Orangerie was built in 1688. And the Grand Trianon, with the exception of the Colonnade, in the same year. The original Chateau of Louis XIII. was preserved—the brick and stone hunting lodge built by Lemercier. This now forms the central part of the Palace, known as the Cour de Marbre. But it is completely enveloped and overshadowed by Mansart's enormous buildings. Some extremely interesting pictures preserved in the Museum, and engravings by Israël Silvestre, enable us to follow the successive transformations which the Chateau and the Park underwent.

Le Vau had been working upon Versailles since 1669, when Louis XIV. determined to make it the principal Royal residence. And from 1678 Mansart continued these important constructions, destroying, or modifying, as was his wont, much of his predecessor's work. It was in 1682 that the King definitively transferred the seat of government to Versailles. But notwithstanding the presence of the Court and the government, the building went on without cessation.

In 1684 Le Vau's original Grotte d'Apollon was demolished, to make room for the new north wing. The famous groups by Girardon of the "Roi-Soleil" served by nymphs, and the horses of his chariot stabled below—were moved to their present position. But the "Bosquet" in which they stand was made a hundred years later from Hubert Robert' designs. It was about 1690 that the exterior of the Chatea assumed the form we know. The Chapel was begun b Mansart in 1699, the foundations having been laid te years before: and was finished by Robert de Cotte in 1710

Mansart's activity however was not confined to Versailles In 1680 he rebuilt the façade and two galleries of th Chateau de Dampierre. (This magnificent building ha been restored by its owner, the duc de Luynes.) He bega Marly for the King, who also ennobled him in this sam year under the title of Comte de Sagonne. From 1684 t 1686 he built Notre Dame de Versailles. The Maison de Lazaristes. Began the Pont Royal. Built St. Cyr. Th Place des Victoires. And undertook the building, on ne plans, of the Place Vendôme, which had been begun b Bruant. These two Places are the best examples of Mansart's invention, which became, as I have said, so popula in all European cities: namely, the construction of a whol series of Hotels on a uniform plan, which causes them t look like one great Palace. "Having at Versailles reduce "the architecture of a palace to that of a street, he ne "tried to elevate the architecture of a street to that of "palace."[1] This deception did not find favour with Frenc architects, and was seldom if ever attempted in Frenc cities after the reign of Louis XIV.

Mansart seems to have been an excellent man of busine as far as his own fortunes were concerned. For in 1687 h sold his position as controller of the Royal buildings to h cousin, Jacques Jules Gabriel. His salary in 1691 w raised to 12,000 livres. And in 1699, when he was ma surintendant des Batiments in place of the Marquis Villacerf—a position already held by Colbert and Louvois- he sold it within two months to François Blondel, councill to the King, for 130,000 livres.

The most important works of the last fifteen years of h life were:—

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[1] Fergusson.

The great Gallery for the duc d'Orléans, on the spot where the Théatre Français now stands. The Portail of the Invalides, and the Dome which was finished in 1707. The Chateau de Meudon, which he rebuilt for the Dauphin, having already made alterations there for Louvois. The lower part of the Cascade of St. Cloud, and the grand staircase of the Chateau. In 1700 he built the Chateau de Boufflers (Aisne); and his own Hotel in the rue de la Pompe at Versailles; having the year before built himself a Hotel in Paris (rue des Tournelles). He also made journeys into the provinces, such as his visit to the duc de Lorraine at Nancy in 1701, for the beautifying of Nancy and Lunéville. And besides Hotels in Paris, gave plans for numberless buildings all over France, and even in Spain and Piedmont. Saint-Omer, Lyons, Chateau Gaillon, Rouen, and countless Chateaux testify to his boundless activity. While Chambord, alas! bears the mark of his destructive energy. For he rebuilt the principal entrance, and furnished plans for the two *avant-corps* of the façade of the Place-des-Armes, on whose foundations the barracks of the Maréchal de Saxe were built at a later date.

LE NÔTRE (*b.* Paris, 1613; *d.* Tuileries, 1700).—Any study of the artists who contributed to the splendours of the epoque of Louis XIV. would be incomplete without mention of the celebrated Le Nôtre. *Architecte et dessinateur du jardin du roi*, he was the son of Jean le Nôtre, the King's chief gardener. Le Nôtre was well known on both sides of the Channel. He began by designing the park and gardens of Vaux-le-Vicomte for Fouquet, and made the grotto and cascades. These works introduced him to the notice of Louis XIV., who took him into his service. The parks and gardens of Versailles, which had been begun under Louis XIII. by Boyceau, were now entrusted to Le Nôtre, who laid them out much as we see them now; though some alterations and additions were made in the eighteenth century under the direction of Hubert Robert. Le Nôtre also had charge of the arrangements of the parks and gardens of the other Royal Palaces, and created the gardens of the Tuileries. He laid out numbers of gardens and parks in France, England, Prussia and Italy, thus leaving his mark in the "French Garden" that became so popular in the greater part of Europe for nearly a century. Already councillor of the King, and controller-general of buildings, arts and manufactures in France, the King ennobled him and gave him the cross of Saint Michel in 1675. Le Nôtre died at the Tuileries, aged eighty-seven, and was buried in the Church of Saint-Roch close by.

SCULPTORS.

ANGUIER, FRANÇOIS, dit L'AINÉ (1604-12 (?), 1669); MICHEL (1614, 1686). — The documents relating to the early history of François Anguier are not satisfactory. He studied under Simon Guillain; and it is said that he spent two years in Italy. The date of his birth is quite undetermined, some giving it as 1604, some as 1612. He however first appears in France about 1645, with a well-established reputation; as he was at once entrusted with important works. These were the tombs of Henri II., de Montmorency, beheaded in 1632, of Jacques-Augustin de Thou, of the duc de Chabot-Rohan, of the Cardinal de Bérulle, etc.

In 1652 he was working on decorations in the Louvre for the Queen-Mother. François Anguier belonged to the *Maîtrise*, and always refused to enter the Academy. But though "he was not an Academician, he is very academic". He was willing to use the whole mythologic and allegoric apparatus of the day — Hercules and Fames — his soldiers all dressed in Roman costumes, while they fight modern battles—as in the monument to Henri de Longueville (Louvre). In fact "he is as decorative, sometimes as "theatrical as anyone else of the time". In the fine tomb of Montmorency — with its two Corinthian orders, its sarcophagus, its Hercules and Alexander, Montmorency dressed as a Roman leaning on a Classic trophy, the duchess in a conventional dress—we are very far away from reality, and from all real sentiment. It is "religious art," after the manner of Vouet or Bourdon. In the Rohan-Chabot tomb (Versailles) he has chosen the nude for the principal personnage. But you feel that this is not the penetrating naturalism of certain of the funeral monuments of the Renaissance, but the nude of the model. In one of Anguier's works, however, we get a most remarkable departure from this academic treatment. In the lovely, kneeling figure of Gasparde de Châtre, second wife of de Thou (Louvre), the sculptor has frankly cast aside all mannerisms, and given himself honestly and wholly to reality. And thereby he has produced one of the most pure and charming works of art of the century.

Michel Anguier is more celebrated than his brother. His life was longer, as he only died in 1686, thus belonging to the most brilliant portion of the reign of Louis XIV. He spent ten years in Rome; and to Rome his work owes much. When about 1652 he returned to Paris, he brought with him casts from the Laocoon, the Wrestlers, etc. The lengthy list of his works from 1652 to 1660, show that he was held in high esteem, and that he worked with remarkable facility. We find him at Saint Mandé and later at Vaux, with Fouquet—at the first Chateau sculpturing a Charity, the likeness of Mme. Fouquet and her two children —" pour marquer la tendresse et l'union qui régnaient dans " cette famille ".

He was a favourite of Anne of Austria. And in 1655 he contributed the sculptures to the decoration of her apartments on the ground floor of the Petite Galerie of the Louvre, Romanelli and Pietro Sasso doing the paintings and the stucco work. These apartments are now the Galeries des Antiques, and their decoration merits close attention, for—with the Galerie d'Apollon—they are intact; and are as admirable examples of the pagan ideal of the decorative art, as Mme. Fouquet and her children, or the Montmorency tomb, are of the religious art of the period. After 1660 Michel still worked for Anne of Austria, not at the Louvre, but at Val-du-Grace. To his chisel also are due the high reliefs on the Porte St. Denis, and some of the decorations at Versailles. A very fine little

Hercules and Atlas in terra-cotta by Michel Anguier is now in the Louvre; and a graceful Amphitrite.

The Anguiers exercised a considerable influence on the Sculpture of the period, first by their own works, then through their pupils, among whom were Regnaudin, Van Clève, Girardon, and the Marsys. It has been said they form the transition between the first and second halves of the century; belonging to the time of Anne of Austria, Mazarin, and the early days of Le Brun. And they may well be looked on as the masters of the decorative school of sculpture.

Examples. François Anguier:—
- Monument of Henri de Longueville, Louvre.
- Tomb, Jacques-Auguste de Thou, Louvre.
- Gasparde de la Châtre, femme de de Thou, Louvre.
- Tomb, Henri Chabot, duc de Rohan, from Church of the Celestins, Paris, Versailles.
- Henri II., duc de Montmorency, in the Chapel of the Lycée, Moulins.

Michel Anguier:—
- Decorations, Galeries des Antiques, Louvre.
- Hercules and Atlas, terra-cotta, Louvre.
- Amphitrite, Louvre.
- Trophies in high relief, Porte St. Denis, Paris.

GUÉRIN, GILLES (*b.* 1606; *d.* 1678).—Though Gilles Guérin is in some degree one with the naturalistic movement of the Louis XIII. epoque, yet he belongs to both reigns, and partakes of the tendencies of both. An artist of very varied qualities—strong, and with undoubted originality—his merits have not been fully appreciated by posterity. In 1653 he executed for the city of Paris, a statue of the young Louis XIV. trampling the Fronde under foot. The marble statue is now at Chantilly. The only cast that was ever made of it is at Versailles. But long before this he had been employed by Richelieu and Mazarin.

Among his works are the Mausoleum of Henri II. de Condé, for the chapel of Valery en Gatinois. Part of the decorations at Maisons. The four figures of the children who hold up the curtains of the alcove in the King's bedroom, Louvre, are also his. So are the decorations of the Chateaux of Cheverny, du Fayel, and de Guermande. His portraits are fine. The kneeling figure of Charles, duc de Lavieuville (d. 1653) from the Church of the Minimes, now in the Louvre, is of great merit.

GIRARDON, FRANÇOIS (*b.* Troyes, 1628; *d.* 1715).—François Girardon, destined to become the most docile interpreter of Le Brun's ideas, the chief of the pleiad of decorators of Versailles, in his earliest works shows his origin. He was a Champenois, son of Nicholas Girardon, a master-founder of Troyes. But once in Paris he soon shook off his provincialisms. An order from Chancellor Séguier for his chateau of St. Liébaut near Troyes, brought him rapidly to the front. He then obtained leave to go and study in Rome. On his return in 1652, he quickly became Le Brun's *homme de confiance*, the sculptor who could most sympathetically translate the master's ideas. To this period is due the tomb of Jérôme Bignon, the King's librarian. Girardon then went back to Rome to collect works of art. On his return he was considered an important and thoroughly established artist.

In 1665 we find him employed with the two Marsys and Renaudin, upon the magnificent stucco sculpture of the ceiling in the Galerie d'Apollon. To stimulate their zeal, a prize of 300 golden crowns is offered them, which is awarded to Girardon. In 1669 he is commissioned to execute the colossal bronze of the King for the Place Vendôme. This was melted down at the Revolution, and only the little bronze model remains in the Louvre. It is marked by an imposing nobility. But Girardon did not venture to depart from the calm of his model, the Marcus-Aurelius in Rome. His two most famous works are the Mausoleum of Richelieu at the Sorbonne, which was erected in 1694; and the Rape of Proserpine in front of the Colonnade, Versailles, 1699. His most delicate chef d'œuvre perhaps, is the bas relief of nymphs on the Fontaine de Diane.

Among his other works at Versailles are the famous group in marble of the Bains d'Apollon, where at the entrance of her palace, the six attendant nymphs of Thetis serve the

Sun god when he returns to rest each evening, while th horses of his chariot are stabled in a grotto below. It wa sculptured in 1672, and "le roi soleil" poses as Apollo. Th charming fontaine de la Pyramide, with its tritons, dolphin and cray-fish sculptured in lead, is also Girardon's work It is uncertain whether the model of an equestrian statu of Louis XIV. in zinc, in the Œil de Bœuf, Versailles, is du to Girardon or Desjardins. With slight variations, it recall the latter artist's statue for the city of Lyons, and Girardon' famous statue of the Place Vendôme. But the King ha grown sad and old, the face spread, the eyes encircled wit wrinkles. There is also a fine bust of Lamoignon in terra-cotta by Girardon, at Versailles.

The Museum of Troyes owns some of his best works:—

Marble bas relief from the tomb of Mme. de Lamoignon.
Bust of Louis XIV. (marble).
Bust of Marie Thérèse (marble).
Bas relief (bronze), St. Charles communiant les pestiférés, from Church of St. Nicholas du Chardonnet, Paris.

A crucifix for his native country has remained the acknowledged model for crucifixes in wood, bronze and ivory.

Mausoleum of Louvois by Girardon and Van Cleeve, now in the Church of the Civil Hospital, Tonnerre.
Bust of Louvois, Louvre.

Of the Mausoleum to his wife only a very mediocre Pieta remains in the Church of Ste. Marguerite, rue St. Antoine, Paris.

Desjardins, Martin (*b.* 1640; *d.* 1694).—Desjardins, a man of considerable power and held in high esteem, may be considered Girardon's rival in talent and reputation. Much of his admirable work was done in bronze or gilded lead. Therefore much was melted down at the Revolution. This was the fate of the full length statue of the King in gilded lead, ordered by the duc de la Feuillade at his own cost for the place des Victoires. The six bas reliefs in bronze from its pedestal are now in the Louvre. They commemorate the Treaty with Spain. The Passage of the Rhine. The Conquest of Franche Comté, 1674. The peace of Nimeguen, 1678, etc. And "show a rare elegance of "hand and happy judgment in the composition". Four slaves in bronze, which were grouped round the pedestal, are now let into the façade of the Hotel des Invalides. Desjardin's statue was inaugurated with great pomp in 1686, preceding Girardon's for the place Vendôme by twelve years, and surpassing it in vigour of quality. Previous to this he had made the fine equestrian statue of the King for the Place de Bellecour at Lyons. Some authorities consider (see Girardon) that the model in zinc in the Œil de Bœuf (2194) at Versailles is a reduction of the Lyons Statue.

Desjardins was Rector of the Academy, and "Sculpteur du roi," at his death in 1694. His bust of Ed. Colbert, Marquis de Villacerf,[1] and the admirable bust of Mignard, of firm and yet impetuous execution, show that he knew when necessary how to treat the portrait with magisterial authority.

Examples—Louvre:—

- Portrait bust, Pierre Mignard, 654.
- Portrait, Ed. Colbert, Marquis de Villacerf, 653.
- Six bas reliefs from Statue of Louis XIV., Place des Victoires.
- Marble bas relief, Hercules crowned by Glory.
- Four slaves, bronze, Façade of Hotel des Invalides.

Versailles:—

- Bronze bust (?), Chambre du roi, 2166.
- Bas relief, plaster, Justice holding a medallion of Antoine d'Aubray, from the Oratoire, 477.
- Model of Equestrian Statue Louis XIV. (?), 2194.
- Diane chasseresse, Cabinet de Diane, Gardens.

At Versailles, in a fine portrait of Desjardins by Rigaud (3583), the sculptor presents himself with "superb assurance,

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[1] This bust was long attributed to Coysevox on account of its beauty.

"the face full and strong, the eye tranquil, draped in a gre blue cloak which shows his lace collar, the right hai leaning on a colossal bronze gilt head, the left on his hi holding a paper with a sketch. In the background, again the evening sky, the monument of the Place des Victoir is to be seen."[1]

PUJET, PIERRE (b. Marseilles, 1622; d. 1694).—Pier Pujet, a true Southerner, exuberant, emphatic, proud, usually taken as the personification of all French Sculptu in the 17th century. But for those who esteem the inventi faculty and a sincere love of nature, as higher qualiti than mere executive power and taste for the mise en scen Coysevox will rank higher than his illustrious rival. A Coysevox was a purely French artist, while Pujet was t devotee of Italianism. If he shook himself free from I Brun, it was only to fall under the over-mastering tyran of Bernini. To the end of his restless life, Pujet remain the provincial—independent, disinterested, intolerant of t servile necessities of the life of Paris and the Court.

At Marseilles young Pujet was apprenticed to a build of galleys, and was soon employed on their ornamentatio The fashion of the day was pompous figures in gilded wo on poop and prow. These were mostly made at Toulo and artists of considerable reputation worked upon them, may be seen in the Musée de la Marine. Work being sla at Marseilles, young Pujet set out on foot to Genoa, th to Florence, and then to Rome. Here unfortunately he f in with the mannerist, Pierre de Cortone; and learnt fro him the elements of decadent drawing, and deplorable fo mulas. This left an indelible mark on the young arti which Jean de Bologne and Bernini were to comple Happily there was good stuff underneath; and in ma cases Pujet rose high above the influences of the Rom and Bolognese schools.

In 1643 Pujet was back at Marseilles, working at t carving of galleys for his daily bread, and painting. Thr years later he is again in Rome, and this time measures a draws from the antique. In 1649 he is once more in Toulon, carving in wood and stone, and painting very bad Holy pictures. But at last he gets his opportunity in an order for the Cariatides supporting the balcony of the Hotel de Ville, Toulon. A new idea of plastic art seizes him. He turns his cariatides, struggling under the weight of the balcony—into the porters on the quays who he has watched panting beneath their loads. They are magnificent in force and in reality. Had he only kept to such an ideal of work, what a new and splendid line of art might have opened before him. But Italy had laid too strong a hand on his talent, and tempted him back to the decadent Italian ideas of the 17th century.

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[1] De Nolhac, Versailles.

Two works however, are in the same line of thought as the cariatides—Hercules overcoming the Hydra, and La Terre, for the Chateau de Vaudreuil. He had been enticed to Paris by M. Girardon, who carried him off to Normandy to execute these two important works. The Hercules, which was supposed to be lost, was found some years ago, broken and buried in the park; and is now in the Musée de Rouen.

Fouquet, enthusiastic over these works, would have divers groups for Vaux. And he despatched Pujet to work at them at Genoa—notably the Hercule Gaulois (now in the Louvre). Here again we get no God, but sheer brute force. It is inferior to the Hercules of Vaudreuil, and far inferior to the figures at Toulon; showing the growing influence of Italian formulas. Seriously affected by his patron Fouquet's disgrace, Pujet settled down for some years at Genoa, which were the happiest of his life. Here he sculptured the colossal St. Sebastien and St. Ambrose for Sta. Maria-in-Carignano, and a Conception for the Brignoli, which is now in the Albergo dei Poveri.

For ever restless, Pujet wanders back to France. He worked at Marseilles, Aix, Toulon; and Colbert attached him to the Arsenal of Toulon as decorator of War Vessels. It has been commonly supposed that Pujet invented this style of decoration. This, however, is erroneous. It had come into fashion long before; and was soon abandoned after England gave it up.

In 1671 Colbert ordered two marble groups, the Milo of Crotona and the Alexander and Diogenes, for Versailles. Upon the first of these Puget worked for four years with extreme enthusiasm. But as he was only considered a provincial sculptor Colbert refused to pay him more than 6000 livres for it. The marble hung on for years; and when at last the group was sent from Toulon by sea to Le Havre, the captain of the vessel refused to take it for less than 12,000 livres. This was in [illegible]. Colbert had died the year before. Le Brun, enchanted with the work, wrote enthusiastically to Puget. And the King demanded a pendant—the Perseus and Andromeda, which was finished in the same year. In 1687 the Alexander and Diogenes was finished, and taken to Paris in 1694. This famous bas relief has been called "the triumph of picturesque sculpture." "If the great Puget," cries Eugène Delacroix, "had possessed as much wit as vigour "and science—qualities with which his work abounds—he "would have perceived before ever he took his tool in hand "that his subject was one of the strangest that could be "chosen for sculpture. In this mass of men, arms, horses, "and even buildings, he has forgotten that he could not "introduce the most essential actor—that ray of sunlight "which Alexander intercepts, and without which the com"position has no meaning." It is, however, a very fine and vigorous piece of work.

Examples—Louvre:—

Perseus and Andromeda.
Milo of Crotona.
Alexander and Diogenes (bas relief).
Hercule Gaulois.
Hercule de Vaudreuil, Musee de Rouen.
Peste de Milan (relief), Marseilles.
Medallion of Louis XIV., Musée de Marseilles.

This latter is a magnificent work, only surpassed as a portrait of the King by the wax by Benoist, at Versailles.

St. Sebastien and St. Ambrose, Sta. Maria-in-Carignano, Genoa.
Conception, Albergo dei Poveri, Genoa.

Coysevox, Antoine (pronounce Coëzevau) (*b.* Lyons, 1640; *d.* Paris, 1720).—A Lyonnais, robust, fearless, enterprising. In Antoine Coysevox we find the solidity of the Burgundian united to the enterprise and animation of the southerner. He not only displayed the fine intelligence of the artist, the marvellous skill of the practitioner, but in the fullest sense of the word he was an upright man. "It "would be difficult to find a nobler life, a career better "employed, and a more entire professional dignity."[1]

At seventeen Coysevox was already in Paris, completing his artistic education in the studio of Lerambert, one of Guillain's best pupils. There he remained for ten years. In 1666 he married Lerambert's niece, who died a year after her marriage. And in the certificate of her death it is stated that Coysevox had that year been appointed *Sculpteur du roi.* In the same year, 1667, after working at the Louvre he was summoned to Saverne by the Cardinal de Furstenberg, to decorate his sumptuous palace. This was destroyed by fire in 1780. But we know that Coysevox contributed figures, friezes, and ornaments of the grand staircase. In 1671 he returned to Paris with a brilliant reputation. Le Brun was at the apogee of his power; and the young master was already on intimate terms with him, as is shown by the bust of Le Brun, which served as Coysevox's reception work when he entered the Academy in 1676. In this year he returned for a time to Lyons; and thought of remaining there as Director of the new School of Design, founded under the patronage of the Paris Academy. It was probably at this moment that he executed the lovely *Vièrge de la rue du Bat-d'Argent*, now in the Church of St, Nizier. Here also he married his compatriote, Claude Bourdiet, in 1677.

Le Brun, however, persuaded him to return to Paris. He obtained him lodgings in the Gobelins; and entrusted him with important works at Versailles between 1677 and 1685. Here Coysevox showed a prodigious activity. To him are due the decorations of the Salon d'Apollon, the

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[1] Gonse.

Salon de la Guerre, and the Galerie des Glaces. The twenty-four exquisite groups of children along the cornice in the latter, and the matchless "chutes de trophées" in gilt bronze on marble, which constitute "the most magnificent "decorations in the world," were all, if not actually executed by his hand, carried out under his direction. To find anything to compare with his bas relief in stucco of the triumphant young King, with the superb attendant bronze figures, and the Fame below, in the Salon de la Guerre, we must go back to Jean Goujon.

But Coysevox's work was not confined to the interior of the Chateau. He composed groups, and sculptured marvellous vases for the bosquets and terraces. He was employed besides at Trianon, in ornaments of pilasters and tympanums. Then at the Invalides. Later at Marly, where his creative genius had full scope. And between whiles he produced "delightful and personal imitations of the antique," such as his "Nymphe à la Coquille" and the "Vénus pudique".

At Versailles, outside the Chateau on the Parterre d'Eau, we find the Garonne and the Dordogne, in bronze, cast by Keller. And the great marble Vase on the Terrace, commemorating the "Submission of Spain, and the Defeat of the Turks in Hungary". This is a magnificent work of art. The handles of a grinning satyr's head with goat's horns and crowned with ivy, are marvels of vigour and beauty of chiselling.

On the destruction of Marly at the Revolution, its treasures were dispersed. Happily most of those by Coysevox were saved. His winged horses, bearing Fame and Mercury, had already been placed in 1719 at the grilles of the Tuileries, where Coustou's famous "Chevaux de Marly" were put opposite to them in 1793. Coysevox's allegoric groups of Neptune and the Seine were given to the town of Brest. And his Flora, Hamadryad, and Berger Fluteur (now in the Louvre) were placed in the gardens of the Tuileries. His works at Marly were very unequal. Indeed it is probable that some attributed to him were executed by pupils. In portraiture Coysevox reveals himself as great a master as in decorative sculpture. In the *Comptes des Batiments* at Versailles we find that his first portrait busts of the King and the Dauphin were in 1679. Numerous busts of the King, the Queen, and Monseigneur follow. One (789), larger than nature, remains of the King, in the rez de chaussez at Versailles. Of this M. de Nolhac says, "What pride, what authority in this nobly "energetic head, and how one feels that this superb expres"sion could only belong to the one and only Coysevox"! One of the two busts of the Dauphin, sculptured either in 1679 or 1682, is preserved in the Salon de Diane. He also made an equestrian statue of the King for the États de Bretagne at Rennes. And for the Échevins de Paris a full length statue, which is now in the Cour d'Honneur of the Hotel Carnavalet. His bronze bust of the Grand Condé, now in the Louvre, is a magnificent work of art. Coysevox returned many times to that strange and disquieting physiognomy—the face as of a bird of prey, of the Victor of Rocroy. Of these a bust and a medallion at Versailles are chef d'œuvres. In all these portraits we find vigour, precision, acuteness.

If Colbert and Louvois, Le Brun and Mansart practically made his fortune, Coysevox was great artist enough to be able to free himself, when necessary, from those tendencies of which they were the high priests. And one of his highest titles to honour is that he remained through life true to national ideals—that he never allowed his purely French genius to be affected by Italy or any other outside influence. Both in portraiture and in decoration he is one of the chief masters of the French School—one of those whose talent is the most varied, the most supple, the most abundant. The touch of his chisel is of incomparable skill.

Examples—Louvre:—

Nymphe à la Coquille. 555.
Berger Fluteur, signed, 1709. 560.
Le Rhone. 558.
Vénus, on tortoise, signed, 1686. 556.
Marie Adelaïde, duchesse de Bourgogne, as Diana, 1710. 561.

Tomb of Mazarin, from Chapel of the Collège des Quatre Nations.

Busts of Marie Serre, mother of Rigaud, 559; Charles Le Brun, 554; Louis II. de Bourbon, le Grand Condé (bronze), 552; Bossuet, marble, 562; Michel le Tellier, bronze, from St. Germain des Près, 563.

Tomb of Le Brun, St. Nicholas-au-Chardonnet.

Tomb of Colbert, Saint-Eustache.

Tomb of Nicholas de Bautru, Marq. de Vaubrun, Chateau de Serrant (Maine et Loire).

Kneeling statue of Louis XIV., for monument of Vœu de Louis XIII., now behind Altar, Notre Dame, Paris.

Winged horses, Gates of the Tuileries.

Bust Robert de Cotte, 1707, Bib. St. Geneviève.

Versailles:—

Stucco bas relief Louis XIV., Salon de la Guerre.

Busts of Louis XIV., Vestibule 38; Grand Dauphin at twenty, Salon de Diane; Colbert; Marie Adelaïde, duchesse de Bourgogne, Chambre du roi, one of the marvels of Versailles, dated 1710.

Vase of the Soumission de l'Espagne, Terrace of Parterre d'Eau.

Garonne and Dordogne, Parterre d'Eau.

Statue of Louis II. de Bourbon, le Grand Condé, Chantilly.

CHAPTER X.

THE ART OF THE EIGHTEENTH CENTURY.

EACH epoch, as I have already said, contains the germ of the succeeding one. But this germ is not always of the same nature, nor is it to be found in the same place. In the epoch of Louis XIV. we have already perceived signs of a desire for something softer, gayer, less rigid, and more in keeping with the traditions of the French race than the "Grand Style". This desire showed itself neither in painting nor in architecture, which were the one severely official and decorative on an enormous scale, the other severely classic. But it was hinted at in decorative sculpture—in those delightful gilt bronzes and plaster work of the ceilings at Versailles—in some of Girardon and Coysevox's graceful nymphs and fountains.

Now, however, the "grand siècle" is over. Louis XIV. is dead. And France, so long held bound by the legend of his age in a path that was contrary to her genius—pompous, magnificent, and at last sad, serious, conventional—breathes again. After Mme. de Maintenon, Mme. de Pompadour. After Le Brun, Boucher. After the huge wigs and voluminous draperies of Rigaud and Largillière, the powder and satin coats of Nattier and Tocqué. The mere portraits of the Marquis de Dangeau and the Marquis de Marigny, painted less than fifty years apart, reveal two different worlds.

France, kept within the rigid bounds of officialism in thought, in action, for sixty years, cries aloud for fresh air, for light, for life, for amusement. Away with pomposity. Away with Greece and Rome. We live in France. Life is short. Let us enjoy it while we can. "The farandole "succeeds the procession."

No more science. No more theology. Life is what we want. We have been caged too long—now the doors are open. Our Olympus shall be the Olympus of Ovid, not of Homer or Virgil. We will worship the Goddess of Love. But she shall be a light-hearted Goddess of our own—a Goddess of Love without poison and daggers—of Love that brings smiles, not tears—of Love that amuses—Love adorned with ribbons and roses—with soft rosy flesh and a little pink nose, and pouting red lips that always laugh and ask to be kissed ; Love that we meet in our *Fétes galantes*, where, with charming manners and charming clothes, we embark for Cythère in the midst of an enchanting landscape, while the clouds above only shower little Loves upon us instead of thunder and rain.

Instead of magnificence the eighteenth century gives us grace. Instead of great ideals, we get every note in the scale of gallantry, of coquetry, of all that is gay, that is superficial, that is amusing in human life. Earth and sky are made to lend themselves to this universal worship of love and life. A love that is merely of the lips and eyes. A life that only lives for the moment—that is at best but a life of sentiment. Life is turned into a dainty poem. And that poem is painted by Watteau.

And thus the century dances on, with its shepherds and shepherdesses in silk and satin ; its fair ladies and their gallant lovers in powder and paint ; its Cupids and Hearts and Darts. And it never hears or heeds the terrible undertone of suffering and sorrow and coming retribution, as it transforms nature herself into one vast *décor de théatre.*

It is in painting that the art of the eighteenth century finds its most complete expression. And four great painters in a manner sum up the tendencies of the time: Watteau, Boucher, Fragonard, Greuze.

In Watteau we find the Poet of the eighteenth century. Watteau, the great poet of Love—of a serene and gentle love with no note of passion—of a tender and tranquil paradise. Watteau, who had the genius to create a world and a race of his own ; a dreamland as of one of the kingdoms of Shakespeare's Comedies. "Watteau a renouvelé la grâce.

"La grâce chez Watteau, n'est plus la grâce antique ; un "charme rigoureux et solide, la perfection de marbre de la "Galatée, la séduction toute plastique et la gloire matérielle "des Vénus. La grâce de Watteau est la grâce. Elle est "le rien qui habille la femme d'un agrément, d'une coquet-"terie, d'un beau au-delà du beau physique. Elle est cette "chose subtile qui semble le sourire de la ligne, l'âme de "la forme, la physionomie spirituelle de la matière."[1]

Boucher, the Amuser, "born brush in hand," reflects the very spirit and life of his time. He shows his century its own face in a "mirror wreathed with roses"—"the ideal of "the world about him, the dream of a society crazy for "pleasure, whirled along in a perpetual carnival".[2] A society that only cares to look on the joyous semblance of life; on nature arranged to suit an endless play. This side of the eighteenth century is rendered by the painter par excellence of La Pompadour and Louis XV.

With Fragonard a deeper note is struck. He also is a poet. But Fragonard, the Provençal, the man of the South, writes a poem of different meaning to that of the great Watteau, the man of the North. Fragonard is the son of Tasso, of Cervantes, Boccacio, Ariosto. He writes the poem of desire. "The breath of a sigh turns in it into a "kiss." The century is moving on—the change is coming. Fragonard laughs and mocks, and sighs and laughs again, with his pagan spirit, his Gallic wit. For he knows that life is not merely a play—that nature is not merely a set scene for that play. And in Fragonard we get at times a note that cuts right across the prettiness, the follies, the loves, the gallantries, the powder and paint of the 18th century, as the swift blaze of a sword-cut through the air of a spring morning. A note that startles and sobers us—a note of truth and vigour that foreshadows the aims of the great painters of the 19th century, not only in thought, but in actual method. Few pictures can be more "Impressionist" than some of his portraits. And his "Orage," now in the Louvre—a really great picture, with loaded ox-

[1] De Goncourt.

[2] André Michel.

cart, terrified sheep, struggling men, against the great storm-cloud—conveys to the mind a sense of haste and terror seldom surpassed. While of his "Callirrhoé," de Goncourt, that past master of all that pertains to the 18th century, says: "The cry of a picture so novel for the 18th century "is Passion. Fragonard brings it to his times in this "picture, full of a tragic tenderness, where one might think "one saw the entombment of Iphigenia. . . . It points out "a future path to French painting—that of pathos."

There was however another tendency in France besides the perpetual Carnival. The Philosophers were preaching loudly. As against the corruption in those of high degree, they exalted the virtues of the lowly ones of the earth. Powder and paint, silk and satin were anathema. The honest heart could only beat under home-spun. The happy ignorance of the Savoyard, gnawing his crust and his garlic by the roadside, is more to be desired than the wealth of the Fermier Géneral and the consolations of his *Cordon-bleu*. This cry for simplicity was but one of many affectations that marked the real, deep, growing love of humanity. "The last century," says M. Guizot, "had this merit, that "it loved man and men. It really had a true affection for "them, and desired their welfare. The love of justice and "humanity, of justice and humanity for all, which characterizes this epoch, what is its source if it does not come from "a lively sympathy with man, and a tender interest in his "welfare." This love of man, these doctrines of humanity and simplicity introduced a new element into Art.

The 18th century is nothing if not literary. Art criticism, or at all events "Art journalism," had begun with Diderot's famous "salons". And they mark the beginning of a new state of things. Such art criticism is too literary. It seizes upon the subject, the idea merely; and uses it as a text on which to develop a series of thoughts, of reflections, which have nothing to do with Art.

Diderot's salons, however, had a very considerable effect on the relations of Art and literature—an effect far more widespreading than their intrinsic critical value. He used pictures and statues as worthy objects for literature; while hitherto Art and literature had lived in two separate worlds, separated by insurmountable barriers. Artists and writers saw little of each other. Mme. Geoffrin had separate dinners for her artists and her men of letters, they knew so few people in common! "Diderot breaks down all these barriers. "A man of letters himself, he haunts the studios, he talks, he "disputes, he rubs up his ideas against their theories, his poetic "æsthetics against their plastic or picturesque æsthetics. "To the public, hitherto closely shut away from such things "in literary taste, he opens the windows upon art; through "all his sentimental expressions, and the dissertations of "the thinker, he educates his reader's understanding; he "teaches them to see and to enjoy, to appreciate the truth "of an attitude, the delicacy of a tone."[1]

But Diderot may well be pardoned for being too literary in his *Sàlons*. Painters and sculptors were moved by the same impulse. And most of the pictures and sculptures of which he speaks were full of literary intention. They were intended to move the public by the subjects and the ideas they suggested. And the philosophers, with Diderot and Rousseau, found an exponent of their ideas and ideals in Greuze. "Fais nous de la morale, mon ami!" cries Diderot. Greuze replies with the "Père de Famille," with "La Malédiction Paternelle," with "Le Fils puni," with "Le retour de Nourrice". And Society—weary of its *Fêtes galantes*, and taking its philosophy with hardly greater seriousness than its mythology—claps its hands with enchantment at this new and delightful morality.

PAINTERS.

WATTEAU, ANTOINE (*b.* Valenciennes, 1684; *d.* Nogent (Vincennes), 1721).—"Watteau, l'homme du Nord, l'enfant "de Flandres, le grand poète de l'Amour, le maître des "sérénités douces et des paradis tendres, dont l'œuvre "ressemble aux Champs Elysées de la Passion! Watteau "le mélancolique enchanteur, qui met un si grand soupir

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[1] Gustave Lanson

[illegible] autour [illegible] de la Régence.[1]

Born at Valenciennes, the son of a master tiler, Watteau's ever-increasing talent at last [illegible] his father's opposition, who considered the profession of an idler. For a time the father sent his son to an obscure painter, but he soon tired of paying for him, and Watteau drifted up to Paris about 1702 with another master who had a talent for scene painting and was engaged in some work for the Opera.

The work was soon finished. The master returned to Valenciennes, and the poor lad, barely twenty, delicate, and penniless, was left stranded in Paris without food or clothes. After trying Métayer, with whom he learnt and earned nothing, he went to an even worse master, who manufactured pictures by the score for provincial dealers. Sometimes a dozen wretched pupils were employed by him as workmen. One painted skies, another heads, another draperies. All that he required was haste. Watteau was a most valuable acquisition to the manufactory. His rapid execution, his power of doing "all parts of a picture," made him precious in the eyes of his task-master. He was given three francs a week, and soup every day "as a charity". And at the moment was kept to Saint Nicholas—who he soon knew by heart, and could dash off without a model.

How the great artist escaped from this den is not quite certain. But Gillot, just then elected to the Academy, saw some of his drawings, and invited him to come and live with him. Though he stayed but a short time, his entrance into Gillot's studio had a marked influence upon him. With Gillot he gained his love of comedy and modern scenes. He then helped Audran, the decorator, who was painting the grisailles, arabesques, and grotesques, so much in fashion for panellings and ceilings. Here Watteau for the first time enjoyed a fairly comfortable existence. But tired of working for others, Watteau now painted a small picture, "Un départ de troupes". He showed it to Audran. Amazed and alarmed at the talent of his gifted assistant, Audran made light of it. Fearing to lose his valuable help, he begged Watteau not to "spoil his real talent" by such pictures. Watteau happily saw through his motives. Through his friend Sponde, a painter and a compatriot, he sold the picture to M. Sirois, who not only gave him 60 francs, but ordered a pendant, and remained one of his warmest patrons. The second picture, " Une Halte d'Armee," was taken from nature at Valenciennes, where Watteau now went. For this he received 200 francs. Both pictures have been engraved by Cochin, and are now in the Corporation Art Gallery, Glasgow.

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[1] De Goncourt.

On his return to Paris, Watteau, whose two pictures had already given him some reputation, fell in with the well-known amateur Crozat. He was engaged to do some decorations in his splendid Hotel, where he not only had food and lodgings, but Crozat placed his inestimable collection of paintings and drawings at his disposal. Here Watteau lived with the works of the finest masters, Italian and Flemish. And was specially drawn to the studies of Rubens and Van Dyck. His restless, irritable, and independent nature, however, soon made him leave his protector. And his melancholy, solitary temperament caused him to shut himself up in a tiny and obscure lodging, only known to M. Sirois. But the beauty of those Italian masters he had grown to know and love at M. Crozat's, had filled him with a wild desire to go to Italy. His only resource was to compete for the Prix de Rome. This he did. A subject less suited to the poet of the 18th century than " David and Abigail " can hardly be imagined. He only won a second prize. This meant a further delay. With the desire for Rome stronger than ever upon him, he was ready to risk any adventure. He determined to try to obtain the King's Pension through the intercession of the Academy. He therefore placed the two little pictures, all his stock-in-trade, in one of the passage rooms of the Academy. They were seen and admired by the Academicians. De la Fosse lingered before them longer than the rest; and after hearing the story, invited Watteau into the Salle des Séances. Here he gently reproached the young artist with want of faith in his own talent; and assured him that the Academy would be honoured in receiving him as one of its members. He was elected on the spot. This was in 1712.

Watteau took this extraordinary success with his usual *insouciance* and distrust of his own powers. He had neither pride nor ambition. And saw little in his membership save that the door to Italy was closed for ever. He still lived in retreat, constantly changing his dwelling. He studied harder than ever. He refused to believe in his great genius, though fame and orders almost overwhelmed him. Dissatisfied with his work, he spent much time in rubbing out and repainting. And—as with Rousseau a hundred years later—his friends had considerable difficulty in dragging his pictures from him. The seeds of consumption were already undermining his health, and increasing his restless irritability and wandering habits. He never took the trouble to send in the necessary picture for his reception at the Academy, until five years after his election. But it was worth waiting for. It was the "Embarquement pour Cythère".

Two years later Watteau went to England, where he was received with all honour, and made a considerable monetary success. But the climate and the coal smoke were disastrous to his delicate chest, and after a year he returned to Paris. His first work on his return was a sign for his friend Gersaint, the picture dealer. The composition, painted entirely from nature in eight days, by the dying man, had a prodigious success.[1] But it was the last important work of the great master. His days were numbered. At the end of six months he was seized with a desire for his native air. Leaving Gersaint's house, his friend l'Abbé Haranger, canon of St. Germain l'Auxerrois, took him as far as M. le Febvre's house at Nogent, near Vincennes. And here, on the 18th of July, 1721, Watteau expired. On his deathbed he tried to make up for his injustice to Pater, saying he had feared his talent (see Pater). And his estate, which he left to his four friends, Gersaint, l'Abbé Haranger, M. de Julienne, and M. Hénin, consisted of 9000 francs, and a number of drawings.

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[1] It found its way to M. de Julienne's Collection. A fragment was of late in the Schwitzer Collection. Where the other half is, is not known.

Examples—Louvre :—

[1] L'Embarquement pour Cythère. 982.
"Gilles," a great picture, Salle la Caze. 983.
Jupiter and Antiope, spoilt by bitumens. 991.
La Finette. 985.
L'indifférent. 984.
L'Automne. 990.
Le donneur de Sérénades, L'amante inquiète, and several others, Chantilly.
Picture in the Église St. Médard, Paris.
L'homme à la Guitare, Windsor Castle.
Bal Champêtre, and Fête Champêtre, Dulwich.
Three pictures, Fitzwilliam Museum, Cambridge.
Six pictures, National Gallery, Edinburgh.
The Encampment, and Breaking up the Camp, Corporation Art Gallery, Glasgow.
Pastoral Group, Hertford House.
Fête under trees, Hertford House.
These last are two of the most superb pictures ever painted by Watteau.
The Duet, Sir Francis Cook.
La Gamme d'Amour, Julius Wernher, Esq.
Actors of Italian Comedy, Asher Wertheimer, Esq.
A Garden Scene, and A Garden Scene with Pierrots, Charles Morrison, Esq.
Vue prise dans le parc de Saint Cloud; Fête Champêtre, the original of the one in the Arenberg Coll. at Brussels, Madrid Gallery.
Collection of drawings, British Museum.

LANCRET, NICHOLAS (*b.* Paris, 1690; *d.* Paris, 1743).—Destined at first to become a die-sinker, Lancret soon obtained leave from his parents to abandon this profession for painting; and entered the studio of Dulin, a professor at the Academy. Charmed with Watteau's methods, he then entered the studio of Gillot, Watteau's master. Watteau, who at first was very intimate with Lancret, "advised him to leave the "studio and to take no further guide but nature, to draw "views of the landscapes in the environs of Paris, and to "invent compositions in which he could use his studies".[1] This excellent advice Lancret followed; and painted two pictures which received the approbation not only of Watteau but of the Academy, to which he was admitted as *agréé*. Delighted with his success, he worked with enthusiasm, and exhibited two pictures in the place Dauphine, at the Fête Dieu. These were so completely after Watteau's manner, that he was complimented on them as his own work. The success made Lancret's reputation: but embroiled him with Watteau, who was furious, and never forgave him. In 1719 Lancret was received at the Academy under the same title as Watteau, "peintre de fêtes galantes".

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[1] A replique of this picture, considered by some authorities to be finer than the original, is in the Royal Collection at Potsdam.

His life was absorbed by his art. In the country he sketched everything that came under his eye, and it was only in his last years that his friends could induce him to give up drawing in the winter with the pupils from the model at the Academy.

Examples :—

Twelve pictures in the Louvre.
The four seasons, very charming, with lovely landscapes, Winter especially. 462-65.
Le nid d'oiseau. 467.
Les Tourterelles. 466.
Leçon de Musique. 468.
L'Innocence. 469.
Le Gascon puni. 471.
La Cage, charming landscape. 472.
Le déjeuner de Jambon, Chantilly.
The four ages. Four pictures, National Gallery.
A kitchen, Hertford House.

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[1] Villot.

Mlle. Camargo, dancer, Hertford House.
Les deux amis; and Nicaise, J. Pierpont Morgan, Esq.
L'Escarpolette; and L'Hiver, Marquise de Lavalette.
A Garden party, Lord Wantage, V.C.

PATER, JEAN-BAPTISTE-JOSEPH (*b.* Valenciennes, 1696; *d.* Paris, 1736).—Pater's father, a sculptor, sent him when very young to Paris to study painting. Here he entered the studio of his compatriot, Watteau. But Watteau's difficult temper, and irritable, uncertain character, prevented the unfortunate lad remaining long with him. Watteau repented of his injustice towards his pupil at the end of his life. He sent for him, confessed he had feared his talent, and made him work with him. But these precious lessons only lasted for a month, when Watteau's death put an end to them.

Never was artist more assiduous in his profession than Pater. He was haunted by the fear of becoming infirm before he had secured enough to live on, and worked day and night. This broke down his health, and he died before he could enjoy the fortune for which he had sacrificed his life.

Examples—Louvre:—

Fête-Champêtre. 689.
Comédiens dans un parc. 690.
La Toilette, charming interior with red lacquer mirror and boxes. 691.
Conversation dans un parc. 692.
Pictures in the Trianon, Valenciennes, Nantes, Angers, and in the collections at Cassel, Dresden, the Hermitage, Berlin, etc.
Pastoral Group, Hertford House.
Mons. de Pourceagnac, Arlequin et Pierrot, La fête champêtre, Le joueur de flute, Buckingham Palace.
Ladies bathing (366), National Gallery, Edinburgh.
Carnival Scene, Corporation Art Gallery, Glasgow.
The Pleasure Barge, Baron Alfred de Rothschild.
Le désir de plaire, or La Toilette, Marquise de Lavalette.

Lemoyne, François (*b.* Paris, 1688; *d.* Paris, 1737).—At the age of thirteen, Lemoyne entered the studio of Galloche. And in 1711 gained the Grand Prix de l'Académie. But he did not go to Rome, as the state had for some years been obliged to stop sending pensionnaires, on account of the wars at the end of Louis XIV.'s reign. In 1716 he was elected, and in 1718 received into the Academy. His diploma work was Hercules and Cacus. In 1723 he travelled with two friends for six months in Italy, and there was much struck with the ceilings of Michael Angelo, Pietro de Cortona, and Lanfranc. During this journey he painted the Hercules and Omphale, now in the Louvre. And on his return, finished the roof of the Church of the Jacobins. He then competed for the Prix du roi to the members of the Academy, dividing it with Troy; and was made Professor. Two years later he painted the allegorical picture of the young King, Louis XV., giving peace to Europe. This was placed in 1729 over the mantelpiece in the Salon de la Paix, Versailles, where it still exists.

But his most celebrated work at Versailles was begun in 1732 and finished four years later—the ceiling for the Salon d'Hercule. This splendid room was built for the ballroom under Louis XV. Vassé worked from 1729 to 1734 on the decorative gilt bronzes, including the beautiful cornice with trophies of arms between each modillion, the exquisite capitals of the pilasters of coloured marbles, the ornaments of the grand chimney-piece on pink marble, and the magnificent frame that once contained Veronese's "Repas chez Simon". To Lemoyne was entrusted the enormous ceiling, for which, on a huge canvas, 18 metres 50 by 17 metres, he painted the Apotheosis of Hercules. It was well restored in 1885, and is certainly a chef d'œuvre of decorative painting. The Grisailles round the edge above the cornice are particularly fine. It contains 142 figures much larger than life. The king was so much pleased with this great work, that he made Lemoyne his *premier peintre* in the place of Louis de Boulogne. But the fatigue of this gigantic work and another ceiling for a chapel in Saint-Sulpice, upon both of which he had been working for nearly seven years—added to the vexation of not enjoying as *premier peintre* all the privileges Le Brun had been allowed under Louis XIV.—as well as the death of his patron, the duc d'Antin, affected Lemoyne's reason. And ten months after his appointment, during a bout of fever, he stabbed himself nine times with a sword, imagining he was going to be arrested and imprisoned, and died. Among his pupils were Natoire, Boucher, and Nonotte.

Examples in Versailles:—
Ceiling of Salle d'Hercule.
Louis XV. donnant la Paix à l'Europe, Salon de la Paix.
Louvre:—
L'Olympe, sketch for ceiling. 535.
Junon, Iris, et Flore. 536.
Hercule et Omphale. 537.
L'éducation de l'Amour. 538.

DESPORTES, FRANÇOIS (*b.* Champigneul, Champagne, 1661; *d.* Paris, 1743).—Son of a wealthy cultivator, Desportes was sent to an uncle in Paris when twelve. Showing an aptitude for drawing, he was placed with a drunken old Flemish animal painter, Nicasius. But when Nicasius died, the lad determined to study from nature, and from the antique at the Academy. To support himself he helped other painters, putting scenery, ceilings, etc., into their pictures.

In spite of considerable talent for portraits, he did not get on. So in 1695 he went to Poland. Here he painted Sobieski, the Queen, and nobles, and made a great success. On Sobieski's death Louis XIV. recalled him to France. And he now almost abandoned portraits for paintings of animals and hunting scenes. In 1699 he was received at the Academy with his own portrait (249, Louvre). The King gave him an allowance and rooms in the Louvre. And he worked at Anet, Clichy, l'Hotel de Bouillon, and the Ménagerie, Versailles. He now began to paint the finest dogs in the King's pack. And always accompanied Louis XIV. on his hunting parties. He also painted for Monseigneur at Meudon. And about this time he began painting flowers, fruit, and gold and silver vases for Lord Stanhope—the King ordering a similar series. In 1712 he obtained six months' leave of absence, and went to England, taking a number of pictures with him, which were eagerly bought. On his return to France he painted all the rare animals in the King's menagerie. A great favourite with the Regent, he painted for the Palais Royal, and La Muette, and furnished designs for screens and tapestries. Louis XV. and all his nobles employed him in turn.

A hard worker, gifted with extraordinary facility, he produced an immense number of pictures, though all were carefully and faithfully studied from nature. His last work was a great stag hunt, and *dessus de portes* for Choisy. His admirable drawing, his vivid and harmonious colour, his truth to nature, stand comparison with the best Flemish masters of his style.

Twenty-six pictures in Louvre:—

Desporte's portrait with gun, dogs, and game. 249.
Portraits of Sporting Dogs of Louis XIV. 229-30.
Fruit and dead birds, very beautiful. 245.
The Stag Hunt. 227.
Four fine examples on the Escalier de la Reine, Fontainebleau.

Oudry, Jean-Baptiste (*b.* Paris, 1686; *d.* Beauvais, 1755).—Son of Jacques Oudry, a *maître peintre* who sold pictures on the Pont Notre Dame—Jean-Baptiste learnt the elements of drawing from his father. He subsequently studied under de Serre; and then with Largillière. Largillière treated him like a son, made him stand by his easel when he was painting interesting heads—and they were many from the hand of such a master—and gave him the reason for every stroke of the brush. His father, who was Director of the Guild of St. Luke, made Oudry and his two brothers enter the *Maîtrise.* At first he painted portraits. But the fruits and animals he introduced into them so impressed Largillière, that he advised Oudry to devote himself to animals and still life. This he did. But meanwhile he had to live, and painted a "Nativity" and a "St. Gilles" for the Choir of Saint-Leu, and an "Adoration" for the Chapter of St. Martin des Champs.

In 1717 he was made professor of the Maîtrise. But two years later he deserted the Guild, and entered the Academy as an historical painter, with a picture of "l'Abondance et ses attributs". His first great success was a full-length of Peter the Great, who wanted to carry him off to Russia. The Duc d'Antin, however, persuaded him to remain in France; and Louis XV. gave him a studio in the Tuileries, followed by rooms in the Louvre; while Fagon, *intendant des Finances*, ordered an important series of pictures for Fontenay-aux-Roses.

His success was now great. The King made Oudry paint his dogs in his presence. He accompanied the Royal hunts, making endless studies in the forest in order to give his pictures the greatest possible exactitude. Though his reputation was great abroad, he refused to leave France, where he was indeed fully occupied. For Fagon first made him superintendent of the manufactory of Beauvais, founded by Colbert, which he wished to reconstruct. And he was later appointed superintendent of the Gobelins. He succeeded, thanks to his extraordinary energy, in both these tasks. For a long while he himself made all the models for tapestries at Beauvais—hunting scenes, country amusements, Molière's comedies, La Fontaine's fables, etc. And then called Boucher and Natoire to his aid. But he managed, in spite of the work of both these great establishments, to paint a host of pictures; and spent his time on fête days and Sundays in making studies of landscape in the Forêt de St. Germain, at Chantilly, in the Bois de Boulogne and the Gardens of Arceuil. He drew all the evening, and it was thus that in 1729-30 he made 275 drawings in white on blue paper for La Fontaine's fables in four volumes, which were printed in 1760. He also read two remarkable lectures at the Academy. One, upon the method of studying colour by comparing objects one with another—it reads like a bit of Zola's monograph on Manet—was published.

Eight pictures in Louvre:—

Blanche, Chienne de la Meute de Louis XV. 666.

La Ferme, a charming landscape. 670.

Paysage. 672.

"Le Cerf forcé par Louis XV. à la Roche qui pleure, Fontainebleau," Escalier de la Reine, Fontainebleau.

Two magnificent pictures, Chantilly.

Six pictures, Barnard Castle, etc.

NATTIER, JEAN MARC (*b.* Paris, 1685; *d.* Paris, 1766).—The favourite portrait painter of the court of Louis XV., was son of Marc Nattier, also a portrait painter, who died in 1705. At fifteen Nattier gained a first prize at the Academy. And in 1709 Jouvenet, who was his godfather, wished to obtain a place for him in the French School in Rome. But Nattier refused. He was already engaged on drawings of the Rubens Gallery at the Luxembourg; having obtained leave from Louis XIV. to have them engraved by the best engravers of the day. Elected to the Academy in 1713, he went to Amsterdam in 1715, where Peter the Great was then staying. Here he remained, painting the Czar and all the Russian court, till Peter's visit to Paris in 1717. The next year Nattier was received into the Academy, on his diploma picture of "Perseus bringing Medusa's head to the marriage of Phineus" (Musée de Tours). But it was not till 1720 that, having lost all his savings through Law's speculations, he turned definitively to portraiture—painting all the celebrated personnages of the day.

Nattier, who for many years was the favourite portrait painter of the House of France, has left us at Versailles a charming and interesting series of pictures of the Royal family. He painted every member of it; most of them more than once. We get the poor little duc de Bourgogne, son of the Dauphine Marie Joseph, at four years old, who died sadly when he was ten—a charming portrait in his little blue coat and orders of the Saint-Esprit and Toison d'Or. A still more brilliant picture is that of another grandchild of Louis XV., the little daughter of Mme. Elizabeth (Mme.

Infante), then nine years old. Her grandfather evidently wished for a souvenir of the little maiden's visit in 1749. He never saw her again, for she never returned to France, and died wife of Joseph II., and Empress of Germany. Then come numbers of portraits of Mesdames, the daughters of Louis XV., from their childhood on. Madame Henriette as Flora. Little Mme. Louise, holding flowers. Madame Adélaide as Diana—a delicious picture. The lovely colour of the background reminds us of Boucher at his very best. These three are now in the Petits Appartements; and are of the highest interest and beauty. Perhaps, however, Nattier's triumph is the charming portrait of the amiable Queen, Marie Leczinska, who was so often painted by many of the excellent portrait painters of France. No other picture of her can exceed this in charm and quality. It was exhibited in the Salon of 1748. The Queen is sitting, dressed in a dark-red dress trimmed with fur. A "marmotte" of black lace is loosely tied over a white lace cap. Her left arm rests on a console, upon which we see the crown, the regal mantle, and the Gospels. The expression of the Queen's face is delightful in its kindly, motherly gentleness. Another very important work is the portrait of Mme. Henriette playing the bass viol (3800). This, Nattier considered one of his best works. So is the well-known three-quarter length of Mme. Adélaïde in a crimson and white shot silk dress powdered with embroidered stars, and holding a shuttle and gold thread (3801). This is signed "Nattier pinxit, 1756".

Chief Examples:—

Mlle. de Lambesc et le Jeune Comte de Brionne. She as a Goddess arming the boy, Louvre. 659.

Versailles:—

Queen Marie Leczinska.

Duc de Bourgogne, dated 1754. 3887.

Dauphine Marie Joseph de Saxe, dated 1751. 2197.

Daughter of Mme. Infante, afterwards Empress of Germany, date 1749. 4464.

Mme. Elizabeth (Mme. Infante), Duchess of Parma, about 1759. 3875.

Mme. Henriette as Flora, dated 1742. 3818.
Mme. Adélaïde as Diana, dated 1745. 3805.
Mme. Louise. 4428.
Mme. Henriette playing a Bass Viol. 3800.
Mme. Adélaïde singing, (a replique by Nattier). 4456.
Mme. Adélaïde with shuttle, date 1756. 3801.
Nattier and his family, begun when the four children were young, 1730. Finished 1762, long after the death of the young woman at the clavecin. 4419.
Queen Marie Leczinska, Buckingham Palace.
Lady as Diana. 51. Lady with powdered hair. 570. Barnard Castle.
Duc de Penthièvre, H. L. Bischoffsheim.
Hebe, Chantilly.
Mme. de Bovuille, Lord Burton.
Several portraits to which it is difficult to assign names, Madrid Gallery.

VAN LOO, CHARLES ANDRÉ, dit CARLE (*b.* Nice, 1705; *d.* Paris, 1765).—As a mere child Carle Van Loo was taken to Italy by his eldest brother, Jean-Baptiste, who stood in the place of father and master. The brothers went first to Turin, summoned by the Duke of Savoy, and then to Rome. Here at nine years old little Carle was placed with Luti; then with Le Gros, who taught him to model and carve in wood and marble. And in 1719 the brothers returned to Paris, where they were lodged by the Prince de Carignan in his Hotel de Soissons. Carle was now able to help his brother Jean-Baptiste, sketching in his pictures, painting draperies; and was one of the students who, with Chardin, helped him to restore the paintings of Rosso and Primaticcio in the Galerie François I. at Fontainebleau; and his love of huge works now led him to compose and paint scenery for the Opera House.

In 1724 he won the premier prix de peinture at the Academy. But before starting for Rome he painted a number of small portraits, some of them full-lengths, which were much sought after. It was in 1727 that he set out for Rome, accompanied by his nephews, Louis and François, and by

Boucher. In Rome he threw himself with enthusiasm into fresh studies; and at the age of twenty-four had produced some remarkable works, such as the Apotheosis of St. Isidore for the Church of San Isidoro, being created Chevalier by the Pope in 1731. On his return to Paris in 1734, Carle Van Loo was elected to the Academy, and received the following year upon his "Flaying of Marsyas". He became Professor in 1737, and in 1763 was made Director. Honours came thick upon him. The King gave him the order of St. Michel in 1751, and in 1762 made him premier peintre, with 6000 livres a year. His reputation was immense, and he was overwhelmed with orders. The King of Prussia endeavoured to tempt him to the Prussian Court, but he sent his nephew, Charles Amadée, in his place. In 1764 he was commissioned to paint the history of St. Gregory in the Cupola of the Invalides. His sketches — all made from nature — were prepared, and were exhibited in the Salon of 1765. But he died before the work could be begun.

Examples in Louvre: —

- Van Loo's portrait by himself. 904.
- Une halte de chasse. 899.
- Institution of the order of the St. Esprit by Henri III. 895.
- Queen Marie Leczinska, a superb portrait. 900.
- Louis XV., the well-known portrait in armour, about 1750, Versailles. 3751.
- Mlle. de Clermont aux Eaux minérales de Chantilly, Chantilly.
- Louise Henriette de Bourbon - Conti, Duchesse d'Orléans, Chantilly.
- Marquise de la Ferronays, M. Sedelmeyer.
- Louise Isabelle de Bourbon, Madrid Gallery.

TOCQUÉ, LOUIS (*b.* 1696; *d.* 1772).—This excellent portrait painter, who entered the school of Nicholas Bertin at an early age, soon gained a considerable reputation. In 1731 he was elected to the Academy, and received three years later. In 1739 he painted the Dauphin, son of Louis XV., then ten years old; the very charming portrait is now in the Louvre, and shows the strong likeness between Louis de France and Mesdames his sisters. The next year Tocqué painted Queen Marie Leczinska, the great official full-length that faces Van Loo's portrait in the Louvre. But perhaps his chef d'œuvre is the superb portrait at Versailles of the Marquis de Marigny, in his blue fur-trimmed coat (4333)—a most remarkable and striking work of art. His success was immense, and he was much in request abroad. The Empress summoned him to St. Petersburg in 1757, where he stayed for a year, returning by way of Stockholm and Copenhagen in 1760, painting Royal and Court portraits. He married the daughter of Nattier.

Examples in Louvre:—
  Queen Marie Leczinska. 865.
  Louis de France, dauphin, son of Louis XV. 868.
  Portrait presumed to be Mme. de Graffigny. 869.
  Dumarsais. 870.
  Portrait d'un homme, brown coat, red waistcoat. 875.
Versailles:—
  Empress Elizabeth Petrovna, sketched in, only hands and face finished. 3853.
  Marquis de Marigny. 4333.
  Marquis de Matignon. 3771.
  Gresset. 3805.
  Mme. Sallé, Coll. Lord Hindlip, England.

DROUAIS, FRANÇOIS-HUBERT (*b.* Paris, 1727; *d.* Paris, 1775),—the portrait painter, was pupil of his father, Hubert, the miniature painter, and in turn of Carle Van Loo, Natoire and Boucher. Elected to the Academy in 1754, he was received as Academician four years later on his portraits of Coustou and Bouchardon, now in the Louvre. After the death of Nattier he became premier peintre du roi, and the official Court painter of Louis XV., and of Monsieur and Madame. Several excellent portraits of the daughters of Louis XV. are to be seen at Versailles, notably one of Mme. Sophie (3810). And some, which have been attributed to Nattier, may well be by him. The Louvre has one of his best works, the charming picture of the Comte d'Artois (Charles X.), and

Mme. Clotilde (Queen of Sardinia), as children, with a goat (266). There is also an interesting portrait by him at Chantilly, of the Dauphine Marie Antoinette, as Hebe.

CHARDIN, J. B. SIMON (*b.* Paris, 1699; *d.* Paris, 1779). —Chardin, after a long period of neglect, has of late been restored the position his admirable work deserves. Noël Coypel was the first to instil an admiration for truth into the young painter. Coypel employed him to paint a gun in one of his portraits—that of a chasseur. And the care the master took in arranging the light and position of this accessory, revealed instantly to Chardin the importance of close attention to nature, of exactitude in place, colour, chiaroscuro. When asked for a sign for a surgeon's shop, Chardin, instead of representing the surgical implements of the day, painted a quaint bit of contemporary life. A man wounded in a duel is brought to the surgeon's door, who bandages him, while all round the crowd of passers by are in a state of violent excitement; dogs bark, the water-carrier stares, the lady in the *vinaigrette* puts her head out of the door in a state of alarm; haste, catastrophe, pervades the whole picture. It made an immense success. Chardin and some other Academy students were then taken by J. B. Van Loo to restore a gallery at Fontainebleau, and Van Loo bought one of his pictures closely imitating a bas relief, which Chardin had exhibited in the Place Dauphine.

Chardin's first picture in the style of which he was soon to be a master, was of a dead rabbit. This induced him to devote himself to "Still Life"; to which he later added living animals. A member of the Corporation of St. Luke, and encouraged by the praises of its artists, Chardin sent ten pictures to the Academy. They were placed haphazard in one of the outer rooms; and Largillière, Louis de Boulogne and Cazes took them for Flemish masterpieces. When the young artist was discovered, he was proposed and received in the same day as a full member of the Academy, rising in 1755 to the post of Treasurer, which he occupied for twenty years. In 1757 he obtained lodgings in the Louvre and a pension of 1200 livres; and in 1765 succeeded Michel

Ange Slodtz at the Royal Academy of Rouen. Chardin worked to extreme old age. His pictures are remarkable for truth of gesture and expression, harmony of colour and knowledge of chiaroscuro, mellowness and firmness of touch. After great popularity, they fell much out of favour till of late. But Chardin was not only the painter of *natures mortes*. He was the historian of the Petite Bourgeoisie. "No woman of the *tiers état* looks at his pictures," says a curious little pamphlet of the day, "but thinks that she sees "herself and her surroundings." With the Classics and Romantics the bourgeoisie soon fell out of favour; and Chardin with it.

Twenty-eight of his pictures are in the Louvre. Among those of special value are:—

Le Singe Antiquaire. 97.
Le Chateau de Cartes, 1741. 103.
Peaches and grapes. 110.
And several admirable "Natures Mortes". 106.
Girls at work, Dulwich. 307.
Bread and wine, National Gallery.
La Fontaine, and La Blanchisseuse, Sir Francis Cook.

BOUCHER, FRANÇOIS (*b.* Paris, 1703; *d.* Paris, 1770).—"Le Peintre des Graces et des Amours," the future premier peintre du roi and Director of the Academy, son of a humble painter who sold cheap prints and drew designs for embroideries, had no real master but Lemoyne. And with Lemoyne he only stayed about three months. Lemoyne, however, made so profound an impression on the lad, that Boucher's earlier pictures were often taken for those of his master.

About 1721 François Boucher went to live with the father of Cars the engraver, who carried on a trade in *thèses*, the sort of placards or cartouches then greatly in favour. These Boucher designed; and they were at once engraved by Laurent Cars, who became his intimate friend, and later on his chief engraver. For this work the père Cars gave him food and lodging, with 60 francs a month—a little fortune! The most important of these *thèses* were for England. One is dedicated to Marlborough—"forti, felici, invicto". Mars is seen above with Fame, surrounded with Loves, and gives orders to Vulcan and his Cyclops, forging arms below.

In 1723 Boucher gained the premier prix at the Academy. But did not go to Rome. This secured him food, lodging, instruction, and 300 francs a year for three years; with time besides to work at 24 francs a day for the well-known amateur, M. de Julienne, the friend of Watteau who was bringing out his *Œuvre de Watteau;* and Boucher engraved 125 of Watteau's pictures for it. He also exhibited several small pictures in 1725 in the Place Dauphine. And two years later he went to Rome at his own cost, with Carle Van Loo and his two nephews. He was elected to the Academy on his return in 1731; and received in 1734, as "Peintre d'Histoire," his picture being "Renaud aux pieds d'Armide". The year before, he had married Marie-Jeanne Busseau, then only seventeen, a very lovely woman. La Tour exhibited an exquisite pastel of her in 1737. And in 1761 Roslin exhibited another portrait of Mme. Boucher, "qui est toujours belle," said Diderot. The celebrated beauty was not only of use to Boucher as his model, but turned her hand to work in the studio, engraving, and copying some of his pictures in miniature; while a rare *eau forte* of hers also exists.

Boucher's success now grew apace. In 1735—already professor-adjoint—he painted the four charming *grisailles* for the Chambre de la Reine at Versailles. And was soon employed under Oudry on designs for tapestry for Beauvais, such as the well-known "Balançoire," the "Chasse au Tigre," and "Chasse au Crocodile". In the Salon of 1737 —the first that had been held since 1704—he had several pictures "pour le Roy". In 1742 he received a royal pension, and began the decorations of the Hotel Soubise. And his Goddesses, his Dianas, his Auroras—above all his Venus—his swarms of little loves—all the fantastic mythology of the time—alternate with landscapes, with *pastorales,* with shepherds and shepherdesses who seem to step off the boards of the Opera, with all the pretty follies and falsehoods in which the 18th century delighted. No one knew how to render them with more absolute conviction than Boucher. And they succeed one another with incredible rapidity in those ten triumphant years from 1742 to 1753. For he is now the favourite painter of the *Femme ministre.* And Mme. de Pompadour's favourite was not likely to lack employment. 1752 had brought him a pension of 1000 livres, and the much-coveted lodgings and studio in the Louvre. Three years later he succeeds Oudry at the Gobelins. Though his patroness, la Pompadour, died in 1764, her influence on the King was strong even after she was gone. And in 1765, on Van Loo's death, the King appointed Boucher his premier peintre; and he also became Director of the Academy.

It is impossible to give any idea of the prodigious quantity of pictures the artist produced in his long and successful career. He tried all styles—Religious, mythological, fantastic subjects. Landscapes, animals, decorations. Scene paintings for the Opera, for the Foire de St. Laurent, and the Foire de St. Germain. Dessus de portes, ceilings, panels for carriages, models for tapestry. A *Pantin* for the Duchesse d'Orléans that cost 1500 livres. Fans, watch cases, ostrich eggs, chinoiseries—nothing was too trivial for his brush.

His drawings form an enormous and important part of his work. He himself calculated his illustrations and drawings at over 10,000. For Boucher was the first to raise original drawings into a lucrative part of the artist's work; and his, produced so rapidly in *sanguine*, in pencil, in chalk, were eagerly sought after by his admirers.

Amid the general laudation with which Boucher's genius was acclaimed by his contemporaries, only one voice was persistently raised against the Pompadour's favourite, and this was Diderot's. The mere sight of his pictures threw Diderot into a frenzy of anger, and violent and brutal criticism. But there was a more profound reason than mere fashion for Boucher's enormous popularity. "He is one of those men who "signify the taste of a century, who express it, personify it "and incarnate it. French taste of the eighteenth century "is manifested in him in all the specialism of its character. "Boucher will remain not only its painter, but its witness, "its representative, its type."[1] He does not represent the whole of the eighteenth century art. "He is not equal "either to Watteau or Chardin: but he is *par excellence* the "painter of Louis XV. and of the Pompadour."[2]

By one of those strange but common revolutions in art, the names of Boucher and Van Loo became terms of reproach in the mouths of critics and classical fanatics. Though David might say "N'est pas Boucher qui veut," no one heeded him. In 1812 the *Journal de l'Empire* warns Prud'hon not to imitate the style of "Boucher de ridicule mémoire"—"de Boucher maudit". In 1822 one of his landscapes fetched twenty-two francs; a shepherd teaching a shepherdess to pipe, forty-one francs. The detractors have now disappeared in turn. And Boucher has once again taken his rightful place among French artists, because he was a born painter and the creator of a type.

Examples. Among twenty-one pictures in the Louvre:—

Diane sortant du Bain. 30.
Venus commande de Vulcain les armes d'Énée. 31.
Vulcain donne à Venus les armes d'Énée. 36.
Le But, the celebrated picture of Loves shooting at a Heart. 42.
Toilette de Venus. 43.
Venus désarme l'Amour. 44.
Lever du Soleil; Coucher du Soleil, bought by Mme. de Pompadour, 1753. Hertford House.
Ceiling Salle de Conseille, 1753, Fontainebleau.
Four Grisailles, Chambre de la Reine, Versailles.
A number of pictures for Tapestry, Trianon.
Pan and Syrinx, National Gallery.
Vénus et l'Amour, Windsor Castle.
Three pictures, Corporation Art Gallery, Glasgow. 49, 50, 51.
Pictures at National Gallery, Edinburgh; Castle Barnard; Art Museum, Bath; collections of

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[1] De Goncourt.

[2] André Michel.

Mme. de Falbe, Asher Wertheimer, Esq., Alfred de Rothschild, Esq., etc., etc.

Portrait of Mme. de Pompadour, painted 1757 on porcelain, Lord Pirbright.

Arion sauvé des Eaux, Metrop. Art Mus., New York.

FRAGONARD, JEAN HONORÉ (*b.* Grasse, 1732; *d.* Paris, 1806).—Honoré Fragonard before all else is a Provençal. "La gueuse parfumée," as his native land has well been called, was his fairy godmother. Till eighteen he grew up under the southern sun, in all the joy of light and warmth, of gracious and enchanting natural surroundings. His work reflects his race and his country. And his gay confidence in Providence and in himself, is expressed in his laughing answer when questioned on his early life and the way in which he had formed himself: "Tire-toi d'affaire comme tu "pourras, m'a dit la Nature en me poussant dans la Vie".

At eighteen the family came to Paris about a law suit which ruined them; and Fragonard became clerk to a notary. But he detested the profession, and instead of figures made caricatures in his books. The notary had the sense to see his talent. And his mother took him to Boucher. Boucher however said Fragonard did not know enough—he might come back when he had learnt the elements of drawing. He went on to Chardin, who only gave him prints of the day to copy. And the lad spent half his time wandering among the churches of Paris, looking at the pictures, and often painting them from memory at home. At the end of six months he took some of these memory sketches to Boucher. Amazed at his progress, Boucher at once received him, and set him to work on his own great paintings for the manufactory of the Gobelins. This was his whole apprenticeship. At the end of two years Boucher made him compete for the Prix de Rome—not as an Academy student—but as his own pupil. This he gained in 1752.

Once in Rome his head was turned by all he saw. He hardly knew what line to take, and did so badly at first that no one believed in his talent. Natoire was then chief of the Academy. And the pupils were so idle under his weak authority that M. de Marigny was obliged to intervene. Two years later Fragonard was mentioned as gifted, but too versatile. The truth was that Rome was too much for him, as it was for Goethe. He confessed later that the genius of Michael Angelo frightened him. Raphael brought tears to his eyes. And he turned to the 17th century, to Baroccio, Solimène, Pierre de Cortone, Tiepolo, feeling that he might some day hope to rival their work. After a time he regained his equilibrium; and his masters soon began to recognise the fire and vigour of his work. He obtained leave to stay an extra year in Rome. And here his close relations with Hubert-Robert, the landscape painter, and the amiable and accomplished Abbé de Saint-Non began. Some of Saint-Non's etchings from the drawings of the two young artists, who went with him to Naples and spent months with him in the Villa d'Este, show the Abbé as a remarkable artist. And to this period are due many exquisite works of "Frago," as his friends called him.

1761 saw Fragonard back in Paris after five years' incessant labour and study. As it was only possible then (see next chapter) for elected Academicians, professors, and full members, to exhibit in the Salon, the first step was to get elected. Fragonard's picture was the "Callirrhoé" of the Louvre. Though he treated it in a theatrical fashion—for it was taken from Rameau's opera—it is a great picture. The colour is exquisite, with the red draperies below the group of white and beautiful figures. And through it rings that novel cry of passion and pathos of which de Goncourt speaks. It was a triumph for the artist. "M. Fragonard," writes de Marigny to Natoire, "has just been received at the Academy "with a unanimity and applause of which there have been "few examples." Fragonard, however, contented himself with the title of "agréé". He did not attempt to become an Academician. And the Salon of 1767 was the second and last in which he exhibited. Disgusted with official work, after the difficulties he had experienced with regard to the payment for his Callirrhoé by M. de Marigny, he henceforth worked only for amateurs, who strove to secure his smallest compositions.

Fragonard married in 1769. And in 1773, Bergeret, the Fermier-Général, took him and his wife back to Italy, on one of those stately journeys of the last century, where theatres, picture galleries, Naples, Vesuvius and the Pope, were all visited in leisurely fashion; and a year was spent in study and observation where now we give a month. Fragonard began to draw before they reached the frontier, and drew without ceasing the whole time. But when, on the friends' return by Venice, Vienna, Leipzig and Dresden, "Frago" requested to have his drawings returned to him, there was a dispute. They even went to law; and Bergeret was condemned to return the drawings, or pay 30,000 francs, which he preferred to do. The quarrel, one is glad to know, was made up, and the old friendship restored.

In Fragonard's lodging at the Louvre his studio was arranged in harmony with the subjects he delighted in. He decorated it with paintings of wreaths of flowers, shrubs, a fountain, a swing, rich draperies. And there, in a fantastic light, he produced those rapid and brilliant pictures which have made de Goncourt say, that he is "Un esquisseur de génie". Some of his subjects which may now be considered somewhat indecent, were then, it must be remembered, in accordance with the extremely broad taste of the time. But his portraits, his exquisite pictures of children and scenes of child-life, his decorations, and very many of his pictures, are without a touch of offence. He tried all styles, working without ceasing and with extraordinary facility. Miniatures, which he imbued with a grace and brightness all his own; pastels, gouaches, water-colours, charming eaux fortes and drawings à la sanguine. His drawings are a most important part of his work.

The Revolution ruined Fragonard. The fashion deserted him for David's school. And though David himself was always faithful to him, he died in comparative poverty in 1806, obscure and forgotten.

Examples in Louvre:—

Callirrhoé. 290.
Leçon de Musique. 291.

La Musique. 296.
L'ètude. 297.
L'Inspiration. 298.
Figure de Fantaisie. 299.
Jeune Femme et enfant. 300.
L'orage. 301.
Portrait de Fragonard. 302.
Un Buveur. 303.
L'Heure du Berger.
It is supposed that Fragonard painted the forty-two little portraits of Princes and Princesses of the House of Bourbon at *Chantilly*, as his name figures in the accounts of payments for them.
Young Scholar, and La Lettre, Hertford House.
Day, and Night, Mme. de Falbe.
Head of Girl, James Knowles, Esq.
Fête Champêtre, Corporation Art Gallery, Glasgow.

Fragonard's chef d'œuvre, however, has only just been revealed to the public, in the series of decorative pictures known as the "Roman d'Amour de la Jeunesse". These were painted for Mme. du Barry about 1772; but she returned them to the painter. And in 1793 he transported them to the salon of his friend M. Malvilan at Grasse, where they have remained ever since, unseen except by a favoured few. Messrs. Agnew in exhibiting them, November, 1898, have made known the charm and beauty of one of the most important works of the 18th century.

Trinquesse, L., a very interesting painter of the school of Watteau and Fragonard, a pupil of Largillière, is now almost unknown. His works are extremely rare. The only example I know of in England, is the "Scène d'Amour," in the possession of Reginald Vaile, Esq. It is signed and dated 1786, and was exhibited at the Guildhall, 1898.

Greuze, Jean Baptiste (*b.* Tournus, near Macon, 1725; *d.* Louvre, 1806).—"To personify an epoch, however short, "is a happiness which at the same time is a warrant of "duration. Greuze knew this happiness, which perhaps "was beyond his deserts." His talent manifested itself early. But his father, a master tiler, intended him to be an architect, and at eight years old forbade him to draw. A pen and ink drawing however of the head of St. James, done in secret, at last softened the father's heart. The boy was allowed to go to Lyons and work with M. Grandon, the father of Mme. de Grétry. Here he only learnt how to manufacture a picture a day. Longing for a wider sphere he set out for Paris, where he worked industriously from the model at the Academy under Natoire, painting small pictures to earn his bread.

Pigalle now became interested in him. And Greuze's first important picture, which had been exhibited at the house of the well-known amateur, M. de la Live de Jully, created a sensation at the Salon of 1755. It was "Le Père de Famille expliquant le Bible à ses enfants". Here was a wholly new style. The familiar scene, the everyday details, the personnages resolutely taken from a humble bourgeoisie, fell in exactly with the new philosophic ideas of simplicity and morality. Greuze was famous at once. He was presented at the Academy by Pigalle, and elected upon his "Aveugle trompé". At the end of the same year he went to Italy with the Abbé Gougenot. And in 1757 brought back a certain number of Italian scenes. But though Italy had no great influence upon him, the journey disturbed him; and it was some time before he recovered his own style. In the Salon of 1759, where he had sixteen pictures and drawings, Diderot is discontented with his apostle, and declares he cares for him no longer. While in the next one (1761) all is forgotten and forgiven. He raves over the famous "Accordée du Village". And in succeeding years becomes positively lyric over *la peinture morale* of "mon ami Greuze". "Ah! mon Dieu! comme il me touche! mais "si je le regarde encore je crois que je vais pleurer," he cries before "Le Paralytique ou la Piété filiale" (now in the Hermitage). And over the "Malédiction Paternel" and

"Le Fils puni," Diderot and the public can hardly find epithets to express their rapture.

Although Greuze was elected to the Academy in 1755, he did not take the trouble to paint his reception picture for many years. After several warnings to conform to the statutes, the Academy forbade him to exhibit in the Salon of 1767. And after this mark of displeasure, Greuze at last decided in 1769 to paint his picture. He foolishly chose a subject which would admit him to the professorships and other privileges of Historical painters—"Septimus Severus and Caracalla" (Louvre, 368). It was so thoroughly unsuited to the painter of tearful, sentimental women, and chubby-faced children, that he failed hopelessly to do himself justice. The Academy did not refuse it. But Lemoyne, who was Director that year, made a severe little speech, and announced to Greuze that in consideration of his earlier pictures, which were "excellent," he was received as a "genre painter". Here was a terrible blow to Greuze. It also gave a legitimate opportunity to the many enemies his unbounded vanity and self-infatuation, as well as his success, had created. The public for once was thoroughly in sympathy with the Academy. All agreed that "Greuze, "truthful in what is simple, and sublime in what is naïf "(which is still tolerably strong praise), was incapable of the "heroic style".

Greuze was furious; and refused to exhibit again in the Salon, until the Revolution threw open the doors of the Louvre to all artists. But this was too late for his glory and his fortune. For twenty-five years his vogue had been immense. Times and taste alike had changed. After having amassed considerable sums, most of which had been squandered by his wife, he found himself at seventy-five ruined, without resources, imploring in vain for orders. And in 1806 he died in indigence. Many of Greuze's portraits are really fine. The portrait of M. de Wille is a chef d'œuvre. So is that of Fabre d'Eglantine in the Salle la Caze. And the sketch of himself in the same room, as well as his great portrait, are very fine works.

Among the fifteen pictures in the Louvre, the most important are:—

Portrait de Jeaurat, peintre. 373.
Greuze peint par lui-même. 65.
Greuze, sketch, Salle la Caze. 382.
Fabre d'Eglantine. 379.
L'Accordée du Village. 369.
Le Malédiction paternel. 370.
Le fils puni. 371.
La Cruche Cassée. 372.
Portrait de Fontenelle, Versailles. 4374.
Napoleon I., Consul (a replique), Versailles. 4634.
Head of girl; Girl with apple; Girl carrying a lamb, National Gallery. 206, 1020, 1154.
Two pictures, Fitzwilliam Museum, Cambridge. 318, 332.
Five pictures, National Gallery, Edinburgh. 554, 344, 379, 356, 386.
Two pictures, Corporation Art Gallery, Glasgow. 200, 201.
La fille paresseuse; Le Silence; Tête d'Enfant, Buckingham Palace.
Louis XVI., Mme. de Pompadour, Hampton Court.
Portrait of Robespierre, Lord Rosebery.
Two girls' heads, Baron Alfred de Rothschild.
Three very beautiful examples, Chantilly.
Lord Wantage, V.C., Lord Pirbright, E. A. Leatham, Esq., C. J. Galloway, Esq., etc., etc., have specimens of Greuze in their collections.

Of many other painters of less importance space will not allow me to speak at length. Among them are the three Coypels. NOEL COYPEL [1628-1707], the director of the Academy of Rome. ANTOINE [1661-1722], who painted the roof of the Chapel at Versailles. And his more celebrated son, CHARLES ANTOINE [1694-1752], who was one of the first to give the vogue to literary painting in the 18th century. His Perseus and Andromeda (Louvre, 180) is a curious mixture of Le Brun and Boucher; with naked nymphs, agonized King and Queen in pseudo-Roman dress, lightnings, clouds, and Loves with torches. PIERRE SUBLEYRAS (1699-1749), who painted for Popes and Cardinals in Rome, and a great picture for St. Peter's, to be reproduced in mosaïc, an unknown honour for a living artist. CLAUDE JOSEPH VERNET (1714-1789), the marine and landscape painter, who was born at Avignon; and going to Rome at eighteen spent twenty years there. Who, though his colour is less warm, his style less lofty than that of Claude Lorraine, always tries to render nature with breadth, truth, and simplicity. His famous series of seaports were ordered by Louis XV. in 1753. Some of these are in the Louvre. There are also three of his pictures at Dulwich. And many others in different collections, public and private, in England.

CHAPTER XI.

ART OF THE EIGHTEENTH CENTURY.—*continued.*

SCULPTORS AND ARCHITECTS.

FRANCE has never struck a more purely personal note in Art since the Middle Ages than that of the eighteenth century. And although, as I have said, the most complete artistic expression of the period is to be found in painting, the sculptors of the eighteenth century were more absolutely French than they had been for three hundred years. For with the end of the Grand Siècle, in Sculpture as well as in painting, a new ideal appears, charming and original. This new tendency in Sculpture had begun even under the rigid officialism of the reign of Louis XIV. Once more Sculpture had led the way to a purely national art. Girardon suggests it. Coysevox develops it. With the Coustous, Robert Le Lorrain, J. B. Lemoyne, it waxes strong. Till with their pupils, with such artists as Bouchardon, Pigalle, Pajou, Clodion, Houdon, it reaches its full expression. Statuary has shaken itself free from pedantry. It becomes instinct with life, with movement, with that special grace that is the hall-mark of the eighteenth century Art. If religious sculpture remains feeble and conventional, it is because religious life has lost its fervour. Humanity is what is occupying the minds of men in the eighteenth century; and portrait sculpture redeems the weakness of religious sculpture. It is *par excellence* the age of portrait busts; and these show qualities of rare merit. "Flesh quivers in marble and "bronze; technique assumes an infinite '*brio*'*;* the rendering "of the epidermis, that ultimate object of the sculptor's "attainment, that authentic signature of the great masters, "whether they are called Phidias, Praxiteles, Beauneveu, "Sluter, Donatello, Colombe, Michael-Angelo, Goujean, "Coysevox or Pujet, becomes current coin of the trade."

In Architecture the same tendencies, though in a less degree, are observed. Architecture for a time loses the severity, the pomposity of the seventeenth century. It becomes humanized, intimate, familiar, livable. The façades take elegant curves. They are decorated with rounded balconies of rich, bulging iron work. The storeys are lower. The gentle ascent of the staircase seems to welcome the visitor in powder and satin, who arrives in a *vinaigrette* or a Sedan chair.

Much was done during the eighteenth century towards the embellishment of Paris. The Bourg du Roule became one of the Faubourgs in 1722, adding a large and important district to the city; and the Avenues d'Antin and de Marigny were opened in the Champs Elysées. Under Louis XIV. the northern Boulevards had been planted. Under Louis XV. the southern were planted, and finished in 1761; and those between the Invalides, the École Militaire and Vaugirard were traced out and planted. In 1770 the Champs Elysées were entirely replanted; and the splendid avenue was prolonged to the famous Pont de Neuilly, which Perronnet completed in 1772, to replace the old wooden bridge ruined by ice.

Under Louis XVI. the architect Goudoin built the École de Médecine; Peyre and de Wailly, the Odéon; Desmaisons, part of the Palais de Justice; Le Noir, the Théâtre de la Porte St. Martin; Louis, the Galleries of the Palais Royal, and the Théâtre Français. The Palace of the Elysée is one of the most important buildings of the epoque. Begun in 1718 for the Comte d'Evreux, it was enlarged by Mme. de Pompadour and her brother, the Marquis de Marigny; then again by the financier Beaujon; and took its final form under the ownership of the Duchesse de Bourbon-Condé, who gave it her name, "Elysée Bourbon". A good example of domestic architecture of the end of the reign of Louis XV. and beginning of Louis XVI., is the Petit Trianon at Versailles. This was built by Gabriel in 1768. And six or seven years later Marie Antoinette added the charming *Jardin Anglais* about it, under the influence of the universal Anglomania of the day.

But with the latter part of the century a fresh influence made itself felt. The discovery of the Greek Temples of Pæstum was destined to produce an immense effect on French Architecture. They created intense enthusiasm among French architects. M. Lagardette had measured these buildings, and published his measurements and drawings in a folio volume. And for a time the Order of Pæstum columns was used with wild prodigality on buildings of all sorts. The Lycée Bonaparte was built under this influence in 1780 by Brongniard. The Classic tendencies that were to reign supreme during the Empire, were already beginning to make themselves felt. But this important and interesting subject belongs to another chapter.

ARCHITECTS.

GABRIEL, JACQUES ANGE (*b.* 1698; *d.* 1782).—Why, except that he was son of Jacques-Jules Gabriel, and great-nephew of J. Hardouin Mansart, Gabriel should have been made a member of the Academy when barely thirty, is not known. At thirty he was appointed Controller of the Buildings at Fontainebleau. In 1742 he was made Architecte du roi; and later in the same year, on the death of his father, premier Architecte to Louis XV. Before his father's death he had taken over the building of the front and towers of the Cathedral of Orleans. And in 1745 he became Inspecteur-général des Batiments, and furnished plans for the restoration of Rheims; for carrying on the Palais des États, Dijon, which he eventually built between 1775 and 1784; and for the École Militaire, Paris. In 1752 he made the plans for the Place Louis XV., which was inaugurated in 1763. But the Colonnades and the rue Royale were not finished till 1772. Between 1753 and 1774 he rebuilt the central Pavilion of the Cour d'Honneur at Versailles, now known as "l'Aile Gabriel". And also built the Theatre. It was inaugurated in 1770, and was considered at the end of the eighteenth century as one of the most sumptuous in Europe, with its sculptures by Pajou and Guibert, and its exquisite decorations. Having been much altered by Louis Philippe, it now belongs to the Senate, and is not open to the public.

In 1755 M. de Marigny confided to Gabriel a work of the utmost importance—the restoration of the Louvre. Perrault's wing had never been roofed in, and was becoming absolutely ruinate. Gabriel began by restoring Perrault's Colonnade; and then undertook the reconstruction of the opposite façade, looking on the court. This was in so perilous a condition that it was necessary actually to rebuild it; which was done carefully. And Gabriel then proceeded to unite the façade upon the river with the western wing upon the court, destroying what remained of Le Vau's work. He then added the sculptures to the greater part of Perrault's building. These form the ornamentation, so worthy of admiration, which now exists. About the same time, he rebuilt the Chapel of Compiègne. And in 1759 he decorated the great antichambre du roi at Fontainebleau after his own designs. Besides these works, he finished the Palais Bourbon; added to the Grand Chateau de Choisy, and built the small one.

Soufflot, Jacques-Germain (*b.* Trancy, Yonne, 1709; *d.* Paris, 1780).—This celebrated architect began his studies at Lyons. He then went to Rome, where, through the interest of Saint-Aignan, then Ambassador, he was appointed *Pensionnaire du roi.*[1] After three years in Rome, Soufflot went to Asia Minor. And in 1737 returned to Lyons to superintend the building of the Church of the Chartreux, for which he had already sent plans from Italy. He also built the new buildings of the Hotel Dieu, enlarged the Loge de Change, restored the Archevêché in Lyons; and in 1747 received 500 livres for the levelling of the Rhone from Saint-Clair to Ainay. In 1749 he was admitted to the Academy of Architecture, and the following year accompanied M. de Marigny to Rome. But he was obliged by his health to return to France, and halted again at

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[1] See Vien, chap. xii.

Lyons, where he furnished plans for the old Grand Théatre and for a Concert Hall.

Soufflot took part in the open competition in 1752 for the Place Louis XV., which was gained by Gabriel. And two years later was entrusted with the reconstruction of the Cathedral of Rennes. In the same year his plans for the Lyons theatre being accepted, he was given a salary of 6000 livres and travelling expenses. The theatre, which was finished in 1756, was rebuilt in 1828. In 1755 he prepared plans for the Hotel de Ville at Bordeaux; was made controller of the works at Marly; and, a little later, of the *Monuments de Paris.* In the following year he furnished plans for the École de Droit, though the work was not begun till 1771, and for the Trésor and Grande Sacristie of Notre Dame. In 1757 he was created Chevalier of the Order of Saint Michel, and prepared the plans for Sainte-Geneviève (the Pantheon). The first stone of this great church was laid in 1764, Soufflot carrying on the works as far as the beginning of the Dome.

Few parts of France are untouched by the popular architect's hand. He superintended the building of the Cathedral of Rennes in 1760, for which he had given the plans six years before; and in 1770 was called to Sens to decide with Coustou upon the place for the Dauphin's tomb: finishing the Hotel Dieu at Macon in the same year. In 1771 he had the temerity to "improve" the principal door of Notre Dame, repairing it and removing the central pillar! This, happily, has since been restored under the vigilance of M. Viollet-le-Duc. Lyons was the chief provincial centre of his work; and in 1772 he was made controller-general of the embellishment of the city, "en récompense de ses travaux à l'Hotel de Ville, "à l'hôpital général, à la loge de change, et à la salle de "spectacle, *et pour son désintéressement*". Again, the following year, he was summoned to Lyons to direct the works on the place Royale, and granted leave of absence for this purpose. On the suppression of the appointments of controleurs-général, he was made "intendant-général des batiments du roi," and lodged at first in the rue de Champfleury; afterwards obtaining a house in the enclos de l'Orangerie at the Louvre, where he died in 1780.

Among his many works were:—

The Guichet de Marigny in the Grande Galerie du Louvre (now destroyed).
Twenty pavilions of the Pont Neuf (also destroyed).
Hotel Lauzun, au Roule.
Some works at the Louvre.
Chateau de Chatou for Bertin.
The Orangerie, Chateau de St. Ménan.
The Church of the Visitation, Le Mans.
Parts rebuilt of the Abbey of St. Germain d'Auxerre.
He also wrote two books: 1, *Plans and cuts of the three Temples at Pœstum,* 1750; 2, *Œuvres ou recueils de plusieurs parties d'architecture,* 1767.

COUTURE, GUILLAUME MARTIN (*b.* Rouen, 1732; *d.* 1799),—after completing his education in Italy came to Paris, and there built the Hotels de Saxe and de Coislin. In 1773 he was admitted to the Academy of Architecture. And two years later built the Jubé of the Cathedral of Rouen upon designs of Le Carpentier, who had just died. In 1776 he, with Moreau and Antoine, undertook the rebuilding of the portions of the Palais de Justice in Paris, which had been burned down. But he was replaced by Desmaisons. In 1777, having succeeded Constant d'Ivry as architect of the Madeleine, he modified the original plans, adding two bays, as he did not consider the nave of sufficient length. The works, however, were interrupted by the Revolution, and the Madeleine as we now know it was not completed until 1842, by Huvé,[1] who was appointed in 1828, Pierre Vignon having carried on the works during the first Empire. Couture built the great Barracks at Caen, which were not finished until 1835. He was made premier Architecte du roi and Grand Cordon of Saint Michel. And died in 1799.

DESMAISONS, PIERRE,—was admitted to the Academy and appointed Architecte du roi in 1762. In 1770-72 he furnished plans for the double staircase of the Archevêché. Assistant to Couture in rebuilding the burnt parts of the Palais de Justice, upon his retirement Desmaisons with Moreau, finished the Cour de Mai ; and he continued architect of the Palais de Justice until 1791.

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[1] See chap. xxii.

WAILLY, CHARLES DE (*b.* 1729 ; *d.* 1798),—a pupil of Blondel, and later of Servandoni, gained the Grand Prix d'Architecture in 1752, and two years later his brevêt as " elève de Rome ". He, however, obtained leave to divide this privilege with his friend Moreau, who had only gained the second prize after four attempts. In Italy de Wailly was made member of the Institute of Bologna. And on his return to France he was admitted in 1767 to the first class of the Academy of Architecture without the usual preliminaries of passing through the second class. In 1771 he was admitted to the Academy of Painting upon the same favourable terms. And next year was appointed architect of the Palace of Fontainebleau in conjunction with Peyre, who was henceforth associated with him in many of his best known works. In 1773 de Wailly obtained a prolonged leave of absence, in order to complete the decoration of the Hotel Spinola at Genoa. And he returned to Italy afterwards for other works. In 1779 he and Peyre built the Theatre of the Odéon, one of their best known works. And de Wailly later on built the Hotel de Voyer, rue des Bons Enfants, which became the Chancellerie du duc d'Orléans, etc. Among his other works, he modified the plans of the Opéra Comique, then the Italian Opera House—finished the Chapel of the Virgin, St. Sulpice—and built a chapel at Versailles, which is now a Protestant church. Such was his popularity that Catherine of Russia, ever on the lookout for fresh talent, offered him the Presidency of the Academy of Architecture in St. Petersburg, with a large income. But he refused to expatriate himself. After the conquests of Holland and Belgium, he was sent to those countries to chose works of Art for the French museums. And on the creation of the Institute he became one of its original members.

PEYRE, MARIE JOSEPH (*b.* 1730),—gained the Grand

Prix de Rome in 1751, the year before de Wailly. In 1769 he entered the Academy. In 1772 was appointed architect of Fontainebleau with de Wailly. And in 1779, again in association with de Wailly, he furnished fresh plans for the Odéon, began by his brother-in-law Moreau, which was finished in 1782.

MOREAU-DESPROUX, LOUIS PIERRE (*d.* 1793).—For four years Moreau gained the second and third prizes at the Academy. And it was not until 1754 that he obtained the brevêt of " Elève de Rome," thanks to his friend de Wailly (see *ante*). In 1762 he was admitted to the Academy, and made director of buildings to the Ville de Paris. In the same year he began the façade of the Palais Royal, looking upon the Cour d'Honneur and the rue St. Honoré. And also began the rebuilding of the Opera House at the corner of the rue de Valois, which was burnt down in 1781 after a representation of *Orphée*.

In 1772 Moreau was ordered to continue work on the front of St. Eustache, which had been begun by Mansart de Jouy. And upon this he worked until 1788, when the works were stopped afresh, and the front left as it remains to-day. The triangular *fronton* which exists, was added by Moreau. Appointed Architecte du roi in 1783, he perished on the guillotine ten years later.

SCULPTORS.

NICHOLAS COUSTOU (1658-1732); GUILLAUME COUSTOU (1677-1746),—nephews and pupils of Coysevox, came from Lyons, where their father had married Coysevox's sister. From 1700 Nicholas was his uncle's most active collaborator. To the two brothers are due the delicious allegoric marble of the Passage du Rhin, in the vestibule of the Chapel at Versailles. It was begun, under Louis XV., by Nicholas, and finished after his death by his brother. Coysevox had intended that the brothers should render his magnificent " stuc " in the Salon de la Guerre in marble.[1] But funds ran short, and the whole scheme was never carried out.

[1] See Coysevox.

Two of Nicholas Coustou's best works are at Lyons—the bronze figures of the Saone and the Rhone. He also is the artist of the splendid "Jules César" in the Louvre, and the statue of Louis XV. as a Roman.

Guillaume, the younger brother, is the most famous. For to him we owe the charming "Marie Leczinska" with a peacock, while an amour offers her the Crown (Louvre, 543). The "Adonis resting from the chase" (547). The decoration of the portail d'honneur des Invalides. The Tomb of Cardinal Dubois in the Church of St. Roch. The Tomb of the Dauphin in the Cathedral of Sens. And lastly, the famous "Chevaux de Marly," now on the Place de la Concorde, at the entrance to the Ave. des Champs Elsyées.

LE LORRAIN, ROBERT (*b.* 1666, *d.* 1743), was pupil of Girardon, and master of Pigalle. Girardon looked on him as his right hand. He employed him first on figures for the tomb of Richelieu. Le Lorrain won the prize of the Academy, and went to Rome as Pensionnaire du Roi: but on account of fever he was obliged to return immediately to France. He entered the Academy in 1701, becoming Professor in 1717, and Rector in 1737. He was much occupied at Versailles and Marly. He exhibited groups in several Salons from 1704 to 1737. The Prince de Rohan-Soubise employed him on the Évêché de Strasbourg—the palais de Saverne—and on his vast hotel (now the Archives Nationales), where most of his sculptures happily remain—Force, Wisdom, Hercules, Pallas, and the Four Seasons. But his chef d'œuvre is on the Hotel de Rohan (now the Imprimerie Nat.). This is his famous group in high relief of "Les chevaux du Soleil à l'Abreuvoir". It is a work of extraordinary verve and vigour, quite outside the classic lines, as indeed was all Le Lorrain's work. He shows a completely novel sentiment, with "the most free, most "spirited, most living execution".

MICHEL-ANGE SLODTZ (*b.* 1705; *d.* 1764),—the most famous of the numerous family of Slodtz, was the pupil of Girardon, and the master of Houdon. He spent fourteen years in Rome, returning to Paris in 1747. His St. Bruno in St.

Peter's is considered one of the best modern statues in Rome. But his chef d'œuvre is the tomb in marble and bronze of the Abbé Languet (Diderot's bête noire), at St. Sulpice in Paris. Speaking of the central figure, Diderot says, "I know of no "sinner who would not be inspired by it with some belief in "divine mercy!" Slodtz was much absorbed by his functions as designer to the King of decorations for public rejoicings and for "pompes funèbres," which left him little time for sculpture. Among his works are a bas relief in bronze for the altar of one of the side chapels at Versailles, and the fine "Hannibal" in the Garden of the Tuileries.

LEMOYNE, JEAN BAPTISTE (*b.* 1704; *d.* 1778). — Lemoyne, grandson of Monnoyer the flower painter, and the talented pupil of Le Lorrain, was the heir of the manner of the Coustous. And though somewhat affected, he had a real sentiment for nature, which is specially seen in his busts. His faults were the faults of an excessive imagination. But these, when face to face with the portrait, disappear.

Lemoyne was the master of Pigalle, one of the Caffieri, Pajou, Falconet, etc. His two most important works were the Tomb of Louis XV. in the École Militaire. And the Tomb of Mignard, with his beautiful daughter, Mme. de Feuquières, kneeling before her father's bust (by Desjardins). This was in the Church of the Jacobins. Its *débris* are now in St. Roch, where the lively Mme. de Feuquières has become a Magdalen at the foot of the cross, in the Chapel of Calvary. There is also an important Baptism of Christ by Lemoyne in St. Roch. A beautiful balcony, rue des Saints Pères. Busts of Comte de St. Florentin, duc de la Veillière, Versailles, 1908; Fontenelle, one of his best works, Versailles, 850; Mlle. Clairon, 1761, Théatre Français; Crébillon, Musée de Dijon.

BOUCHARDON, EDME (*b.* 1698, Chaumont en Bassigny; *d.* 1762).—If the works of Lemoyne and Slodtz were too exuberant, what they lacked was found in excess in Bourchardon. He possessed that correctness, balance, and distinction which please the semi-cultivated public. No one of his time was more admired, more acclaimed. "He has known," said Mariette, " how to unite the grace of Corregio with the " purity of the antique." "He is the Phidias of France," cried Voltaire. A learned and cultivated man, a fervent disciple of the Ancients, he was a consummate draftsman, knowing every secret of his trade. But Coustou's teaching enabled him to be something more than a mere imitator of the Classics.

His most important work is undoubtedly the great Fountain in the rue de Grenelle. The well-known bas relief on it of Winter, with delightful naked babies and a dog warming themselves before a fire of sticks, is a charming work. His " Love carving a bow from Hercules club " is another of his most popular works. But the head and wings make the figure appear top-heavy (Louvre, 508). The model in bronze of the equestrian statue of Louis XV. for the Place Louis XV., on a pedestal ornamented with bas reliefs, has been replaced in its original position, Cabinet du Roi, Versailles. There is also a bas relief, bronze, date 1747, side chapel, Versailles.

PIGALLE, JEAN BAPTISTE (*b.* 1714; *d.* 1785).—It has been cleverly said that " Bouchardon was only a talent; " Pigalle is a temperament, and one of the most lively, one of " the most brilliant of the eighteenth century. As an actual " practitioner in marble, no one could teach him anything; " he is, like Houdon, a sculptor of the epidermis, a virtuoso " of the chisel."[1] His vigorous, fertile imagination gives all his works a certain accent of life and originality. He has many defects; when he makes a mistake it is often a big one. But his qualities are those which make the masters—the true artists—the "lumineux," as Fromentin calls them.

Pigalle was the seventh son of a humble joiner in Paris. Robert le Lorrain, who was a neighbour, took the child at eight years of age into his studio; where he made the acquaintance of Lemoyne, whose teaching completed what Le Lorrain had begun. And his natural instincts for life and movement were fostered by two such vigorous masters. About twenty he became a student at the Academy. But he failed to obtain the Prix de Rome, from a certain want of faith in his own talent. Some friends however enabled him to go to Rome. And there he was fortunate in obtaining the friendship and protection of the son of G. Coustou, himself a successful artist, who secured him several orders in Italy.

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[1] Gonse.

On his return to Paris he set to work on his "Mercure attachant ses talonnières". When Lemoyne saw it he cried, "Would that I had done it!" It is indeed a delightful thing. And one is not surprised that on the mere sight of the model, Pigalle was elected to the Academy. The small marble (Louvre, 720) was his diploma work in 1744, when he was received with enthusiasm. Louis XV. was so enchanted with the Mercury, that he ordered Pigalle to reproduce it in marble on a seven-foot scale, and to make a pendant to it. This was the "Venus giving orders to Mercury". The plaster model was in the Salon of 1747. The King had small reproductions made of both in *Biscuit de Sèvres;* and sent the marble statues as a present to his ally, Frederick II. They are now both at Potsdam.

Among Pigalle's other celebrated works is the extraordinary "Voltaire nu," now at the entrance of the Library of the Institute. It seems to have been a caprice, possibly a wager. The naked figure sits on a rock, pencil in hand, with eyes uplifted in inspiration. Another important work is the monument of Louis XV. at Rheims, still in the centre of the Place Royale. The original statue of the King was melted down at the Revolution. But the most interesting part of the monument, the two great bronze statues of "France" and "Commerce" on the pedestal, were happily preserved. The latter, with his Mercury, is Pigalle's finest nude—a magnificent countryman, sitting, gravely contemplative, on a sack of corn, while the wolf and the lamb lie down together at his feet. The Tomb also of the "Marechal de Saxe" in Strasbourg Cathedral is an important work. Though the accessories may be too exuberant, the dignity of the fine statue of the Maréchal, stepping calmly down into the tomb, redeems all.

The Louvre contains the pretty and well-known group of "L'Amour et l'Amitié" (1758). The latter supposed to be a portrait of Mme. de Pompadour.

Mercure attachant ses talonnières, small marble. 720.
Mercure, large statue in Potsdam; a repetition for the King of the Prussian statue, and even finer. 782.
L'Enfant à la Cage.
Bronze bust of M. Guérin, Surgeon-Major. 785.
Marble bust, Maréchal de Saxe. 783.
Terre-cuite reproduction L'amour et l'amitié. Cabinets du roi, Versailles. [illegible].
Louis XV. as Roman Emperor, reduction in terre-cuite of statue for Belleville (destroyed), Versailles. [illegible].
Voltaire nu. Bibliothèque de l'Institut.
Tomb of the Harcourts. Nôtre Dame.
Narcisse. Chateau de Sagan. Courlande.
Jeune fille à l'epine. Musée Condé.
Le Nègre Paul. Musée d'Orléans.

THE CAFFIERI.—Philippe I., the head of this distinguished and extremely interesting family of artists, came to France in the time of Louis XIV. He was employed on the decorations of Versailles. He did much of the carved and gilt woodwork in the King's appartements, metal capitals for the Grande Galerie and Cabinet des Bains, frames for pictures, furniture, etc.

JACQUES CAFFIERI (*b.* 1678; *d.* 1755),—his third son was "*fondeur et ciseleur du roi*". He is the artist to whom is due the famous gilt bronze case of Passement's celebrated clock, in the Salon de l'Horloge, Versailles; the fine bronzes of Zephyr and Flora on the mantelpiece in the chambre à coucher du Dauphin are his. And so is the marvellous toilet table, "la reine des commodes à ventre rebondies," of the Wallace Collection. He was the father of Philippe II. and of Jean Jacques.

PHILIPPE II. (*b.* 1714; *d.* 1774) was an artist of rare merit. He made the great gilt bronze Cross and six Candlesticks for the High Altar of Notre Dame, to replace the exquisite silver garniture of Claude Ballin which was sent to the mint in 1760. The Seven Years' War had so completely exhausted the Royal treasury that the King had to appeal to the Churches for assistance. This was the worst blow that ecclesiastical art treasures sustained. The Revolution only finished the work of destruction the Monarchy had begun. Nothing of this set of gilt bronze now remains. Happily the set Caffieri made for the Cathedral of Bayeux is still intact. He also worked on the decorative bronzes of Versailles.

JEAN JACQUES (*b.* 1725; *d.* 1792), his younger brother, was "a man and a master". He is the last and most illustrious of the numerous family, and is too often confused with his brother, the ciseleur-doreur. His life was one of extraordinary success. Though he spent five years in Rome, it in no way modified his great and original talent. In 1759 he was received at the Academy upon the delicious little "Fleuve" of the Louvre. His busts, however, are the most important and personal part of his work. These were mostly in terra-cotta or plaster. He only worked to order in marble, and charged a high price, 3000 francs. For these superb marble busts, his chief patron was the Comédie Française. In the Foyer a magnificent series is to be seen, of the deepest interest to historian and artist alike. Caffieri died in 1792 in the same house in which he was born, rue des Canettes.

Examples:—

Fleuve, small, 1759, Louvre. 518.
Portrait d'homme, painted terra-cotta, Louvre. 520.
Statues Corneille, and Molière, Institut.
Pingré, terra-cotta, Bibliothèque St. Geneviève.
Busts, Rameau, plaster. Du Peirsac, terra-cotta, Bibliothèque de l'Institut.
Busts, marble, at the Comédie Française.
Buirette de Belloy. Piron. P. Corneille, 1777. La Chaussée, 1785. J. B. Rousseau, 1787. Rotrou, a strange and magnificent work of art.

PAJOU, "CITOYEN DE PARIS" (*b.* 1730; *d.* 1809).—Pajou incarnates in marble the taste and grace of his time, as did Boucher and Fragonard on canvas. He was a pupil of Lemoyne. At eighteen he gained the Prix de Rome; and twelve years later he became an Academician. His antique is antique after the fashion of Chénier. His grace is the grace of Clodion, his son-in-law. His best period is about 1770. To that belong what I must consider his two chefs d'œuvres—the enchanting bust of Mme. du Barry in the Louvre; and the bust of Marie Antoinette in the Salon des Cabinets de la Reine, Versailles. "Toute jeune "encore, mais devenue déjà la 'petite reine' qui fait l'orgueil "et l'inquiétude de Marie-Thérèse, Pajou a fixé sa grâce en "ce buste frais et nerveux, digne pendant du marbre de Le"moyne qui est au Musée de Vienne."[1]

Pajou's "Psyché" (Louvre, 776) is probably his most popular work. It is indeed the most completely eighteenth century Pysché one can imagine, without a touch of Greek feeling about it. As M. André Michel well says: "The flowing "curls of her hair seem waiting for a cap of the national "colours, . . . the opulent softness of her bosom from which "before she stabs herself she has cast off the great soft gauze "veil—the very nuance of her sorrow—all is deliciously in "sympathy with the style, the taste, the ideas of the "age".

Examples in the Louvre:—

- Queen Marie Leczinska as Charity, ordered after the Queen's death, Salon, 1769. 777.
- Pluto and Cerberus, small, diploma for Academy. 771.
- Psyché, 1790. 776.
- Bacchante, 1774. 774.
- Busts, M. Labile. 775. Mme. du Barry. 773. De Buffon. 772.
- Carlin Bertinazzi, terra-cotta, Comédie Française.

Versailles:—

- High reliefs, Foyer of Theatre.
- Sculptures, theatre, now Salle du Senat.
- Turenne, statue, marble. 2836.
- De Buffon, statuette, bronze. 2155.

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[1] De Nolhac.

Louis XVI., bust, in armour, 1779, Petit Trianon. 2212.

Marie Antoinette, bust, marble, Salon des Cabinets de la Reine. 2213. The clay model of this is at Sèvres.

CLODION. CLAUDE MICHEL, dit CLODION (*b.* Nancy, 1738; *d.* Paris, 1814),—tenth child of Claude Michel and Anne Adam, learnt the first elements of sculpture from his uncle, Lambert-Sigisbert-Adam, who had become famous by the central group of the Bassin de Neptune at Versailles. On his uncle's death in 1759, Clodion entered Pigalle's studio; and shortly obtained the Grand Prix. But being obliged by the rules to spend a certain period in the École des Élèves protégés, founded by M. de Marigny, he only reached Rome in 1762. His natural instincts led him to the production of charming little models, which delighted his fellow pupils. But, in truth, he cared little for the great masters of the past.

His success was rapid. M. M. Julienne and La Live de Jully, who greatly admired his works, set the fashion for them; and between 1767 and 1771 he had already sold much. Indeed it is probable that the easy life and facile success which Italy brought him would have kept him there indefinitely, had not M. de Marigny recalled him to France in 1771 to undertake work for the King. From this moment his life, according to his historians, becomes dual. On one side the clever modeller in terra-cotta, who allows his fancy to run riot in pretty follies. On the other the serious and cultivated artist sometimes gets the ascendency in "œuvres longuement méditées". So enormous was the number of his commissions, that he had to arrange his whole existence with a view to carrying them out. In the great house of the Place Louis XV. his old aunt sees to his material needs, while he directs his assistants and carries on half-a-dozen works at the same time. No artist was more in fashion—more sought after. Despite his numerous assistants, loud complaints are made by his patrons because he will not work fast enough; and he is too busy even to send a reception piece to the Academy.

Besides portraits, nymphs, bacchantes and statues of Saints, and bas reliefs sacred and profane, Clodion executed numbers of decorative works for private houses in Paris. Among these one of the most admirable is the beautiful mantelpiece, in Mme. de Serilly's boudoir now in the South Kensington Museum. This little gem of eighteenth century decoration is not as well known as it deserves to be, although it has been many years in the museum. J. J. Lagrenée, dit le Jeune, painted the subjects on the panels, lunettes, and ceiling. Jean Simon Rousseau de la Rottière, carved the gilt and painted decorative sculptures in low relief, on the pilasters and ceiling. And the gilt metal ornaments on Clodion's mantelpiece are by the famous Gouthière. The white marble thermale figures supporting the mantelpiece, are certainly one of Clodion's chefs d'œuvres. Another remarkable specimen of his decoration is to be seen in the Hotel de Chambrun, rue de Monsieur. But the most famous of his works of this order was the Salle des Bains, in the Hotel of Baron de Bezenval, rue de Grenelle. Clodion had a free hand as to the decoration of this sumptuous nymphæum. Stone vases ornamented with arabesques, forming fountains, filled the niches. Long bas reliefs representing nymphs and Tritons decorated each side. And a life-size "Source," leaning on an urn, occupied the end of this marvellous room. Happily this remarkable decoration is not lost, though no longer in its original position, de Bezenval's descendant, the Comte de Chabrillan, having moved it in 1822 to the Chateau de Digoine (Saône-et-Loire).

Curiously enough Clodion's latest works show a complete change of style. The master of Loves and Nymphs has followed the times. And his "Entrée à Munich," a bas relief for the Arc de Triomphe du Carrousel, is purely First Empire.

Examples:—

Bacchante, Louvre.
Various Terra-cottas, Louvre.
Faune and Faunesse, Chantilly.
The great Sèvres Vase.

Bacchante portant un Satyre, Museum d'Orléans.

Sainte Cécile, Cathédral de Rouen.

Mort de la Vierge, bas relief, Cathédral de Rouen.

Cheminée aux Termes, east side, South hall, South Kensington Museum.

Numbers of groups, bas reliefs, etc., in private collections.

HOUDON, JEAN-ANTOINE (*b.* Versailles, 1741; *d.* Paris, 1828),—son of a servant of M. de la Motte, who was in time made Concierge of the École des Élèves protégés, it is probable that the child gained his first enthusiasm for Art in the studios of the professors of the school—Lemoyne, Adam, Slodtz, Vassé, Bouchardon. But from the outset he was himself. At twelve years of age his mind was made up, and he entered the Royal School of Sculpture.

In the Salon of 1795 he describes himself as pupil of Michel Slodtz: but it is known that he also studied with Pigalle and Lemoyne. This however matters little. With a Houdon the inspiration comes from within, not from without. His own words best describe his aims: "Un "des plus beaux attributs de l'art si difficile du statuaire est "de conserver avec toute la vérité des formes et de rendre "presque impérisable l'image des hommes qui ont fait la "gloire ou le bonheur de leur patrie. Cette idée m'a "constamment suivi et encouragée dans mes longs travaux."

At fifteen he gained a third medal at the Academy. At twenty he triumphantly carried off the Grand Prix de Rome. But Rome, its teaching and examples, were powerless to turn the young artist from the passion for truth as against official art, that already possessed him. His stay in Rome was devoted to the most determined study. It was no oft-repeated classic subject which he sent as his *Morceau de pensionnaire*, but the famous "Écorché," which has become classic in every studio. And the Procurator general of the Carthusians, recognizing the talent of his young countryman (for he was a Frenchman), gave him an important order—the "Saint Bruno," which is still to be seen at Santa-Maria-degli-Angeli. It is a stately and impressive work in its penetrating sentiment, in its absolute simplicity both of pose and execution. And is indeed an extraordinary one for a young artist not yet twenty-five. "He would speak," cried Pope Clement XIV., "if the rule of his order did not " impose silence."

On Houdon's return to Paris in 1771, after ten years' absence, he presented himself for election to the Academy with the model of "Morphée," of which the exquisite marble statuette is now in the Louvre—only spoilt by the horrid suggestion of whiskers. It was his reception piece eight years later. But in the Salon of 1771, at which the "Morphée" appeared, Houdon began his incomparable series of portraits, with his first bust of Diderot. The second, of 1775, is now at Versailles. He had found the true expression of his great talent. And from this moment that wonderful series of nearly 200 busts follow each other in rapid succession, in which he is to write with unequalled power and insight the character and temperament, as well as the mere physical peculiarities of all his most remarkable contemporaries.

To the student of human nature Houdon's portrait busts must always remain the most intensely interesting part of his great work; though they are only a part. Yet what a part. What a marvellous record. The Lafayette; the Benjamin Franklin; the many busts of Voltaire—at Versailles, in marble with a wig, at the Louvre, old and serpent-like in bronze—the Mirabeau, courtier and orator, so sure of himself; the Jean-Jacques Rousseau. The Louis XV., with those drooping eyelids, and that smile, tolerant of his own failings and those of others, effeminate and sensual—what a human document. The Louis XVI., of Versailles, in which the artist has given a sense of kindly majesty. And above all, what a triumph of art is that positively miraculous "Molière" of the Comédie Française. Houdon only had a few contemporary engravings and portraits to guide him. But the incomparable genius of Molière lives for ever in his marble effigy through the incomparable genius of the sculptor.

But as I say Houdon did not confine his work to portraits. For in his famous "Diane Chasseresse" he attained the summit of the sculptor's ambition. In vain had the Empress Catherine tried to tempt him to Russia. He contented himself by sending models for two monuments for the Galitzin family, and a bust of the Empress. These were exhibited in the Salon of 1773. In 1775, with the monument of the Duchess of Saxe-Coburg Gotha, came the model for the "Femme au Bain," which was completed in marble in 1783, while a negress in lead, painted in natural colours, holding a white marble drapery with one hand, poured water from a golden beaker. The group was placed in the Parc de Monceau, but was destroyed at the Revolution. It was a daring innovation for those days; and one cannot, save for the interest of such a work, lament its destruction over much. But Houdon's greatest triumph was to come in that same Salon of 1783, with the famous Diane Chasseresse, in which he attained the summit of his artistic desire. The bronze—he cast it himself in 1790—light and charming, classic, while very human, is too well known in the Louvre to need comment. A marble variant is in the collection of the Hermitage. In 1781 he had exhibited his charming "Frileuse" (Montpellier).

The magnificent "Voltaire assis" of the Comédie Française dates from 1778. M. Louis Gonse has selected a fine engraving of it by Gaujean, as the frontispiece to his *Sculpture Française*. It was in 1785 that Houdon undertook his voyage to the United States, to make his models for the statue of Washington ordered by the Virginian Parliament. He left Le Havre with Franklin on 22nd July, 1785; stayed a fortnight with Washington in Philadelphia; and, after making the necessary notes and models, returned to France, January, 1786. This statue now adorns the capitol of Richmond, Va. It kept the artist at work for several years.

Though he continued his series of busts, after 1808 his power diminishes. In 1812 he exhibited two statues, General Joubert, and Voltaire dressed as a Roman. It is almost the end. One bust of the Emperor Alexander in 1814.

And then the great sculptor is seen every evening at the Français with a servant, sitting in the stalls; and taking bits of china or pebbles out of his pocket he rubs them with his thumb—the sculptor's own motion—and then sleeps to the end of the performance. In 1828 he slept the long sleep of the dead.

Examples in Louvre:—
Bronze Statue, Diane Chasseresse. 716.
Marble Statuette, Morphée. 709.
Busts of Benjamin Franklin, 715; De Buffon, 714; Diderot, 1771, 708; L'Abbé Aubert, 710; Jean Jacques Rousseau, bronze, 711; Mirabeau, two, terra-cotta and marble, 717, 718; Voltaire, bronze, 712.
Child's portrait, bust, Nouvelles acquisitions.
Voltaire assis, statue, Comédie Française.

Versailles:—
Busts of Diderot, 1775, 855; Louis XVI., 1834; Mirabeau, 4960; Lafayette, date 1790, 1573.
Rousseau, Library in town of Versailles.
Diane, marble, The Hermitage.

CHAPTER XII.

WHAT THE REVOLUTION DID FOR ART.

To appreciate the effect of the Revolution on Art in France, it is necessary to consider the condition of artists in the eighteenth century.

The Academy of Painting and Sculpture, founded in 1648 in the interests of liberty for Art, had become a close body, exercising a tyranny even greater than that of the ancient Corporation of St. Luke (see chapter viii.). No artists who did not belong to the Academy either as "agréés" or members, were allowed to exhibit their works in public. Even the Academicians displayed the most singular aversion to the public. One of their members, Serres, was actually expelled from their ranks for having independently exhibited his picture, "La Peste de Marseille," for money. With one brief exception during the year, all other artists were condemned to obscurity until they could obtain entrance into the magic circle. In the eighteenth century, outside artists had obtained permission to hold what was called the "*Exposition de la Jeunesse*" in the Place Dauphine, on the day of the Fête Dieu. But this was only open for *two hours.* And the luckless young artist who missed this chance had no other till the next year.

The Salons however, held under the auspices of the Academy, filled exclusively with the works of its members, were becoming important annual institutions. It was the right thing to visit them if you wished to be in the fashion. "*Ah! ah!*"—the "true, interesting, curious "and remarkable conversation between Marie Jeanne "la bouquetière and Jérôme le Passeur," a pamphlet published in 1787, gives us some idea of this. It begins:—

Marie.—Ah! ah! là ous donc qu'vous m'menez?
C'est pas t'ici qu'j'avons affaire.
Jérôme.—N'ayez pas peur, mamzell', venez;
Vous l'savez, je n'cherch' qu'à vous plaire
. . . on n's'rait pas du bon ton,
Si l'on n'avait pas vu l'Salon.

But though from Marie Jeanne and Jérôme to Diderot, all were beginning to play the critic, artists lacked the one thing needful—Liberty to exercise their Art.

It was this Liberty which the Revolution of 1789 gave them.

At the last Salon held under the Ancien Régime in 1789, only 350 pictures were exhibited. On the 21st August, 1791, the National Assembly decreed that an Exhibition open to all artists, French and foreign alike, should be held in the Louvre. In this 794 pictures were shown. In 1793—the year of the Terror—the numbers had increased to more than 1000. In 1795 to 3048.

When we think of all the duties that pressed upon the leaders of the Revolution in building up a new State, as well as pulling down an old one—with finances exhausted, that had to replenished—with the enemy at the gates, and armies to be created for the defence of the Patrie—it is almost unbelievable that the Convention found time to create public instruction, to organize Art, to initiate public museums, to give orders to artists. It has been said, and truly, that the Revolution always found the right man for each part of its great work. Carnot to "organize Victory". Cambon for finance. Lakanal and Daunou to create the vast system of public instruction which, with constant additions and amendments, has remained the basis of the French system of public instruction of to-day. For Art its choice was no less fortunate. For in Louis David, then thirty-one years old, it found a man of genius admirably qualified for the task he undertook.

On the 23rd Brumaire, An II. (1793), the Convention, upon David's report, formed a National Jury of Fine Arts, consisting of fifty members and ten substitutes. By a decree of the 6th Floréal in the same year, the Convention invited all artists to reproduce on canvas or in marble the most glorious events of the Revolution, to be judged by this jury. And the prizes and rewards distributed amounted to 442,000 livres. The French Academy in Rome was not forgotten. On David's advice the Convention raised the allowance of the pensionnaires to 2400 francs a year. Finally, to the Revolution is due the great work of the organization of public museums. And more especially the opening and agrandissement of that priceless treasure house —the Museum of the Louvre.

It is true that Galleries of works of Art had existed in the Louvre and elsewhere under the Ancien Régime. But they were the property of the King, and only decorated Royal palaces. In 1750 an attempt had been made to popularize some of these treasures. One hundred and ten pictures from the Royal collections had been placed in the Luxembourg; and the public was admitted twice a week to see them. This step was taken on the representations of Lafon de Saint-Yonne, who complained that these chefs d'œuvres were buried in little rooms at Versailles, where no one could see them. And he demanded that they should be collected in the Louvre. But this was all.

On the 27th July, 1793, Segrais proposed and the Convention decreed, that a museum should be opened in the Louvre. And that besides the works of art which formed the "Cabinet du Roi," some of those treasures which the suppression of the monasteries and confiscation of the property of the émigrés placed at the disposal of Government, should be collected there. A sum of 100,000 livres was voted for the further purchase of works of art. On the 8th November, 1793, the "*Muséum Central des Arts*" was opened in the Louvre; and all artists were allowed to work there for five days in the week. The Convention regarded the Louvre from the first as a depôt for art treasures, whose immense riches would allow the creation of a number of Provincial Museums. Already, in 1791, a sum of 100,000 livres—the origin of the existing "Caisse des Musées"—had been granted for the purchase at private sales, of pictures and statues "which it is important that the Republic should "not allow to go to foreign countries". These were to be deposited in the Louvre. This grant was supplemented by Barrère, who in a most interesting State paper of September, 1791, proposes that a grant shall be made to enable the Minister of the Interior to remove pictures, statues, vases, precious furniture and marbles, from "all the ci-devant "royal houses, chateaux, gardens, parks of emigrés and "other national monuments," to be placed in the Louvre; with the one exception of the "objects in the Palace of "Versailles, its gardens, and the two Trianons, which are to "be preserved as they are by a special decree".

The victories of the armies of the Republic soon began to augment the collections in the Muséum Central des Arts. The works of art, taken by the victorious armies from foreign nations, were transported to Paris by order of the Convention. The first consignment came from Flanders on August 31, 1794. Bonaparte added the spoils of Italy in 1796. But this was more than some of the French artists, who owed so much to Italy, could tolerate. They had been accustomed to regard Italy as a Shrine of Art—a place of pilgrimage. And it seemed to them positively sacrilegious to tear these glorious works from the collections they had adorned for centuries. Fifty—among whom were Girodet, Lethière, Denon, Perrier, Soufflot, Pajou—protested vehemently against these "*emprunts forcés*". An equal number protested against the protest. Among the latter were Isabey, Gérard, Carle Vernet, Chardet, Regnault, and Redouté. In 1798 a further development was instituted. Hertault de Lamerville reminded the "Conseil des Cinq-cent" of the initial doctrine of the Convention with regard to Art. And demanded in the name of the Commissions of Public Instruction, that schools of Painting, Sculpture, and Architecture, attached to museums which already existed at Caen, Le Mans, Toulouse, etc., etc., should be founded in the provinces.

In speaking of the effects of the Revolution on Art, it is usual to treat the revolutionists as a set of mere Vandals—

ignorant savages who took delight in destroying everything they could lay hands on—monuments, libraries, archives, and all things precious and beautiful. It has been necessary more than once in these pages to record the total or partial destruction of buildings of priceless interest, and all that they contained—such as the Chateaux of Madrid, Gaillon, Anet, Écouen, the Abbey of St. Denis, etc., etc. That wanton, wicked, brutal excesses were committed, no one would deny. But these excesses took place during a very short period—that which witnessed the impious presence of the Goddess of Reason on the altars of French Cathedrals. They were the work of the ignorant and savage mob, drunk with the sight of blood, with the lust for power. They were not directed or countenanced by the leaders of the Revolution. Far from it. For in the special domain of Art, we find the Revolution from the very first showing an undeniable solicitude not only for contemporary Art but for the monuments of the past—a solicitude which the Ancien Régime had not always displayed. "La "culture des Arts chez un peuple, agrandit son commerce et "ses moyens, épure ses mœurs, le rend plus doux et plus "docile à suivre les lois qui le gouvernent." With these words good Alexandre Lenoir begins his book. And they are a very good exposition of the ideas which inspired the Convention in its dealings with Art.

As early as 1790 the Constituant Assembly appointed a "*Commission des Monuments*," whose duty was to draw up an inventory of all buildings and works of art, which, by the confiscation of ecclesiastical property, were declared to belong to the "chose publique". The Commission was also to watch over the depôts in which these treasures were rapidly accumulating. The buildings allotted for these depôts were the Convent of the Petits Augustins, for sculpture and painting, of which I shall speak farther on. The Convents of the Capucins, Grands-Jésuits, and Cordeliers, for books, manuscripts, etc. Under the Convention in 1793 a temporary *Commission des Arts* replaced the Commission des Monuments. It was divided into twelve sections. It numbered the most eminent men of the time in its ranks. It filled the interregnum after the abolition of the old Royal Academies. And was, in reality, the origin of the Institut de France, which replaced it in 1795. Matthieu, in the report upon which this Commission was instituted, used these remarkable words: "It is the duty of the Convention to do to-day for Arts, for Sciences, and for the "progress of Philosophy what Arts, Science, and Philosophy have already done to bring about the reign of Liberty". At the same time the Convention, moved by the terrible and disgraceful excesses which were being committed in the name of Liberty, took the most severe measures against plunderers of Archives or Libraries. And on the 4th June, 1793, condemned any one who should injure artistic monuments which were national property to two years in irons.

To these two Commissions are due a most important institution in the history of Art—the Musée des Monuments Français.

On the 4th January, 1791, Alexandre Lenoir, an artist, was commissioned to collect the fragments of Architecture and Sculpture contained in the Churches and Convents which it was desirable to preserve. The Convent of the Petits Augustins, in the rue St. Honoré, was, as I have said, set aside for these collections. And the public was admitted to see them on September 1, 1795. A better man than the excellent Lenoir could not have been found for such a task. He worshipped the national Art of France. He considered that French Sculpture had been too long neglected, and that it was desirable to place it once more in a position of honour.

It is impossible to exaggerate the debt the world owes to the good Lenoir. And it is a matter of surprise that in a country where statues spring up so readily to commemorate those who have distinguished themselves in Art, in Letters, in Science, and in Politics, no memorial has been erected of the man who rescued some of the most superb works of Art that modern Europe has produced, from utter destruction. To Lenoir we owe the tombs of Louis XII., François I., Henri II., which he found among the ruins of St. Denis. "O douleur!" he cries, "ces chefs d'œuvres de l'Art avaient déjà éprouve "la fureur des barbares. C'était en 1793." To him we owe the Diane Chasseresse of Goujean, broken to pieces for the sake of the leaden pipes of the fountain. The glorious Birague of Germain Pilon he covered with whitewash, and persuaded the vandals it was made of plaster and not of bronze, and therefore was no use for cannons. For the Urn of Bontemps he gave a load of wood, and thus preserved one of the most exquisite works of the Renaissance. He collected painted glass to show the progress of that art. And a series of 500 busts, statues, and bas reliefs; together with such architectural treasures as the Façade of Anet, and parts of Chateau Gaillon, including some of its beautiful woodwork.

Lenoir's idea was to present a view of the historic, chronologic progression of French Sculpture. Beginning with the Goths, he carried his work down to his own time and the "style antique restauré dans nos contrées par les leçons "publiques de J. M. Vien". He arranged four halls, endeavouring to give to each the exact appearance of the century it was to represent, and a "Sepulchral Chamber for the "Mausoleum of François I." And besides restorations of parts of Anet and Gaillon, he planted a "Jardin Élysée" round his museum, and placed in it the tombs of Descartes, La Fontaine, Boileau, Molière, Montfaucon, and a "majestic "ogival chapel covering the ashes of Héloïse and Abelard". Some of his restorations have caused considerable difficulties in these latter days of more exact knowledge. The excellent man seems to have patched together anything that would make a good monument. For instance, the de Commines monument was placed on the top of St. George and the Dragon from Gaillon. Charles d'Orléans' statue from the Célestins, was mixed up with a bas relief from St. Jacques-la-Boucherie, set in Renaissance arabesques from a third place. And so forth. But these are anachronisms for which we readily grant absolution when we remember the inestimable benefits Lenoir has conferred on Art. His museum was suppressed at the Restoration. Its chief treasures found their way to the Louvre or the Beaux Arts; while the great monuments of St. Denis were in time restored to their own place. But his idea of an historic record of French Sculpture has been magnificently revived in the modern Museum of Comparative Sculpture and Architecture of the Trocadéro.

Lenoir's museum, however, though short lived, was not without influence upon the first generation of the century. Michelet says of it: " Que d'âmes ont pris dans ce musée " l'etincelle historique, l'intérêt des grands souvenirs, le " vague désir de remonter les âges ! Je me rappelle l'émo- " tion, toujours la même et toujours vive, qui me faisait " battre le cœur quand, tout petit, j'entrais sous ces voûtes " sombres et contemplais ces visages pâles, quand j'allais et " cherchais, ardent, curieux, craintif, de salle en salle, et " d'âge en âge.—Je cherchais, quoi?—je ne sais—La vie " d'alors sans doute et le génie des temps."

But there is one point on which it is hard to forgive the Convention. In those Royal residences which it was decided to spare, the internal decoration appeared a manifestation of useless and ridiculous luxury to the men of the Revolution. While they showed themselves eager to preserve the buildings and the pictures and statues they contained from ruin, they were equally ready to sacrifice furniture, hangings, woodwork—in a word, the results of the admirable and incessant efforts of three centuries of French Decorative Art. Yet even here we find Matthieu making certain reservations. In December, 1793, he expresses his regret that there had not been enough members in the Commission of Arts whose training enabled them to judge of the value of all artistic productions. " It is necessary," he said, " to collect " with equal care and method everything that pertains to " artistic production." He therefore proposed that Hassenfratz, Dufourny de Villiers, and Fragonard, qualified by their special knowledge in matters of Decorative Art, should be included in the Commission. This was done. But it was too late to save much that was of immense value. The treasures of French Decorative Art—furniture, tapestries, and all the dainty ornaments of the reigns of Louis XV. and Louis XVI., were dispersed to the winds. And almost every great house in England, and in many other countries, testifies to the manner in which these precious objects flowed out of France. Much however remains. Owing to ceaseless endeavour during the present century, under Louis Philippe, the Second Empire, and the enlightened Art Direction of the Third Republic, Fontainebleau and the Louvre have recovered many of their lost treasures. While much at Versailles remains practically untouched.

To sum up the effects of the Revolution on Art, we may say that its benefits were fourfold. First of all it gave liberty to artists—liberty for the free exercise of their profession. It created the Museum of the Louvre, and public galleries of Art in the provinces, with schools of Art attached to them. By the hand of Lenoir it inaugurated a Museum of the History of French Architecture and Sculpture—the origin of the present invaluable "Musée de Sculpture Comparée du Trocadéro". Lastly the Commission des Monuments, and its successor, the Commission des Arts of the Convention, laid the foundations on which the admirable system of administration of Fine Arts in France to-day has been developed—a system so perfectly organized, so public spirited, so wisely generous, as to serve for a model which other nations might copy with enormous advantage both to artists and the public at large.

SOME PAINTERS OF THE REVOLUTION.

LEBRUN, Madame ELIZABETH LOUISE VIGÉE (*b.* Paris, 1755; *d.* Paris, 1842).—The amiable "Peintre du roi," though she lived late into the nineteenth century, belongs so completely to the epoch of revolution that she must be mentioned here. Her father, a portrait painter, died when she was twelve years old. Briard, a second rate artist, gave her a few lessons. She also received help and counsel from Doyen, Greuze, and Joseph Vernet. She made rapid progress; and at fifteen painted portraits with success and talent. While still very young she married Lebrun, a picture dealer doing an immense business; and found herself in the midst of fine pictures, which she studied with good results. She was admitted to the Academy on May 31, 1783; her reception picture being "La Paix ramenant l'Abondance," a tiresome and artificial composition now in the Louvre (521)—very inferior to her portraits.

But by this time Mme. Vigée Lebrun was already the favourite Court painter. And her portraits of Marie Antoinette and her children will always be indissolubly associated with her name, for they are the most popular and best known of the Queen's portraits. Several of the most important of these are at Versailles, portraying Marie Antoinette in the fulness of her beauty and charm. The earliest of the series (3892) was painted in 1779. Roger engraved it after the Restoration, and it was attributed to Roslin. It is, however, the picture of which the artist speaks in her *Souvenirs*—the Queen "avec un grand panier, vêtue "d'une robe de satin et tenant une rose à la main". The second is the well-known portrait of the Queen tying up a bouquet of flowers (3893). The great picture of Marie Antoinette and her three children (4520) was painted in 1787. It is that one which, taken for a moment from its frame in the Salon of that year, was maliciously called "Madame Déficit," in allusion to the Queen's growing unpopularity in connection with the embarrassed financial position. And in 1789 it was removed from the State rooms, as the Queen could not pass the portrait of the Dauphin she had lost without tears. The last of the series is dated 1788—a full length of the Queen sitting by a table, in a white dress, and blue toque and mantle. "One would like to believe that in "this pretty picture one saw a truthful work—if one did not "know that the merits of the Queen's favourite artist were "of quite another order. These works lack documentary "sincerity: they attenuate unpleasing details—the round full "eyes, the Austrian lip—but they know how to set off the "special charm of a beauty at once incomplete and sovereign "—the proud look, the elegant carriage, the dazzling fresh-

"ness of complexion."[1] Two other pictures at Versailles which possess much of the same charm and interest, are those of the elder Dauphin and Madame Royale in 1784, sitting on a grassy slope and holding a bird's nest (3907). And that of the Duchesse d'Orléans, in a white dress, leaning against a red cushion.

Alarmed at the events which preceded the Revolution, Mme. Vigée Lebrun left France for Italy in 1789. Here her success was as great as in her own country. She spent much time in Rome and Naples; visited Milan and Venice; and spent three years in Vienna. In 1795 she went to Prague. Then *via* Dresden and Berlin she reached St. Petersburg; and only returned to France in 1801. Later on she visited England, where she stayed for three years; and then crossed to Holland. In 1808 and 1809 she went to Switzerland, and returned to France, never to leave it again. Wherever she went she was received as a personnage of great talent and distinction. Honours were heaped on her. She was a member of the Academies of Rome, Parma, Bologna, St. Petersburg, Berlin, Geneva, Rouen, Avignon. Her diligence was great. According to a note in her own hand she painted 662 portraits, 15 pictures, 200 landscapes, some in Switzerland and some in England, and many pastels.

Examples in Louvre:—
  Eight pictures.
  La Paix ramenant l'Abondance. 520.
  Mme. Vigée Lebrun peinte par elle même. 521.
  Hubert Robert. 524.
  Claude Joseph Vernet. 525.
Versailles:—
  Marie Antoinette, 1779. 3892.
  Marie Antoinette faisant un bouquet. 3893.
  Marie Antoinette and her three children, 1787. 4520.
  Marie Antoinette, 1788. Chambre à Coucher. 2097.
  Madame Royale and the Dauphin, 1784. 3907.
  Duchesse d'Orléans, two repliques. 3912, 4525.
  Grétry, 1785. 4556.

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[1] De Nolhac.

Caroline Bonaparte, Queen of Naples, and her daughter Marie-Letitia-Josèphe, 1807. 4712. One of Mme. Vigée Lebrun's last works.

Chantilly:—

Marie Thérèse.

Marie Caroline, Queen of Naples.

Marie Louise Joséphine, Queen of Etruria.

M. de Calonne, Windsor Castle.

Portrait of a lady, M. Pierpont Morgan.

Marie Antoinette and her children (small replique, 8 inches by 6, of 4520 at Versailles), Lord Pirbright.

Two charming portraits, Madrid Gallery.

ROBERT, HUBERT (*b.* Paris, 1733; *d.* 1808).—Hubert Robert also belongs to the last days of the Monarchy and the full tide of the Revolution. Destined for the priesthood, it was through the intervention of Slodtz that he was allowed to turn painter and go to Rome. Here M. de Marigny heard him so highly praised by the young artists who returned to France, that after seeing one of his pictures he made him a pensionnaire in the Academy of Rome. In 1759, when the Abbé de Saint-Non came to Rome, it will be remembered[1] that Hubert Robert and Fragonard accompanied him on his journey through Italy and Sicily. He remained for twelve years in Italy, drawing and painting every monument of interest. His ardour for work and reckless daring exposed him at times to considerable dangers. He climbed the walls of the Coliseum. He made an excursion on the cornice of St. Peter's. He narrowly escaped death in the Catacombs; and this last adventure inspired Delille's fourth song in his poem "l'Imagination".

In 1766 on his return to France, he was received into the Academy as an architectural painter. Catherine II. twice invited him to come and settle in Russia—in 1782-91. But in spite of magnificent offers he refused, and sent her pictures which were royally paid. Keeper of the King's pictures, Conseiller de l'Académie, Hubert Robert's life up to the Revolution was a series of successes. He was among other things designer of the Royal Gardens; and to him are due the alterations and replanting of the gardens at Versailles. Of these works Robert has left some deeply interesting records in his two pictures in the Palace (774 and 775). The first shows the entrance to the Tapis-Vert, groups of workmen and promenaders, the Colonnade on the left, and Pujet's Milo of Crotona still on its pedestal. The second shows the transformation of the present bosquet des Bains d'Apollon. The trees of the old bosquet are being hewn down—one of the groups of the Horses of the Sun has already been brought—delightful people in long laced coats and three cornered hats are standing about—and the great mass of the palace looms up behind white statues.

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[1] See p. 213.

During the Revolution, Hubert Robert not only lost all his appointments, but he was imprisoned for sixteen months. During his captivity his almost superhuman energy and his love of art never failed him. At first colours and canvases were refused him. Nothing daunted, he contrived to get colours brought in to him in the handles of earthenware pipkins. And with these he painted the coarse plates destined for his food. Later on these rules were relaxed; and he painted fifty-three pictures and made a host of drawings, which he gave to his companions in misfortune. Among these was the portrait which the poet Roucher sent to his wife on the eve of his death. "And alone, tranquil "in the midst of terrible events, when at night by the gleam "of torches the prisoners were moved in open carts from "Ste. Pélagie to St Lazare, his only thought was to draw the "fearful scene, of which he produced a remarkable picture."[1] It was by a mere chance that he escaped death. Some unhappy prisoner of the same name was executed in his place.

All the most distinguished persons of the later eighteenth century were among his friends—Visconti, Greuze, Joseph Vernet, Mme. Vigée Lebrun, Grétry, Delille, Le Kain, and Voltaire, for whom he painted the decorations of his Theatre at Ferny. His atelier was at the Louvre. But he lived at Auteuil, in Boileau's country house. Painting to last hour, he was struck down by an attack of apoplexy his brush actually in his hand.

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[1] Villot.

Among his nineteen pictures in the Louvre the best the

Maison Carreé à Nîmes. 768.
A very charming small landscape beside it.
Ruines d'un Temple. 808.
Paysage, a waterfall through arch of bridge. 809

Versailles:—

Le Tapis-Vert, 1775. 774.
Les Bains d'Apollon. 775.
Id.—Dessin lavé à la plume. 5038.
Fête de la Fédération au Champ de Mars, 1
4603.
Two pictures, Fitzwilliam Mus. Camb. 451, 45
Three pictures, Castle Barnard. 75, 76, 337.
Six pictures, Musée de Rouen. 501-506.

VIEN, JOSEPH MARIE (*b.* Montpellier, 1716; *d.* P 1809).—A contemporary of Boucher, Greuze, and Frago and, though their junior, of Nattier and Tocqué, V long life saw the end of the Monarchy, the whole of Revolution, and the triumph of the Empire. He wa master of David. And claimed—though his proph generally were made after the event—to have inaugu the Classic revival which David brought to perfecti the end of the century.

When in 1740 he arrived in Paris, he entered Nat studio: painting pictures during the day for a dealer o Pont Notre Dame, and attending the Academy class the evening. In 1742 he gained the Grand Prix de R He went *via* Marseilles the next year to Rome; and he stayed five years, painting, besides studies and copi number of Church and easel pictures—among them "Ermite endormi" of the Louvre. In 1750 he was ba Marseilles, working there, at Tarascon, Montpellier, Lyons on his way to Paris.

In Paris his work at first was not appreciated.

careful study of nature in his pictures, was too far away from the powder and paint, the Heart and Dart style of the day. Natoire who shared the prejudices of the time on the questions of grace and style, thought his pupil in a bad way; the pictures Vien presented at the Academy were considered insufficient, and his election was postponed. Not in the least discouraged, Vien refused a Professorship at the School of St. Luke, and sent in the "Embarkation de Ste. Marthe" to his judges. His success this time, in spite of the cabal against him, was complete. "And Boucher "declared if Vien was rejected he would never set foot again "in the Academy." Elected in 1751, he was received in 1754; and M. de Marigny gave him lodgings in the Louvre.

Soon overwhelmed with work, he founded a school of his own; and among his prodigious number of pupils, Regnault and David were the most famous. The King of Denmark and the Empress of Russia made him dazzling offers. In 1771 Louis XV. made him director of the "élèves protégés". And in 1775 Louis XVI. appointed him Director of the Academy of Rome in succession to Natoire. This had hitherto been a life post. Vien was the first Director appointed for ten years. Vien, with his wife,[1] family, and three pupils, one of whom was David, arrived in Rome in November; a fortnight later a courier brought him the Cordon of St. Michel; and Pius VI. gave him a distinguished reception.

Vien's directorship was not unfruitful. He established a yearly exhibition for the students; and on the instigation of M. d'Angivilliers ordered the sculptor pupils to execute figures from the antique, either in the round or in bas relief; while he also was the first to introduce work from the living model for three whole days in the week. Vien called himself "le Sectateur des Grecs," he posed as a reformer, and considered himself the regenerator of Art; and though he was much less of a painter than the charming "petits maîtres," his contemporaries, whose ideals he despised, and who his successors proscribed, it is right to remen that he did draw from nature.

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[1] Madame Vien, Marie-Thérèse-Reboul, was an Animal painter, and was received at the Academy in 1757.

Returning to Paris in 1781, he was made Rector of Academy. And in 1789 he was appointed premier peintr roi, and honorary member of the Academy of Architect But though the Revolution carried off his appointments his fortune, nothing broke down his courage, or his belie his own mission. In 1796 he competed for a prize off by the Government, and gained it. He was then ei years old !

In 1799 Bonaparte made him member of the Sen Count of the Empire, and Commandeur de la Lé d'Honneur. The 9th Brumaire, An IX., he was fête the "regenerator of the French School". David wa the head of the manifestation. A sort of throne in studio was decorated with this inscription, "À Vien, les reconnaissants". David, at the end of the repast "w "gaiety and decency reigned," raised his glass in a t "Au Citoyen Vien, notre maître". Another pupil c "Vien fut le maître de David. David est notre maî "notre gloire est à David, la gloire de David est à V "Célèbre Vieillard ! . . . Le culte de l'antique était oubl etc., etc. And Vien replied: "Oui, mes enfants, q "j'embrassai cet art, je vis qu'il s'égarait dans de "systèmes. Je dis : il faut que cela change, et cela "J'ai combattu, j'ai persévéré et cela a été." The "cél Vieillard" was never troubled by false modesty.

The Louvre possesses his "Ermite Endormi" (96 huge picture, all in browns, finely drawn, but deeply u teresting. And his "St. Germain, Évêque d'Auxe (964). This is a fine ecclesiastical picture, far superio the "Ermite". The Musée de Rouen has four of pictures (574-577).

CHAPTER XIII.

ART OF THE NINETEENTH CENTURY.

THE CLASSICS.

As I have already pointed out, periodic revivals of worship of the antique have taken place in the history of French Art. The first of these was the Classic revival of the French Renaissance. The second was the severe and rigid classicism of the Siècle de Louis XIV. The third, which ushered in the Art of the nineteenth century, is usually known as "Style Empire"—thereby leading people to believe that it was suddenly introduced by the First Empire. The fact is that this third Classic reaction only culminated at that moment, under the dominant influence of a man of genius and of prodigious force of character and purpose—Louis David. Its first symptoms may be detected as far back as the middle of the eighteenth century. "Les monuments "respectables des anciens, tels qu'on les voit encore en "Italie," are then spoken of by the *Mercure* with grave and gracious condescension.

A number of important books, published during the last half of the century, served to attract general attention to the art of Greece and Rome, and helped to bring about that revolution in taste which substituted Diderot's "grand gout sévère et classique," for that of La Pompadour. Leroy's "*Ruines des plus beaux Monuments de la Grèce*," published 1758—Mariette's treatise on the engraved gems of the Royal Collections—Bartholi's "*Receuil des peintures antiques*"—De Caylus' "*Receuils d'antiquités*"—Winckelman's "*L'Art dans l'antiquité*"—Sir William Hamilton's invaluable collections and learned works—and the excavations and researches at Herculaneum, Pompeii, Pæstum, Palmyra, Baalbec—all these stimulated a growing enthusiasm for the beauties of classic Art.

M. de Marigny's successor under Louis XVI., the Comte d'Angivilliers, was one with the movement. On his appointment as Director of buildings, arts, academies, and manufactures in 1774, he suggests that the King should every year order "four or five pictures in the genre of history, "which seems to be neglected and growing weak". And announces that he intends "as far as possible to restore to "Arts all their dignity, to recall them to their ancient origin "and their true destination".

In the Petit Trianon—in the Petits appartements of Versailles—the ornamental sculpture, the exquisite gilt bronzes of Riesener, Beneman, and that prince of "Ciseleurs-doreurs," the great Gouthière, all display classic motives. In some cases it is difficult to distinguish the work of Louis XVI. from that of the Empire, so nearly are they allied.

In Architecture, when, after the stress and storm of the Revolution, building began once more under the Empire, nothing but Classic architecture is tolerated. And we get the Madeleine and the Bourse.

Canova in Sculpture seconds David's efforts. His influence is immense: and his "pure antique" bids fair for a while to impose itself on France. But as has always been the case in French Sculpture, other influences were at work —influences purely national, vigorous, modern. Rude and Barye will soon sweep away the cold, correct, elegant classicism of Pradier and the followers of Canova, with the rush of a life, a strength, a beauty all their own. For with them and with David d'Anger's vehement and impressive portraiture, Modern French Sculpture begins.

It is however in painting that the Classic revival exercised by far the deepest, most important, most lasting influence on Modern Art. For though Vien, the "célèbre vieillard," might to some extent have been his predecessor, it is to David, and to David alone that we must look as at once Prophet and High Priest of antiquity. As early as 1783, when David went for a second time to Rome to lunge anew into the sacred springs of "l'Antique tout ru," his rigid classic style begins with his "Serment les Horaces". Six years later Paris is enchanted by the 'archaeological exactitude" of his "Brutus," ordered by Louis XVI. just before the Revolution, in 1789. And the public 'repeated with admiration that the head of Brutus was 'copied exactly from an antique bust in the Capitol, the 'Statue of Rome and the bas relief of Romulus and Remus 'from the original monuments". The costumes, and the nodels of furniture which were made by the cabinet-maker Jacob from David's own drawings, were studied with interest nd curiosity. They were taken from Etruscan Vases. And these studio "properties," which appear in the Horaces—Socrates—Brutus—even in the portrait of Mme. Récamier—had a rapid and marked effect on French furniture and interior decoration.

"Les formes sévères et carrées" were then the fashion. Women had given up stays and high-heeled shoes. Light nd airy clothes, and the curling hair of a Vigée-Lebrun or Madame Roland replaced the satins with paniers, and stiff, ong-waisted bodices. While with men, a republican simpliity, flowing locks and quiet cloth coats, had succeeded the owdered hair and charming "fancy dress" of Louis XV.

Under the Empire the classic tendencies in dress developed into that debased Roman style which is known as "Empire". The dress of the Empress Joséphine, and Marie Louise, of Mme. Létitia Bonaparte as the Roman Mother, of Napoleon and his generals, when he plays at being a Roman Emperor—as in David's "Distribution des Aigles," at Versailles, or the "Sacre" of the Louvre, or Robert Lefèvre's great official "Cæsar" of 1811—is all late Roman. For it was unfortunately to Roman and not to pure Greek Art that David and his school turned. They drew their inpiration from tainted sources. Their knowledge was but artial. Pure Greek Art, such as the nineteenth century has evealed it to us, in all its perfection and glory, was but little nown in 1800. The friezes of the Parthenon were only rought to England in 1816. And if David and his school had not yet learnt, from the very insufficient data before them, to distinguish between Greek and Roman Sculpture, the learned Winckelman knew no better. David's whole ideal was that of beauty. And though the data were inadequate, he felt that the beauty he sought was only to be found in the Antique; that here alone could he discover beautiful lines, heroic motives, noble gestures. In his Sabines, painted in 1799, he imagined that he was actually representing the Hellenic ideal; though we only see in it an admirably drawn, but intolerably conventional picture, cold in colour, irritating and theatrical in composition, and full of archaeologic and historic anachronisms.

David's " Classic fanaticism being complicated by a re" volutionary fanaticism," all that was not strictly in accordance with this new ideal of classical beauty, was placed on the index. The whole of the gracious art of the eighteenth century was shut away as a thing abominable, beneath contempt. Watteau, Boucher—" Boucher maudit "—" Boucher de ridicule mémoire "—Lemoyne, Pigalle, even the strong, vigorous, vivid Fragonard, were supposed to have " neglected " all that belongs to the ideal "—to represent " the most com" plete decadence of taste and of an epoch of corruption ". The sublime, the heroic, the classic, the academic style alone is tolerated by the makers of the revolution. And by a strange Nemesis the very man who had swept away the old Academies, was the chief instrument in creating a fresh and even more rigidly academic style of painting, and of introducing the reign of " Pompiers "—of "*gens en casque*" to modern Art. For David and his atelier, his pupils and followers, and especially his great successor Ingres, imposed this Classic ideal upon the nineteenth century for sixty years.

In the rival studios of J. B. Regnault, and F. A. Vincent, the same doctrines were preached. And though, as time went on, David began to suspect that he had not reached the true source of antique beauty, it was no movement of repentance for his deliberate rejection of modern contemporary life that made him cry, " Ah! if I could only begin my "studies over again, now that antiquity is better known, I "should go straight to the goal".

What a gulf lies fixed between the art of the school of David, and that of the eighteenth century! And yet, which is the most living, the truest to the lovelier aspects of nature, the most enchanting in its poetry—such a picture as one of the Watteaus at Hertford House, or David's "Sabines"? Yet that David the Classic, is the father of Modern Art, cannot be denied. For he bore within his breast those germs of Modern Art, that a few years later were to burst into such marvellous life. Face to face with the living human being, David's genius seems vitalized by the contact. We can see it in his portraits — always admirable — often of deep significance. Nothing for instance can be more intense in vigour, and in emotion, nothing can be more truly "Modern," than his sketch of the dead Marat's head. We see this too in some of his splendid presentments of contemporary events. Yet he deliberately crushed down those instinctive yearnings for a truer, a more living art, both in himself and in his followers, with a fierceness of repression that has something pathetic in it. He refused to see, in his worship of the beauty which he imagined he could only discover in the antique, that the life about him contained as great and greater beauty than that of a false classicism.

With this dawn of the nineteenth century, Art enters upon a new phase. Political, social, moral ideals have changed in those few years since the Revolution. And the new century ushers in new men, new ideals, new ways and means in Art as in things political and social. The artist is a free man. He has henceforth not only liberty to exercise his art: but liberty to speak the truth that is in him. It is true that the Monarchy, or the Empire, or the Institute, or the stupidity of the public, have at times obstructed the free-will of the artist of the nineteenth century. But the growth of self-respect, of a noble independence, of the finer qualities of the Democratic spirit, has enabled artists in France, often through fierce and bitter opposition, to say what they had to say without fear or favour.

French Art in the nineteenth century divides itself into a series of groups or movements. These exemplify the curiously articulate genius of the French race. Each group, each movement, has a definite object in view. It is absolutely aware of its objects, of what it needs. There is no hesitation, no groping about for expression. Straight to their goal go Classics, Romantics, Naturalists, Realists, Neo-Greeks, Décoratifs, Idealists, Impressionists—and how many more sub-divisions and passing fashions? They are all immensely in earnest—sometimes bitterly, fiercely in earnest. With none has the decisive victory remained. And with none is it well that victory should remain. For so surely as a system arrogates to itself an exclusive source of inspiration, so surely does it destroy the source of life within it, and become not only tyrannical but sterile. All through the history of French Art in the nineteenth century we see the ceaseless struggle between the old and the new, between tradition and present effort. What we learn from the spectacle — deeply interesting, deeply instructive, deeply edifying in its history and its achievements —is, that the only thing in art that really matters, the only thing that bears weight, the only thing that leaves its mark on the age and on all ages to come, is individual genius— the mind of the one man—who, be he Classic or Romantic, Naturalist, Symbolist, or Impressionist, is great enough to stand alone, to be himself, to give to the world that message which is in him to give.

David, Jacques-Louis (*b.* Paris, 1748; *d.* Brussels, 1825).—By a quaint chance Louis David's first counsellor in art was Boucher, a distant relative, with whom his mother proposed to place him. But Boucher was old; and passed the young man on to Vien. Two years after his admission to Vien's studio, Louis David, unknown to his master, competed for the Prix de Rome, and won it. But Vien was so incensed at his pupil's independent action that he got the decision reversed, and David was only awarded the second prize. In 1772 and 1773 he again competed, not even receiving an "honorable mention". He was, however, successful in 1774 with his "Stratonice"; and in the following year went to Italy with his master Vien, who had just been appointed director of the French Academy in Rome.

Hitherto David's work had been more in sympathy with the style of his relation Boucher, as when he decorated the Salon of Perregaux, the banker; or completed the ceiling begun by Fragonard, for the celebrated dancer, Mlle. Guimard. But in Rome he soon became absorbed in that study of the antique which was to be the passion of his life. Vien in later days, when David was famous, took the credit of this conversion to himself. But as I have already shown, Vien had a happy knack of prophesying after the event, and a boundless belief in his own importance. In any case David did little but draw while in Rome. The few pictures however that he sent back to Paris were highly approved. In 1778 the judges of the "Envois de Rome" say that "le "sieur David shows the greatest facility with his brush; his "colour is animated though rather same, his method of "draping broad and truthful". The "Peste de Saint Roch," exhibited in Rome in 1779, was a great success. Though in "rhetoric and style it closely approaches academic art, "it has more energy in the drawing, and greater truth".[1]

In 1780 David returned to Paris. He was elected to the Academy on his "Bélisaire"; and received in 1783 on his "Death of Hector". These are both works of his period of transition. The rigid and severe style he was to impose on his followers, was not yet fully developed. But David began to feel the necessity for closer study of "l'Antique tout cru"; and in this same year he returned to Rome with his young wife, and his brilliant pupil Drouais. The picture painted in Rome, "Le Serment des Horaces," marks the beginning of his regular antique style. It was exhibited in the Salon of 1785, and confirmed the master's growing reputation and authority. His "Mort de Socrate" two years later, is a better picture, and a good example of his "Roman" manner. The cartoon sketch for this picture is interesting, as showing his method of work. The whole composition is admirably and carefully drawn in, in the nude, without draperies or accessories. In 1789, as I have mentioned, David painted his "Brutus" for the King.

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[1] André Michel.

But now the Revolution burst upon France. And, intimately associated with the terrible drama, David's pictures of the revolutionary period present a singular contrast to his earlier work. A life, a vigour, an emotion is displayed in them, very far removed from his cold, dry, severe style of Classic beauty. David's work for Art during the Revolution has already been spoken of (chap. xii.). But though he took so prominent a part in politics as an adherent of Robespierre and member of the Convention, as well as the chief organizer of Art, he did not wholly escape from the perils of the Terror. On the 15th Thermidor he was arrested and imprisoned for four months in the Luxembourg. And on the 9th Prairial, An III. (1794), he was again incarcerated in the Luxembourg for a further three months. After his final release he renounced politics, and devoted himsel exclusively to Art, both in practice and in theory. For when the Directoire created the Institute on the ruins o the old Royal Academies, David was one of the two origina members of the class of Beaux Arts, whose delicate mission it was to select the other members.

David's portraits of the revolutionary period are of extraordinary force and life. His theories paled before the surging life about him. There was no thought of "Classic beauty" when he drew that marvellous little head of Marat —Marat who he loved—dead in his bath; and wrote in the four corners, "A Marat l'Ami du Peuple, David". One feels that every stroke carried with it anger, pity, regret. The portraits begin with Lavoisier and his wife in 1788. And as the awful drama of the time sweeps on, they grow in emotion and intensity, with Michel Gérard and his family, Mme. d'Orvilliers in 1790, and the terrible Barrère in the act of making the speech which cost Louis XVI. his life.

Then begin the Bonaparte series. Like many another revolutionist, David was completely carried away by the attraction, the genius of the Premier Consul. His faithful pupil and biographer Delécluze, describes the General's visit to David's studio in the Louvre. The pupils are dismissed. And in three hours that wondrous sketch, now in the collection of the Marquis de Bassano, is made in spite of many interruptions from the impatient model. Only the head was finished. But what a head! And next morning David breaks out in enthusiastic praise to the eager pupils, of Bonaparte and his successes. "Enfin, mes amis, c'est un homme auquel on aurait élevé "des autels dans l'antiquité; oui, mes amis, Bonaparte est mon "héros!" The hero had troublesome views on Art. What he demanded in a picture was not a likeness, but an object to rouse the admiration of the people. It was needless, he told David, that he should sit for him. The painter's task was to make his genius live. And that wonderful sketch from the life is therefore of far greater value as a document, than the official "Bonaparte crossing the Alps"; or the "Distribution des Aigles," which in spite of fine passages is cold and strained.

In the famous "Sacre de l'Empereur Napoleon," however, we get a real chef d'œuvre. Here again, all is from the life. At first the great contemporary work seemed to David against his principles. But as it progressed during the four years that he devoted to it, he confessed that in the long vestments of the priests, the crimson robes of the prelates, the court dresses of the ladies, the uniforms of generals, he had found "more resources of art than he expected". The tragic portrait of the Pope, the kneeling Joséphine, above whose head Cæsar in his white satin tunic and long crimson velvet mantle holds the crown, with all their brilliant entourage, form a subject likely indeed to yield artistic suggestions. And David — now premier peintre to the Emperor, and membre de l'Institut, expressed a naïf surprise at his own success. The picture finished, Napoleon, with Joséphine, his military household, his ministers, preceded and followed by musicians and horsemen, arrives at the rue St. Jacques.[1] For half-an-hour he walks up and down before the great canvas in silence, examining every detail; while David and the whole company, greatly moved, stand motionless. At length Cæsar breaks silence. "C'est bien, David, "vous avez compris toute ma pensée." And making two steps towards the painter, Napoleon lifting his hat bowed slightly, saying in a loud voice, "David, I salute you"!

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[1] Near the Sorbonne, in the old church of Cluny, which David used as his studio.

In 1799 the "Sabines," sketched out during his captivity in the Luxembourg, was finished and exhibited. This was the first picture in David's "Greek" style. It was the subject of much curiosity and discussion when exhibited for the second time at the Salon of 1810. Already a vague feeling was abroad that the true sources of Greek art had not been reached, that the picture presented archaeological anachronisms. And many preferred Girodet's "Deluge," to the "Hellenic ideal" according to David. But until the end of his life he persisted in this cold, theatrical style—breaking away from it occasionally into some really magnificent portrait full of life, truth, and emotion—such for instance as his "Père Fuzelier" (1814), the doyen of the Custodians of the Louvre; or the three "Commères"; or the charming portraits of Joseph Bonaparte's daughters (1822). The well-known "Leonidas" was exhibited in 1814.

Two years later after the Restoration, by the law of January, 1816, David was exiled from France. Permission to go to Rome was refused him. He therefore settled in Brussels.[1] Here he painted many pictures in the style to which he remained faithful—"L'Amour quittant Psyché," "Télémaque et Eucharis," "la Colère d'Achille," etc., etc. And here he died on the 29th December, 1825. His influence on his pupils, and through them on the public taste, was unexampled. Nearly all the best known painters of the end of the eighteenth and early years of the nineteenth century passed through his studio, or came under his influence; his most famous disciples being Girodet, Drouais, Gros, Gérard, Isabey, Ingres, Léopold Robert, Granet, etc., etc. While Guerin, though a pupil of J. B. Régnault, may be considered as one of David's school and most devoted adherents.

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[1] See Rude.

Examples in the Louvre :—

- Les Sabines, 1799. 188.
- Léonidas aux Thermopyles, 1814. 187.
- Le Serment des Horaces, 1784. 189.
- Brutus, 1789. 191.
- Bélisaire demandant l'aumone, 1784. 192.
- Sacre de l'Empereur Napoléon I., 1808.
- Pope Pious VII. and Card. Caprara, 1805. 198.
- Madame Récamier (sketch). 199.
- M. and Mme. Pécoul, 1783 (father and mother in law of David). 196, 197. Etc., etc.

Versailles :—

- Barère, 1790. 4607.
- Marat, study of head in pen and ink; Nouvelle acquisition. Distribution des Aigles. 2278. Bonaparte crossing the Alps.
- Michel Gérard, Musée du Mans.
- Bonaparte, sketch, Coll. du Duc de Bassano.
- Peste de St. Roch, 1799, Marseille.
- Portrait, Mme. Vigée-Lebrun, Musée de Rouen.
- Napoleon taking the oath of fidelity to the French Constitution, Barnard Castle.
- Death of Milo of Crotona, Irish Nat. Gall., Dublin.

GIRODET DE ROUCY-TRIOSON, ANNE-LOUIS (*b.* Montargis, 1767; *d.* Paris, 1824).—Left an orphan in early youth, and adopted by M. Trioson, an army doctor, Girodet took his benefactor's name on the death of his only son. Having learnt the principles of drawing from Luquin, he entered David's studio at eighteen.

In 1789 he won the first prize of the Academy—defeating Gérard—and went to Rome. He stayed there more than five years, thus escaping the whole of the Revolution. On his return to Paris, the "Poems of Ossian" which had taken the world by storm, had considerable influence on Girodet. He had a literary turn of mind, and even wrote some very poor poems himself. And here in the heart of David's studio, in the very centre of the Classic reaction, we find the first faint suggestion of the coming Romantic movement. "To "the great scandal of his master, he turned early towards a "sentimental mannerism, a kind of academic Romanticism."

"Atala au tombeau" (1808) and the "Ossian," suggested these dangerous tendencies. Delécluze describes David's visit to Girodet's studio, high perched in the attics of the Louvre, to see the finished "Ossian". The master looked long and silently on the picture; exclaiming at length "Ma foi, my good friend, I must confess it—I don't under "stand that sort of painting. No! my dear Girodet, I don' "understand it in the least!" The visit ended abruptly. An down in the court of the Louvre, David raged. "Ah! ça "he is mad, is Girodet, he is mad! . . . What a pity "With his fine talent that man will never produce anythin "but follies—he has no common sense!" The genera opinion of the rabid Classics was that it would be we for painters and for poets to send the "bard of Morvan back into the mists from which he came, and follow th singer of Achilles. But "Ossian" made an impression a the same. It was destined for Malmaison, which Girode and Gérard were decorating. The "Atala" in 1808, an the "Déluge," which though painted in 1806 was exhibite in 1810, and gained the Grand Prix d'histoire, mark th zenith of Girodet's career.

In easy circumstances, with a delicate constitution, an lack of much imagination or inventive power, he worke slowly and produced but few pictures. He however mad an immense number of drawings—illustrating Racine, Vigi Anacreon, Sappho, Bion, Moschus, Ossian. His late paintings were laboured and very inferior. "In looking a "the pictures of Raphael and Veronese, one is pleased wit "oneself," said David. "Those men make one believe tha "painting is an easy art; but when one sees those of Girode "painting seems a trade fit only for galley-slaves."

At the Restoration Girodet was made member of th Académie des Beaux Arts, and chevalier of the Legion Honour. He died December 9, 1824; and Louis XVII ordered the Cross of Officier which he had intended to gi him, to be placed on his coffin.

Examples—Louvre :—

Scène du Déluge, 1810, premier médaille. 360.
Someil d'Endymion, 1792, Rome. 361.
Atala au Tombeau, 1808. 362.

Versailles :—

J. B. Belley, the coloured deputy from San Domingo, 1796. 4616.
Napoléon recevant les clefs de Vienne, 1808. 1549.
La révolte du Caïre, 1810.

GERARD, FRANÇOIS, BARON (*b.* Rome, 1770; *d.* Paris, 1837).—His father, *intendant* to the Bailli de Suffren, then Ambassador to Rome, brought young François back to Paris when he was twelve. Through the Bailli de Breteuil, the lad was admitted to the little school which M. de Marigny had founded for twelve young artists, known as the " Pension du Roi ". After eighteen months he left it for Pajou's studio. He then went to Brenet. And finally, in 1786 entered David's studio.

In 1789 he competed for the Prix de Rome. Girodet, as I have said, gained it, and Gérard only obtained the second prize. Family troubles, the death of his father, and return of his mother, an Italian, to Rome, in 1790, interrupted his work. And when the Revolution broke out Gérard was included in the conscription of 1793. David rescued him from this by an almost worse fate ; appointing him a member of the Revolutionary tribunal; and in order to escape from its terrible duties he feigned illness, and almost gave up his work. In 1795 however, he exhibited his " Bélisaire " which the painter Isabey bought, saving the young artist from something approaching to starvation. Isabey did more. He insisted on Gérard receiving the extra profits, when he resold the picture to M. Meyer, the Dutch Ambassador. And it is to Gérard's gratitude that we owe the charming portrait of Isabey and his daughter (Louvre)—the first of a long series of successes. The " Psyché et l'Amour "—cold and affected—exhibited in 1798, was immensely admired. But still the artist found it hard to live.

It was not until 1800 that his vogue as a portrait painter began. Once begun, his success was prodigiou No one understood better how to flatter and make thin pleasant for his sitters. Even Madame Récamier, disco tented with David's glorious, half-finished portrait, came the "roi des peintres, et le peintre des rois". The mast never forgave the slight. And when in 1805 the charmin and faithless lady returned to David and begged him go on with the picture, he answered dryly that artist like women, were capricious. "Souffrez que je garde vot "portrait dans l'état où nous l'avons laissé." He eve threatened to destroy it. Happily he did not carry o his intentions.

And now all parties in the State, all dynasties in thos years of upheaval and change, pass through Gérard's studi Empresses, Generals, Kings, Dancers, Statesmen. And the fashion grows and the years roll on, the baron Gèrar premier peintre du roi, becomes more and more artificia His portraits lose the happy directness and simplicity his early work. His subject pictures grow colder in colo and in decadent classicism.

In 1819 Louis XVIII. created him a Baron. In 182 Charles X. bought his tiresome "Daphnis and Chloé"; an he painted the King's Coronation in 1829. Louis Philipp ordered, among other works, four pendentives for th Pantheon, which kept him busy from 1832 to 1836. Th "Peste de Marseille," which he presented to the sanitar administration of that city, was one of his last works. H died in January, 1837.

Examples—ten pictures in the Louvre:—

Psyché et l'Amour, 1798. 328.
Daphnis et Chloé, 1824. 329.
Portrait of Isabey and his daughter, 1795. 332.
Mme. Visconti. 337.
Pendentives, Pantheon.

Versailles:—

Austerlitz, 2765; Entrée de Henri IV. à Paris; Mm Récamier; Général Hoche, sketch, 4936; Nap léon I., Nouvelle acquisition; Joséphine, 469

5135 ; Marie-Louise et roi de Rome, 4703 ; Mme. Mère, Maria-Lætitia-Bonaparte, 4558 ; .Le Roi de Rome, 4707 ; Murat, 1114 ; Duc de Berry, 4798 ; Duchesse de Berry et enfants, 4799 ; Charles X., two great portraits, 4794-95 ; Sacre de Charles X., 1792 ; Lamartine ; Numerous sketches and studies for portraits, of great beauty ; etc.

Bonaparte, Premier Consul. Les trois ages. Duchesse d'Orléans, Chantilly.

A sumptuous Portrait of Charles X., Madrid Gallery.

GROS, ANTOINE-JEAN, BARON (*b.* Paris, 1771 ; *d.* Meudon, 1835).—Baron Gros, the son of a miniature painter, was the most devoted and docile of all David's pupils. His natural tastes and his vigour of character, led him away from the rigid path of Classic art, traced out for him by his imperious master. His battle pictures, his great paintings of contemporary events, seemed to point to a leader in a new, realistic, living art, which should regenerate the so-called " School of History and Style ". But although David could show a certain indulgent liberality towards less gifted pupils, and advise them to paint how and what they would, so long as they did it well—yet with artists of great talents such as Gros, he insisted almost fiercely that they should remain faithful to "le grand art " that he taught them.

Gros entered David's studio in 1785. In 1792 he tried unsuccessfully for the Prix de Rome. But thanks to David and Regnault he obtained a passport in 1793 ; started on his own account for Italy ; and after many difficulties arrived in Genoa. Here his imagination was excited by the works of Van Dyck, Pujet, and above all, Rubens. Here also in 1796, he made the acquaintance of Joséphine, an acquaintance as important in its effects, as his introduction to Ruben's colour. She carried him off to Milan, and presented him to Bonaparte, who at once took a liking for him, attached him to his staff, allowed him to paint his portrait—that wonderful portrait now in the Louvre of " Napoleon at the bridge of Arcole "—and to follow the course of that series of memorable battles. Here Gros saw life indeed; and his robust talent responded eagerly to the drama of war under such a leader. He was also appointed member of the commission for selecting the works of art which were to enrich the museum of the Louvre (see chap. xii.). And he distinguished himself by the delicacy and probity with which he carried out this difficult task, in Bologna, Modena and Perugia. He arrived at Rome in March, 1797, and after a few months there returned to Milan. He was now to make an even closer acquaintance with the realities of war. Disaster overtook the French armies in Italy while Bonaparte was in Egypt. And Gros had to take an unwilling part in the terrible siege of Genoa which Masséna sustained in 1799. He at last escaped on an English vessel, and reached Marseilles in an almost dying condition from hunger and privations. Here however he was nursed back to life by a friend, and reached Paris in 1801, after nine years' absence.

Hitherto, with the exception of the "Napoleon at the bridge of Arcole," his pictures had been small portraits, or classic subjects. But now a competition was opened for the best picture of the battle of Nazareth, where Junot with 500 men defeated 6000 Turks and Arabs. Gros' sketch (Musée de Nantes) gained the prize. But the picture was never painted. In 1804 he painted the "Pestiférées de Jaffa". This picture, so full of emotion, of vigour and truth, painted under the double influence of the glamour of Ruben's colour and of actual, first-hand knowledge of war and all its sufferings, created a profound effect. The young artists of the day hung a wreath upon the frame in the Salon. They recognized and did homage to what they were dimly seeking for—life, truth, feeling, colour. This picture was followed in 1806 by the "Bataille d'Aboukir". In 1808 came the "Champ de Bataille d'Eylau". In 1810 the "Bataille des Pyramides".

Gros now received an important commission from M. de Montalivet, the decoration of the Cupola of the Pantheon —finished after many vicissitudes, in 1824, it earned him the title of Baron. In 1816 he was made member of the

Institute, Honorary Councillor of Museums, and Professor of the École des Beaux Arts.

But David had seen with something akin to despair that his favourite and most tractable pupil was leaving the paths he, the master, had indicated. When exiled to Brussels in 1815-16 he left the leadership of his school to Gros, and ceaselessly implored him to leave these "sujets futiles et tableaux de circonstance" for "fine historical pictures". Unhappily, Gros, who looked on David with positively pious veneration, listened to the urgent appeals his imperious master made him. He believed more in David's opinion than in his own genius. Every contemporary picture or portrait that he painted, seemed to him an infidelity. When, on the day of Girodet's funeral, the members of the Institute lamented over "the irreparable loss the school "had sustained at a moment when it needed some powerful hand to hold it back from the abyss into which the "so-called Romantic school was dragging it," Gros exclaimed with tears in his eyes, "For myself, not only have I not "enough authority to direct the school, but I must accuse "myself of being one of the first who set the bad example "others have followed". And the great and successful painter, who might have been one of the leaders of Modern Art, humbly returned at David's bidding to his Plutarch.

In Baron Gros we witness the tragedy of a great talent doing violence to itself. His contemporary war pictures, in which his genius found full expression, had been ruthlessly criticised by the upholders of the Classic school as opening the door—so M. Guizot said in 1810—to a school which, "accustomed to seek for truth without adding beauty as a "necessary condition, will easily sink into hideous exaggeration". Now, the classic subjects he painted as a self-imposed penance—especially a Hercules and Diomed (Salon 1835)—called forth even more violent criticisms from the adherents of the new powerful Romantic school. None guessed the drama that tore his honest heart. He was laughed at—sneered at—treated as a "dead man". And wearied out with what he considered the lasting disgrace and shame that he had brought upon himself and his school, Baron Gros lay down on his face in three foot of water at Meudon, on June 25, 1835, where two boatmen discovered his body next day.

His sufferings and his genius were not without fruits. Among his pupils from 1815 to 1835 we find the names of Charlet, Raffet, Paul Huet, Barye. Of his generous kindness to Delacroix, I speak in its own place. And though he was not actually Géricault's master, there can be no doubt that his works—those which were part of his own being—the Jaffa—the Eylau—the Aboukir—powerfully affected the young genius who was to lead the new revolution.

Examples in the Louvre :—

Les Pestiférées de Jaffa. 388.
Napoleon à Eylau. 389.
François I. et Charles Quint. 390.
Bonaparte à Arcole. 391.
His pupil, Alcide de la Rivallière. 392.

Decorations :—

Ceiling, Salle 1, Louvre.
Ceiling, Salle 5, Musée Charles X., Louvre.
Cupola of Panthéon (Ste. Geneviève), Paris.

Versailles :—

Bataille d'Aboukir, Grande Salle des Gardes. 1799.
Napoleon and François II., after Austerlitz. 1551.
Napoleon receiving the Queen of Prussia, Tilsitt 1555.
Departure of Louis XVIII. from the Tuileries, 1815. 1778.
Portrait of Gros by himself, painted in Italy 4786, etc.
Sketch for the Pestiférées de Jaffa, Chantilly.
Sketch for battle of Nazareth, Musée de Nantes.

Guérin, Pierre-Narcisse, Baron (*b.* Paris, 1774; *d.* Rome, 1833).—Though a pupil of J. B. Regnault, Guérin was a follower of David, and may be considered as belonging to his school. His "Retour de Marcus-Sextus," in 1798—incredible as it may now seem—was a prodigious success.

Though he had gained the Prix de Rome, his health prevented his remaining more than six months in Italy. And while still a student he was made Chevalier of the Legion of Honour, in 1803.

In 1815, the King increased the number of members of the Académie des Beaux Arts, and made Guérin an Academician. In 1816 he was appointed Director of the École de Rome: but was obliged to refuse the appointment. And when in 1822 he succeeded M. Thévenet, and went to Rome, his health was so bad that he was unable to paint during the whole six years. Returning to Paris in 1829 the King made him a Baron. And when Horace Vernet was made Director of the École de Rome, Guérin could not resist the desire to accompany him, and see Rome once more. He did so, only to die at the end of a few months.

His studio in Paris was much frequented, being one of the three most important of the day. Géricault, Delacroix, Champmartin, Ary Scheffer, and many more of the best known "Romantics" passed through it; though they had but little in common with such teaching as was to be had there. Delacroix thus describes it. "Our masters, "in order to give the *Ideal* to the head of an Egyptian, make "it as near as possible resemble the Antinoüs. They say, "We have done all we can, but if, thanks to our corrections "it is not yet sufficiently beautiful, the fault lies with its "irregular nature—with this flat nose, these thick lips, which "are things intolerable to look upon."

Examples in the Louvre:—

Retour de Marcus-Sextus. 393.
Offrande á Esculape. 394.
Andromaque et Pyrrhus. 396.
Enée et Didon. 397.
Clytemnestre. 398.
Aurore et Céphale. 399.
Louis XVIII., Buckingham Palace.

Ingres, Jean-Dominique-Auguste (*b.* Montauban, 1780; *d.* Paris, 1867).—Though Ingres was for many years looked upon with distrust, as too "Gothic" in his tendencies admirer of the primitives—though on his first journe Italy he made endless studies in the Campo Santo of] exclaiming "C'est à genoux qu'il faudrait copier ces hom "là"—yet Ingres is the Classic of Classics—the impla successor and continuator of David and the Classic sch the irreconcilable adversary of Romantics and Natura Ingres was one of David's most distinguished pupils. Ha gained a second prize in 1800, he carried off the first Pr Rome in 1801 with "The Ambassadors of Agamemnon ing Achilles". This picture was so much admired by I man, who was passing through Paris, that David was seri annoyed. A coolness began between master and p They drifted further and further apart. And from] Ingres endeavoured to avoid any personal communic with the master he was to succeed. Although he g the Prix de Rome in 1801 he was not sent to Rom 1806. These years he spent in "drawing to learn, "painting to live".

Many of the portraits of this time are of high signific They demonstrate his absolute sincerity, his vigour, his cision as a draftsman. The great portrait of Napoleo his throne (1806) shows what power the young master already attained. "La belle Zélie," of the Musée de R is also of this year. And before he left for Italy he dre delightful pencil portraits of the "Famille Forestier"- father, mother, friend, the servant, the dog, and the p daughter who gives Ingres the note on the piano as he t his violin ; for he was a great musician, and spent his eve playing duets with the young lady, to whom he was engaged. The parents wished to postpone the marriag his return from Italy. His own words best describ reason of its final abandonment. "Un beau soir, le soi "adieux, la jeune fille *contraria mes idées en peinture et m* "*tête;* cela m'avertit, je la laissai de côté." Nothing come between him and his own views in Art!

In 1808 Ingres sent his famous "Œdipe interrogea Sphynx" from Rome. In it we find what became his signature in all his best works—that intensity and purity in his treatment of the nude. In a sort of unimpassioned distinction, an intellectual as apart from sensual worship of form, in his actual modelling of flesh, he stands alone. In his best portraits, as in the "Œdipe," the "Baigneuse" (1808), "Jupiter and Thetis" (1811), the "Odalisque" (1814), M. André Michel says the influence of the masters of the fifteenth century is shown, "in his fine and uncommon method "of modelling in the lights, and indicating with a nervous "and sober precision the most subtle modulations of form".

For many years Ingres remained quietly in Rome, given wholly to the determined pursuit of his plastic ideal—a complete stranger to the moving drama of his own country —battles, victories, defeats, conquests, disasters, changes of dynasties and changes of opinion, that were breeding a new race of men in Art as well as in Literature.

In these fruitful years of quiet and incessant labour we get his "Romulus," his "Marcellus," "Ossian," 1812. "Fiançailles de Raphaël," 1813. "Aretino et Tintoret," 1817. "Death of Léonardo da Vinci," 1818. "L'entrée de Charles V. à Paris," 1821. Besides these and others, many painted and pencil portraits. And such small historical pictures as the "Françoise de Rimini," 1819, which made the followers of David accuse him of being Gothic—an imitator of Jean de Bruges.

His detractors and critics were many. And it was only with the "Vœu de Louis XIII." that his first victory was scored. It was an order for the Cathedral of Montauban, his native place. And though he says he would have preferred to paint an "Assumption," he began the work at Florence in 1821, sparing no pains to "make the thing "Raphaëlesque and my own". It was exhibited after Ingres' return to Paris, in the famous Salon of 1824—that Salon which marked the final break between the Classics and Romantics; for it introduced new men, new ideals, to the world. Delacroix exhibited his "Massacre de Chio". Ary Scheffer his "Gaston de Foix". Constable for the first time in France showed landscapes that revolutionized landscape painting. And the artistic world was divided into Homerists and Shakesperians.

Ingres now threw himself into the strife. The educated Classics who "ranged themselves round him, found it "convenient to make him 'l'homme de la résistance,' and "helped to exalt the most *orthodox* tendencies of his art and "his genius". Those who had for so many years disowned, discouraged, and mocked him, now lavished tenderness and enthusiasm on him, rendered all the more vehement by the alarming effect of the "Massacre of Chios". A new leader was wanted for the Classic school. Its chief in exile—Girodet dead—Gérard, now the official portrait painter, a traitor—"That man!—may God forgive him, if He can"! said Ingres later on—Ingres was the man to restore this dying school to life. Ingres, amazed and enchanted at this sudden and unexpected burst of popularity, decided to stay in France, to open a studio, to profess and maintain a doctrine. He was soon admitted to the ranks of the Institute. In after years he was made Grand Officier de la Légion d'Honneur and Senator of the Empire. And henceforth the works he cares for most are those which illustrate the "Saving Gospel" he preaches—"Point de paix avec les "méchants"—the wicked in this case being the Romantics and Colourists, as represented by Delacroix and Rubens. The "Apotheosis of Homer," painted for a ceiling in the Louvre, gave an excellent opportunity of preaching this gospel. The drawing is magnificent. The unity of purpose admirable. But the flat, cold, crude colour gives the impression of a frigid and uninteresting bas relief.

Ingres held strong and peculiar views on Colour. "It "is without precedent that a great draftsman should not "find the colour that exactly suits the character of his drawing." And again—"A thing well drawn is always well "enough painted". Colour was really of little use to him. He used it merely to emphasise the drawing in his pictures. "Rubens and Van Dyck," he would say, "may please the "eye, but they deceive it—they belong to a bad school of "Colour—the school of falsehood." His exquisite drawings, of which M. Bonnat has so large and precious a collection—those portraits in which a few light touches of the pencil give the most delicate modelling of flesh within the purest outline—were the part of his work for which he cared least. Ingres, the last of the great Pagans, wished to be remembered as "painter of history and violinist—priest of "Raphaël, the Antique, and Mozart". The influence of this strong, intolerant, and bigoted nature on the Art of France was prodigious. While Rector of the École des Beaux Arts he taught the students—to use his own words—"*to see* "*and copy nature by the help of the Antique and Raphaël*".

One of almost his last works, is perhaps his best known and his most charming—"La Source". Begun as a study in 1824, he turned it into a picture in 1856, when he was seventy-six. It was exhibited in the Great Exhibition of 1862, in London; and is now in the Louvre. "C'est un "morceau de nature, et c'est une vision."

Examples in the Louvre:—

Homère déifié, 1827. 417.
Roger délivrant Angélique, 1819. 419.
Œdipe intèrrogeant le Sphynx, 1808. 421.
La Source, 1856. 422.
Chérubini, portrait, 1842. 418.
M. and Mme. Rivière. 426, 427.
L'Odalisque et l'Esclave.
Napoléon I. sur son Trône, Invalides.
Portrait of himself at 24. Mme. Devançay. Venus Anadyomène. Francesca di Rimini; Chantilly.
St. Symphorien, Cathédral, Autun.
Vœu de Louis XIII., Cath., Montauban.
La Belle Zélie, Musée de Rouen.

Prud'hon, Pierre (*b.* Cluny, 1758; *d.* Paris, 1823),—though he does not belong to the Classics, was so completely their contemporary that he must be spoken of with them. A charming and unexplained apparition, Pierre Prud'hon may be said to belong to no school, no group, no time. He followed no one. He left no successor. For his only pupil, Mlle. Mayer, died before him; and her talent was the outcome of a passionate tenderness for the unhappy master, to whom her love brought the only consolation of his life. Prud'hon belongs to the school of Corregio and Leonardo more than to any other. "He seems to have been raised up "to bridge over the transition between the eighteenth century "and modern painting. He inherits from the one the senti-"ment and pursuit of grace; he maintains the tradition "of plump little loves; but he already possesses all the "melancholy of a new age; an intimate sadness mingles "even with his smile—reflex of a cruel and recent ex-"perience."

The thirteenth child of a poor mason at Cluny, Pierre Prud'hon was brought up by the monks of the famous Abbey. The pictures there inspired him with a love of drawing, which soon developed in so marked a manner that the Bishop of Macon remarked it, and sent the boy to the admirable François Devosges, at Dijon. Devosges, to whom Rude owed so much (see Rude), was director of the School of Fine Arts at Dijon. Under his teaching Prud'hon made rapid progress; and in 1780 Devosges and an enlightened amateur, M. de Joursanvault, sent the young man to Paris with a letter to Wille the engraver. There he stayed three years; and on his return to Dijon obtained the triennial prize established by the States of Burgundy, and went to Rome to finish his education. Here he chose a line of his own. Though he studied the antique in order to "paint beautiful forms," he only used it as a means to an end. And his enthusiasm went forth to Corregio and Leonardo rather than to Raphaël and Michael Angelo—Leonardo, "my master "and my hero, the inimitable, the father, the prince, the "first of all painters".

On his return to Paris in 1789, life began for him in all its sadness and cruelty. Unknown and poor, he had committed the folly—unpardonable in most cases, and especially so in that of the artist—of marrying young. Worst of all he had married badly. His wife was a woman of detestable temper. And his whole life was poisoned by the misery she brought on him. It is pathetic to think of the surroundings in a garret in the rue Cadet—poverty—reproaches from the wife —tears from the numerous and half-starved children—in which for several years Prud'hon produced those enchanting dreams of the loves of Cupid and Psyché, " L'Amour réduit à la raison," " L'Union d'Amour et de l'Amitié," and so forth. For a time he had to gain a scanty living by drawings for the heads of official papers, for *brevêts*—even for bonbon boxes. Among these, little chefs d'œuvres may be found. Then escaping for a time from Paris, he employed himself while with some relations in the country, on the charming illustrations for the *Amours pastorales de Daphnis et Chloé.*

On his return to Paris in 1797, David and Girodet turned a cold shoulder on him. He was too much given to the ways of " Boucher de ridicule mémoire " to suit them. Gros was kind to him, but anything but encouraging. " De " la famille et du talent," he said. " C'est plus qu'il n'en faut " pour mourir à la peine." But he added, " Celui-ci ira plus " loin que moi ; il enfourchera les deux siècles avec des " bottes de sept lieues ".

At last however, through the engravings of his lovely drawings, Prud'hon's name became known. In the Salon of 1799 he exhibited his first large painting, " La Sagesse ramenant la Vérité sur la Terre ". And it was ordered for a ceiling at Saint-Cloud. Lanois employed him to decorate the Salon of his hotel (now Hotel Rothschild, rue Laffite). His most important decorative works followed—the ceiling of the Salle grecque, medallions in the Salle des Antonins. The " Triomphe de Bonaparte, or la Paix," and " Minerve conduisant le Génie des Arts à l'immortalité " secured him popularity, despite the opposition of the Classics. And Bonaparte not only ordered the charming portrait of Joséphine in the park of Malmaison, but after his second marriage appointed Prud'hon drawing master to the Empress Marie-Louise. From 1808 to 1814 he produced his very best works—delightful portraits of women—Mme. Copia, Mme. Jarre, and Mlle. Mayer ; " L'enlèvement de Psyché," " Le Zéphyr qui se balance," portraits of the roi de Rome, and decorative and allegoric works connected with th marriage of Napoleon.

During his later years he painted several pictures i collaboration with Mlle. Mayer, whose tender devotio consoled him for the desertion of his wife. But his friend' terrible suicide in 1821 broke his heart. His last pictures—"La famille malheureuse," the "Christ en Croix," a drawing of the "Portement de Croix," and a sketch "l'Ame délivrée"—show the effect of this tragedy on his mind. And he died in February, 1823.

Many of his pictures, such as the famous "Justice et Vengeance poursuivant le Crime" (Louvre, 747), are so injured by bitumens that it is difficult to get any just idea of his colour from their cold black shadows. The best examples are:—

Louvre—
  Portraits of l'Impératrice Joséphine. 751. Mme. Jarre. 752. Le naturaliste Bruun Neergaard. 753. Baron Denon. 754.
  L'enlévement de Psyché. 756.
  Etc., etc., etc.
  Portrait, M. de Talleyrand, Ville de Paris.
  Assumption of the Virgin, Hertford House.
  Mme. Copia, M. Bischoffsheim.

Isabey, Jean-Baptiste (*b.* Nancy, 1767; *d.* Paris, 1855),—miniature painter and lithographer, was a pupil of David's. He was premier peintre to the Empress Joséphine; director of the decorations of the Opera; and assistant conservator of the Musée Royal. His miniatures are of world-wide reputation, and represent the most distinguished personages of the Revolution and Empire. His drawings and paintings of people and contemporary official events are admirable. The well-known "Congrès de Vienne," and the "Revue du premier Consul dans la cour des Tuileries," are in the possession of H.M. the Queen.

Isabey, Louis-Gabriel-Eugène (*b.* Paris, 1833; *d.* 1886), was son of J. B. Isabey, and a painter of great distinction.

His pictures are mostly marine or ceremonial. But all possess fine qualities of colour and composition and true beauty.

The "Bois de Varangeville," and the "Manoir Ango" are admirable specimens of his landscapes, which have much in common with de Wint. The provincial museums in France contain many of his sea-ports, etc.

CHAPTER XIV.

THE ROMANTICS.

THE history of the Romantic movement in Art is so closely allied with that in literature, that it is impossible to dwell on one without mentioning the other. Indeed it is sometimes thought that the movement was much more literary than artistic; and that this contributed to the decadence of its impulse in Art. To Walter Scott and Victor Hugo, to Byron and Georges Sand, the Romantic movement in literature owed its life. And these great names exercised a profound influence on the young painters, who, after Géricault's death were enlisted under the leadership of Eugène Delacroix. To these men the revolution in Art is due. To them we may look as the fathers of Modern Art.

The material liberty of Art which David inaugurated, was well-nigh lost at the Restoration, when the Fourth Class of the Institute was revived with all its ancient powers, passions, and prejudices. Liberty of thought in the hands of David's followers degenerated into the bitterest tyranny of thought, which was fostered by Ingres until the revolution of 1848 once more swept aside conventionalities.

The young artists of the nineteenth century came into the world at a moment when all things combined to move imagination and emotion. The Revolution and the Empire could not but affect the generation to which they gave birth. That "jeunesse soucieuse" bore the stigmata of glories and of disasters such as the modern world had never witnessed. These ardent, unquiet young spirits, "souffrant "d'un inexprimable sentiment de malaise," demanded something less rhetorical than Delille's verses, or Guérin and Girodet's cold academies. And they turned instinctively to the masterpieces of foreign literature that now became known to them—to Dante, to Goethe, Byron, Shakespeare.

"No artistic question is more important than this old "quarrel between the ancients and the moderns, which "at first was purely literary, and now is in some senses "universal; it impassioned a century; fifty years ago it "split up literature; it is the incentive of the art of to-day; "it reappears from time to time under new titles or "pseudonyms . . . and whether it is the name of Delacroix, "of Ingres, of Gérôme, of Courbet, or of Manet that is put "forward, the process is always the same and always alike; "it is eternally trying to know whether to-morrow is worth "more than yesterday, and if the pursuit of a new truth or a "vibrant modern art, is preferable to servile imitation and "to respect for tradition."[1]

Out of the very heart of the Classic school, from Guérin's studio itself, came the young apostle who was to preach liberty, truth and life—the revolutionist, who was to break the bonds of academic tradition, which in so few years had again fettered Art, and bound her once more hand and foot. In the studio itself, Théodore Géricault began to show that the "*académies*" he was obliged to produce there, did not satisfy his ardent spirit. "He found in nature and life "more beauty than in Roman bas-reliefs;—the Apollo "Belvidere himself no longer seemed to him the supreme "ideal—and when he made his vigorous crayon studies from "heads of *Negroes* and *Negresses*, his last thought was to recall "by them the profile of the Antinoüs."[2] His "Officier des Chasseurs à Cheval," exhibited at the Salon of 1812, shook the Art of the day to its very foundations. But the definitive break with tradition was made by his "Radeau de la Méduse" in 1819. "It marks a date in the history of "French painting, and the commencement of an evolution." For this great picture of a contemporary event, reinstates the drama, the pathos of human life once again in the domain of Art. And although this presentment has since at times developed into melodrama and the mere painting of anecdote, Géricault's picture did an enormous service to Art. Apart from its own intrinsic merits, it infused strong feeling and pulsating life into the frozen, sterile, official academic school. And besides the example of his own works, Géricault did signal service to Art in France by his journey to England. This resulted in Constable and Bonnington becoming known in Paris : and of the effect their works had on French Art, I will speak later on.

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[1] J. Claretie.

[2] A. Michel.

At the age of thirty-three death robbed the world of a great genius, a great leader. His short life had done more than that of any other painter for the freedom of thought and method in Art. But he left a worthy disciple in his friend Delacroix, who was ready to snatch the torch from his dying hand, and through bitter opposition lead his followers to victory.

The war for the next twenty years was *à outrance*. On one hand the defenders of tradition, of the "grand" style of Academic painting, of the Classic ideal, of everything that was opposed to Rubens in colour, to life, or to nature. On the other the reformers, intoxicated with colour and movement, spurred on to fresh efforts by the very opposition that met them at every turn. They felt their cause was a righteous one, that their battle was worth the winning. For it was freedom not only for themselves but for their fellows —liberty for Art itself—for which they fought.

The Classics laid claim to certain ancestors. Under Ingres the watchword was Raphaël, Leonardo, Corregio—but specially Raphaël. The Romantics replied with Michael-Angelo, Titian, Giorgione, Veronese, Rubens, Van Dyck—but specially Rubens. The Classics cried "Malfaiteurs!" The Romantics shouted "Perruques!" The Classics took their motives from Sculpture—cold regularity of design—the immobility of a late Roman bas-relief. The Romantics in their revolt against this sculptural painting, rushed to the other extreme. They exaggerated the legitimate tendencies of Romanticism, seeking only for expression. "Sentiment" —"Character," were the words they hurled back on the upholders of "Classic beauty". And the beauty that

Delacroix sought after was not beauty according to Ingres, not the beauty of each separate part, but the beauty of the whole.

The Art of the Classics was imitative. It is true they honoured the nude. They made most careful and conscientious "académies" from models in the studio. Nothing shows this better than some of David's magnificent studies for his pictures. But they sought no fresh inspiration from nature. Their pictures were imitations of the antique, of Raphaël, of the masters of the Renaissance, "even of Lebrun's pictures". Imagination became merely an exercise of memory. The most successful and most admired, were those who best remembered the lessons they had learned from their masters, the copies with which they had filled their portfolios.

The Romantics studied nature even less. Certainly it was necessary for the student to go through a course of study from models at the Beaux Arts, or in his master's studio. But when he had once mastered the human figure, its proportions, its muscles, its bones, then drawing from the model was considered not only superfluous but harmful. It was supposed to blight the imaginative faculty. Passion, movement, life in fact, must come from an effort of the artist's heart and brain, not from the living human creature before his eyes.

The Romantics cried, "Down with the race of Agamemnon". They sought for their inspiration in the world of chivalry; in the moving drama of modern life; in truly heroic and humanist scenes. When Delacroix in 1824 exhibited his "Massacre de Scio," Baron Gros, who had so generously befriended the young painter two years before, exclaimed "C'est le massacre de la peinture," and abandoned him to his fate. While Jal, giving utterance to the enthusiasm of all the fiery young spirits who were soon to come to actual blows for Victor Hugo's *Hernani* in the parterre of the Theatre, wrote, "Je ne connais pas M. "Delacroix, mais, si je le rencontre je lui ferai la scène la plus "extravagante, je l'embrasserai, je le féliciterai et je pleurerai, "oui, je pleurerai de joie et de reconnaissance. Brave jeune "homme! la fortune lui soit en aide! Il a bien mérité des "Arts; il a bien mérité des ennemis du despotisme; il l'a "montré dans toute son horreur!"

It was a generous time, a noble time. There were extravagancies, absurdities, of course. But men cared, cared deeply, and fiercely, nay suffered for their watchwords. The twenty years, from 1828 to 1848, were replete with splendid aspirations, fine enthusiasms, in art, in literature, in politics. Pure theories, things of the spirit, of the mind and of the heart, were more real, of infinitely more immediate importance to the ardent young reformers of 1830, than the prices of the Bourse. Artists, in painting, in poetry, in prose, all made common cause. Georges Sand and Delacroix, Alfred de Musset, Chenavard, Deveria, Alexandre Dumas, Victor Hugo, all strive with conviction for "those useless things, "which are nevertheless so necessary to the life of a nation— "poetry, grace, the ideal".

The subsequent decadence of the Romantic school was due to two causes. First, a too exclusive devotion to subjects of the Middle Ages. Secondly, because certain exaggerations which were real and honest in the leaders, were *de parti pris* in their followers. As the servile followers of David reduced the Classic school to a condition of impotent decadence, so the followers of such leaders as Géricault and Delacroix who painted what was in their hearts to say, became intolerable, because, having nothing special to say on their own account, they endeavoured to imitate the vehement enthusiasm, the exuberant life of their chiefs. Where their leaders were brilliant, they were flashy. Where their leaders touched the heights and depths of life, passion, poetry, they were only noisy. Where their leaders were strong, they were merely hysterical.

PAINTERS.

GÉRICAULT, JEAN-LOUIS-ANDRÉ-THÉODORE (*b.* Rouen, 1791; *d.* Paris, 1824).—Coming to Paris in 1806 Géricault entered Carle Vernet's studio in 1808. But he merely passed through it to that of Guérin, where he was the fellow-student of Champmartin, Cogniet, Ary Scheffer, Delacroix, etc. His methods, so at variance with those of the school of David, especially his drawings from the model, exasperated the cold, correct, academic Guérin, who told him he had better give up Art, that he could never succeed in it.

In 1812—on such apparent chances do things turn—a dapple-grey horse in a cart on the road near St. Cloud, suddenly turned restive as Géricault was passing, and began to plunge in the sunshine. Géricault stopped—made notes—and the few lines jotted down on the spot were soon transformed by his vivid imagination into the idea of a great picture. His friend M. Dieudonné, lieutenant des Guides de l'Empereur, posed for the head. A cab-horse was brought round each morning to keep "du cheval" in the painter's eye. And in an incredibly short time (M. Villot says twelve days) the "Officier des Chasseurs à Cheval" was finished. It created a stupor at the Salon of 1812. David when he saw it cried, "Where does that come from? I do not know "that touch." And despite wild criticism, it gained a gold medal for its young painter. He was only twenty. He had created a revolution in Art that shook academic tradition to its very centre. The picture was shown a second time in 1814, when Géricault's pendant, the "Cuirassier blessé" was also exhibited. Both pictures were bought some years later by the Duc d'Orléans. Louis-Philippe had fortunately lent them to the Société des Artistes when the revolution of 1848 broke out. And they were thus saved from destruction in the Palais-Royal. At the sale of the King's pictures in 1851 they were acquired by the Louvre for 23,400 francs.

At the Restoration, Géricault enlisted for a short time in the *Mousquetaires du roi*, attracted, no doubt by his love of horses and military life. But on the return from Elba, his regiment was disbanded, and he returned to his brush.

It was about this time that he was turned out of Guérin's studio for some *charge d'atelier*—a bucket of water which was intended for his friend Champmartin, and which unluckily fell on the master's head.

In 1817 Géricault left for Italy, where Michael-Angelo became the god of his idolatry before whom he " trembled ". But besides copies and studies, he brought back to France sketches of a scene after his own heart—the bands of loose horses rushing wildly through the shouting crowds at the Fête of the Barbari on the Corso. From these he intended to paint a huge picture. He began it. But the unfinished canvas has been lost or destroyed. All that remains are the drawings and painted studies for it, now in the Museum of Rouen and the collection of M. Marcille.

When Géricault returned to Paris in 1818, public feeling was much excited by the account, published by two of the survivors, of a great naval disaster in 1816. The moving drama of this shipwreck seized upon Géricault's imagination. The result was his great picture, the " Radeau de la Méduse ". The artist spent months in collecting documents for this work. He found the carpenter of the *Méduse*, who made him a model of the famous raft. " During several months," says his biographer, M. Charles Clément, " his studio was a " sort of morgue ". He spent days in the hospitals, studying the effects of illness and suffering. All his friends—especially if they were ill—were pressed into the service as models. The two officers of the *Méduse*, figure as the man who holds out his arms to the *Argus* and the one against the mast. Eugène Delacroix lies with arms inert, his head against the edge of the raft. Such methods of study were an absolute innovation in modern painting. The picture, when finished and exhibited in the Salon of 1819, had but little success, and raised a perfect storm of abuse. It was too novel, too contrary to all received ideas. But it is without doubt the starting point of Modern French Art. For " by it drama, " moral life, human pathos once more reappeared in art ".

Géricault now made a journey to England, where his works were greatly appreciated. This proved of immense importance to French artists; for he was the chief instrument in inducing Bonnington and Constable to come to France. In England his passion for horses was fully satisfied. He was a splendid rider, and delighted in horses and horsemanship. Many of his fine lithographs, now extremely rare, were done in London. So was the beautiful "Horse race at Epsom" (Louvre), fine in colour and in truth to nature. On his return to Paris Géricault worked diligently at studies, water colours, and easel pictures. But in 1823 his fatal illness began. And after eleven months of frightful suffering, borne with magnificent composure and fortitude, he died in January, 1824.

Géricault's rightful place is at the head of any study of Modern French Art. "For his genius marks the starting "point of the Revolution which took place in French Art at "the beginning of this century."[1]

Examples in the Louvre:—

Officier des Chasseurs à Cheval, 1812. 339.
Cuirassier Blessé, 1814. 341.
Le Radeau de la Méduse, 1819. 338.
Carabinier. 343.
Course de Chevaux à Epsom, 1821. 348.
Cheval turc dans une écurie. 345.
Two small racing pictures. 351, 352.
Les Croupes, cinq chevaux dans une écurie. 347.

Musée de Rouen:—

Portrait de Delacroix, 219; Les Supliciés, 220; White Arab, 218; Têtes de Chevreuils, 214; Chevaux de Postillon, 213. Sketches for Course de Chevaux libres, and many others, among them the two first ideas in sepia and in pen and ink for the *Wreck of the Méduse*. 755-779.
Drawings and water colours, Coll. M. Bonnat.
Drawings and water colours, Coll. M. Marcille.
Cheval sortant de l'écurie, Chantilly.

DELACROIX, FERDINAND-VICTOR-EUGÈNE (*b.* Charenton, 1798; *d.* Paris, 1863).—Eugène Delacroix's earliest years were passed at Marseilles, where he gained that love of hot sunshine, vivid colour, turbulent life, which—so he considered—so profoundly affected his work in later years. His father, a member of the Convention, and minister of Foreign

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[1] Albert Wolff.

Affairs under the Directoire, came with clean hands and empty pockets out of his offices. And under the Empire was successively prefect of Marseilles and Bordeaux. At Bordeaux, Eugène got a fair classical education. His father, however, died before he was of age, and left him penniless. He had already, in spite of the opposition of his family, determined to be a painter. An elder married sister in Paris gave him shelter. He secretly turned his attic into a studio. And Riesener, the artist, who was fortunately a relation, overcame the prejudices of the family against the lad's vocation. Not taking pupils himself, Riesener placed his young cousin with Guérin.

In Guérin's studio Delacroix made Géricault's acquaintance. The closest friendship sprang up between the two. And on Géricault's death in 1824, Delacroix found himself the head of the new school. But the young master's début had been earlier than this. Shut up in his sister's attic Delacroix had imagined a great picture. In 1822 he finished "La Barque du Dante". There is a charming story of the broken frame made of four laths and coloured with yellow powder, as Delacroix was too poor to buy one—of Baron Gros' recognition of the young man's talent, and how he made the administration put the chef d'œuvre into a fine new frame, and hang it in the Salon carré—of the artist, overcome with gratitude, and enthusiasm for the painter of Jaffa and the Aboukir, knocking, trembling at his door—of Gros' paternal advice to "Come to us, we will teach "you how to draw"; and how he said the picture was "Rubens reformed". The picture made Delacroix famous at once. It was followed in 1824 by his "Massacre de Scio," which was the signal for the final break between Classics and Romantics. For, as I have said, this was too much even for Baron Gros.

Besides his position as a reformer, Delacroix's work must be regarded under three aspects. Colourist. Poet. Decorator.

Constable at the Salon of 1824 was a revelation to him. Under the glamour of his colour, Delacroix obtained leave to retouch his " Massacre de Scio ". And in a fortnight he repainted it throughout, using the strongest, purest, most vivid colours he could find. Few Frenchmen have gone so deeply into the harmony of colours. His was not merely a natural instinct for colour. It was a profound scientific knowledge of colour—of the effects of colours one on another—of the laws that govern them—of "*melange optique*," the process by which absolutely opposed colours are fused by the eye of the spectator into the one the artist intends him to see—of " modulation " of colour, the process known to the oriental of superposing tone upon tone of one pure colour, and making it scintillate and vibrate. To Delacroix the reform in colour in France during this century is entirely due. It will always be one of his greatest titles to fame.

As a poet—a poet in form, in colour, in ideal—Delacroix turned instinctively to Goethe, Byron, Shakespeare, Dante. This was not because the great poets, past and present, suggested good subjects. But because in Hamlet, in Faust, in the Inferno, in what he called " Byron's burning soul," he found an answer to the fever of his own soul, his own times. In his youth he gave himself to the passionate ideals and aspirations of the thinking youth of France; to enthusiasm for the Greeks—Byronism—Anglomania—and even, for a moment, to Liberalism. After the Revolution of July (1830) he painted his " Barricade ". Save the " Boissy d'Anglas," it was his one political picture. And even in this he has incarnated an ideal, rather than given us a page of actuality. For what is his tremendous heroine of the barricade, his virago half naked, with Phrygian cap, but an allegory of Liberty. Liberty in modern guise. Liberty for the people. Liberty for Art. The picture, exhibited in the Salon of 1831 was bought by the Direction of Beaux Arts, and quickly turned with its face to the wall. It is now in a place of honour in the Louvre.

In this same year Delacroix made a journey to Morocco with M. de Mornay, which produced results of extreme importance. This journey—his only distant one—revived all the impressions he had received in his childhood of light, sun, colour. The strange people, their manners and customs, their delightful clothes, above all their horses —for he always had a passion for well-bred horses—were an enchantment to him. And to this journey are due such pictures as "Muley-Abd-er-Rhaman," "Les Convulsionnaires de Tanger," "Les Femmes d'Alger," "La Noce Juive," etc.; and the numerous pictures, sketches, and lithographs of Arab horsemen, of Lions and Tigers, which form one of the most important contributions of the century to the work of the "Orientalists". But this was only a part, though a considerable one, of Delacroix's work. He was too great and fertile an artist to confine himself to one method or line of work.

Though war was declared on him by Ingres and the Institute, though the doors of the Academy were closed against him for five-and-thirty years, Delacroix had staunch friends. His varied social relations, the friendship of the Duc d'Orléans, the protection of M. Thiers, who had been the first to write in praise of the "Barque du Dante," stood him in good stead. And the Direction des Beaux Arts began to understand that Delacroix's greatest powers lay in decoration. In 1833 he was entrusted with the decoration of the Salon du roi at the Chamber of Deputies (Palais Bourbon). It was finished in 1838. In the segments of the ceiling he placed magnificent reclining figures—Justice, War, Agriculture, Industries. Below them in a frieze between the archivolts of doors and windows, came animated groups symbolising these abstractions. On the piers between the windows, eight colossal figures represented the seas and rivers by which France is girt about and fertilized. For this work Delacroix took counsel with one man only—"l'homme inimitable "et que l'on doit le plus étudier," as he wrote—Veronese.

The Salon du roi was hardly finished when he received a much more important commission—the decoration of the Library of the same Palais Bourbon. A little later the cupola of the Library of the Luxembourg was entrusted to him. These two works were carried on together; and left him little or no time for pictures for the Salon. The decoration for the Palais Bourbon was a sort of "résumé of the history "of ancient civilization". That for the Luxembourg, a passage from the fourth canto of the Inferno, when Dante and Virgil reach the Limbo of Poets and Sages.

His decoration of Heliodorus for the Chapel in St. Sulpice in 1850, was interrupted for some time by two of his most important decorative works. The Salon de la Paix, at the Hotel de Ville, destroyed during the Commune in 1871. And the centre-piece in Le Brun's great ceiling of the Galerie d'Apollon. This central panel, which Le Brun had reserved for his own hand, is one of Delacroix's masterpieces. "Apollon vainqueur du Serpent Python" is the subject. And in reading Delacroix's own description of it one might imagine, as M. André Michel says, that it was written by "the most "impenitent classic".

For Delacroix, though he was treated as the Scapegoat of Romanticism, though he was indeed the leader of the movement after Géricault's untimely death, never indulged in the extravagances and exaggerations of those who called themselves his followers. The great dead were his only masters. He always venerated their methods. What he did was to bring back their colour, their methods, to Modern Art in France. And though the Institute only admitted him to its membership when he was sixty, and he was therefore debarred from a professorship at the École des Beaux Arts, he was not only willing but anxious to enter its ranks.

Examples in the Louvre:—

La Barque du Dante. 207.
Scènes des Massacres de Scio. 208.
La Barricade, or La Liberté guidant le peuple. 209.
Les Femmes d'Alger. 210.
Naufrage de Don Juan. 212.
Entrée des Croisés à Constantinople. 213.
Portrait de Delacroix. 214.
Bataille de Taillebourg (Galerie des Batailles), Versailles.
Les deux Foscari, Corps de Garde Marocain, water-colour sketch for Taillebourg, Chantilly.

La Justice de Trajan, Musée de Rouen.
Muley-Abd-er-Rhaman, Musée de Toulouse.
Boissy d'Anglas à la Convention Nationale, Musée de Bordeaux.

Decorations:—
Apollon Vainqueur, Galerie d'Apollon, Louvre.
Salon du roi, Palais Bourbon.
Bibliothèque, Palais Bourbon.
Bibliothèque, Palais du Luxembourg.

England:—
Execution of Marino Faliero; Faust and Mephistopheles, Hertford House.

DEVÉRIA, EUGENE-FRANÇOIS-MARIE-JOSEPH (*b.* Paris, 1810; *d.* Pau, 1865).—Eugène Devéria is a singular example of a man of one picture. Into that picture he put all he had to say. There was nothing left, no reserve to draw upon, no foundation for future growth. What he said, was a really magnificent page in the history of the Romantic movement. For one moment he seemed to bid fair to be a rival of Delacroix. The sensation made by his "Naissance de Henri Quatre," in 1827 was profound. The students went wild. In Hersent's studio the casts of the antique were smashed and thrown out of the window by the young barbarians, who thought they had found an artist superior to Phidias! The critics talked of "Veronese"; and the enthusiasm was immense. It was indeed an extraordinary work for a young man of seventeen. It is truly French in feeling; and Venetian in richness of tone and touch.

Eugène Devéria lived with his elder brother Achille, an excellent artist, who abandoned painting to allow his brother's talent full scope, and devoted himself to lithography. Their house was the very centre of romanticism. Artists, poets, writers, actors, musicians all met there. All eyes were turned to the beautiful sister Laura, while Achille, "always "pencil in hand, exercised a great influence on these "artists".

Nothing could have been more promising than Eugène Devéria's début and circumstances. But he had had the

ortune of a prodigious success to begin with. And
pt in his ceiling in the Louvre of the "Meeting of Louis
. and Pujet at Versailles," he never again approached the
of the picture of 1827. A few years later he disappeared
the world of Art. Touched with a sort of strange
ticism he became a protestant, lived at Eaux Bonnes,
spent his time in endeavouring to convert the invalids.
w lithographs, a few portraits, and one picture which he
to the Salon in 1857, were all the artistic work he
uted in these later years.

Naissance de Henri IV., Louvre. 250.

"Puget presenting the Milo of Crotona to Louis XIV. in the gardens of Versailles." Ceiling. Louvre.

Le Serment du roi (Louis Philippe) aux Chambres, Versailles. 5124.

HENAVARD, PAUL (*b.* Lyons, 1808).—A pupil of Hersent,
Chenavard was first known by a sketch in the com-
ion opened in 1833 for a picture for the Palais Bourbon.
subject was "Mirabeau apostrophant le Marquis de
x-Brézé" in the Constituant Assembly of 1789. Chena-
's sketch made a great sensation. Delacroix, who was
of the competitors, declared that it deserved the prize.
Baron Gros showed off its beauties to the admiring
d. But the drawing did not gain the prize.

few months later a large drawing was exhibited of "The
ention," just at the moment when Louis XVI. had been
emned. Unluckily for the artist, Louis Philippe was
cted by this drawing when he visited the Salle des
ins, for it was of the utmost historic as well as artistic
est. The King recognized the portrait of his father;
was extremely annoyed at seeing him placed between
at and Santerre. He forbade that the drawing should be
bited, and had it sent to the Tuileries to study it at his
re. Months after, Chenavard discovered his lost picture
e study of the Minister of the Interior, M. Thiers.

fter these unfortunate experiences Chenavard retired to
, where he began long years of study, "living and
rking, so to speak, under the eye of the great masters".

During fifteen years he explored the painters of each country. Michael Angelo, Raphaël, Corregio, Leonardo, Titian, in Italy. Velasquez in Spain. Albert Dürer at Nuremberg. Holbein at Bâle. Rubens in Antwerp. Rembrant in Holland. Van Dyck at Windsor. His profound study of each great artist, of each school, was all with one object in view. His ambition was to decorate the French Pantheon. And after the Revolution of 1848 he unfolded his scheme to M. Ledru-Rollin. It was a Universal Palingenisis—the moral Evolution of Humanity, from the noblest phases of antiquity to the French Revolution. Ledru-Rollin, as Minister of the Interior, with half the Revolution on his hands, found time to go through all Chenavard's drawings, and listen to his great scheme. After two days' reflection, the work was given to him. A credit of 30,000 francs was opened. And he threw himself into the gigantic task of which he had dreamed for so many years.

For four years all went well. Besides forty smaller compositions, he drew eighteen great cartoons 6 yards high by 4 or 5 in width, drawn with the utmost care in "*clair-obscur*". The decorations were to be in *camaïeu*. Then came the Coup d'État. Certain clerical influences were brought to bear on the work. Chenavard's compositions, in which philosophy and religion were mingled, gave offence. The Pantheon was once more turned into a Church. And in a single day the result of twenty years' toil and research was stopped. Only 16,000 of the 30,000 francs had been paid. But for this wretched sum Chenavard allowed the State to keep his eighteen Cartoons, which thus cost less than £40 apiece.

Chenavard was made Chevalier of the Legion of Honour in 1853. But for many years he withdrew from public life. In 1869, however, he again appeared as a competitor for the great prize of 100,000 francs with his fine composition "Divina Tragedia," now in the Luxembourg. Some of the figures in this are of extreme beauty, especially the group of "*Vénus endormie et sauvée par Bacchus et par l'Amour*".

Some of the Cartoons for the decoration of the Pantheon are in the Musée de Lyon. So is his "Séance de Nuit de la Convention".

SCHEFFER, ARY (*b.* Dortrecht, 1795; *d.* Argenteuil, 1858). —The son of a German painter, settled at Dortrecht, Ary Scheffer came as a mere lad to Paris, where he entered Guérin's studio. Among the vehement young Romantics and the decadent Classics he pursued a middle course, endeavouring, but in vain, to conciliate the two doctrines in his own work. Attracted by Romanticism, he turned to it for his subjects and his friends, while he tried to adhere to tradition in his treatment and composition. For a time we get the exquisite drawing, purity of expression, lofty feeling, and frigid colour of his "Mignon," his "Marguerite at the Well," his "Dante and Beatrice," etc. Then he turned more to religious painting—the "Christus Consolator," the "St. Augustine and Monica," "Temptation". All these are well-known in England by engravings; for no French artist of the century enjoyed so great a vogue on this side of the Channel as "the gentle dreamer, Ary Scheffer". His touch of sentimentality, and his extreme purity of expression and loftiness of feeling, commended itself to the public taste of England in a remarkable degree. There was nothing startling or hard to be understood in his pictures. But though a highly popular, if not a great artist, Ary Scheffer as a man did noble and valiant work for art, in the stormy days of the Romantic and Naturalist battles against Ingres and the Institute. Highly successful himself in his gentle and unadventurous art, he was ready to risk his own success and reputation in the defence of his less fortunate and more heroic friends. Rousseau and many others had cause to thank Ary Scheffer for his courageous and generous championship.

Many of his portraits are of great value as well as beauty. And in his little picture of the "Death of Géricault," there is a touch of penetrating, personal emotion, which gives it a life and an intensity few of his works possess. His artistic gifts —though strangely transmuted on the way—have descended one cannot but feel to his great-nephew, M. Ary Renan.[1]

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[1] See p. 425.

Examples in the Louvre:—
  La Mort de Géricault. 838.
  Les Femmes Souliotes. 839.
  La Tentation du Christ. 840.
  Saint Augustin et Sainte Monique. 841.
Versailles:—
  Gaston de Foix; Réception des Hussards commandés par le Duc de Chartres, 2787; Lobau, 1173; Armand Carrel.
  Talleyrand; Le duc d'Orléans; Reine Marie Amélie; Chantilly.
  Portrait de Lafayette, 1819, M. le Colonel Conolly.
  Portrait de Lafayette, 1819, Musée de Rouen.
Hertford House:—
  Marguerite at the Fountain, Portrait of a Child, The Prodigal Son, Francesca da Rimini, Sister of Mercy.
  Child with a Kitten, E. A. Leatham, Esq.

Delaroche, Hippolyte, dit Paul (*b.* Paris, 1797; *d.* Paris, 1856).—Pupil of Gros, and son-in-law of Horace Vernet, whose daughter he married in Rome in 1835, Paul Delaroche for a time seemed one with the Romantic movement. But he was one of those in the thirties who endeavoured to conciliate both sections, to be the connecting link that should join together the doctrines of the revolutionary Romantics under Delacroix, and those of the academics, the Classics, under Ingres. He made his first appearance in the Salon of 1822, with a "Joas et Josabeth," and a "Descent from the Cross". In the famous Salon of 1824 he exhibited the "Philippe Lippi"—"Jeanne d'Arc"—"Saint Vincent de Paul," and "Saint Sebastien". His "Prise du Trocadero"—the three great pictures painted in 1827-28—increased his reputation. And in 1831 this was confirmed by the well-known "Enfants d'Édouard". He continued to exhibit till 1837, when disgusted by the attacks of the critics on his "Charles I. insulted by Cromwell's Soldiers" (now in the Bridgwater Gallery), he determined never again to exhibit in public.

"Correct, and cold,"—no artist's reputation has ever
fered more disastrous defeat and calamity from his too
husiastic disciples, than that of Paul Delaroche, when
r his death they organised an exhibition of his works.
m that moment the vogue he had enjoyed for many
rs ceased; though some of his pictures, widely known
ugh engravings, long represented the whole achievement
Modern French Art, in the eyes of the British public.

Examples:—

Les Enfants d'Édouard, 1831, Louvre. 217.
Death of Queen Elizabeth, Louvre. 216.
Assassination of the Duc de Guise, 1835, Chantilly.
Prise du Trocadero, 1827-8, Versailles. 1787, 4803, 4804.
Decoration of the Hémicycle of the Palais des Beaux Arts (1837).
Strafford, 1837, Coll. Duke of Sutherland.
Vainqueurs de la Bastile, Ville de Paris.
L'Enfance de Pic de Mirandole, Musée de Nantes.
Abdication of Napoleon, Musée de Leipzig.
Une Martyr au temps de Dioclétien, known as "The Floating Martyr".
Marie Antoinette après sa Condamnation, Comte d'Hunolstein.

CHAPTER XV.

THE LANDSCAPE PAINTERS.

THE eternal battle of the old and the new, of present effort against mere tradition, which I traced in the last chapter, now enters upon a fresh phase, with the rise of the new school of landscape painters.

At the end of the eighteenth and beginning of the nineteenth century, landscape painting in France had sunk into an unequalled condition of decadence. Since the days of Poussin, Dughet and Claude Lorrain, no artists, save Watteau and Fragonard, had attempted to rescue landscape from the utter deadness and artificiality which had overtaken it. And even Watteau's delightful landscapes, though extraordinarily true to nature in colour, light and atmosphere, are in a sense artificial, as was all art in the eighteenth century.

Such of the classical artists as were not servile imitators of Poussin, went out in the summer to collect *motifs*; and then mixed them up on canvas into a carefully arranged, well-balanced composition, full of cascades, rocks, broken bridges, gnarled and blasted trees and well-preserved ruins, all painted in those deadly browns that were supposed to be the colour of landscape. To these they added groups of heroes, philosophers, nymphs, or other personages, who have as little to do with the landscape as each of its parts has with the other.

Take, for instance, the description of the picture in the Louvre by VICTOR BERTIN (1775-1842), a "view of the "city of Phœnos and the Temple of Minerva". "A river "traverses the middle distance, and divides the picture "in two parts. In the foreground, on the right, two men "cross a small bridge and seem to direct four other per- "sons who land from a little boat. On the further bank "stands a temple dominated by high mountains." This is a good specimen of a classic landscape of the year 9. Nature as she is, was never thought of.

But with the beginning of the new century, a new spirit made itself felt, which may be traced to two distinct influences. In literature Jean Jacques Rousseau, Bernadin de St. Pierre, Chateaubriand, had already taught the world to look on nature as something infinitely beautiful and sacred. And with the Romantics in literature came one of her truest worshippers and vindicators, Georges Sand. But yet another influence was at work. For in the twenties the pictures of Constable and Bonnington were becoming known in Paris. We must never forget that to the school of the Cromes and Constable belongs the honour of having been the first to go back to the teachings of the old Dutch and Flemish masters, and to study nature honestly. In the Paris Salon of 1824, Constable received a gold medal for the Hay Wain.[1] And his pure and brilliant colour was a revelation and inspiration to French artists.

The "Romantics" of whom I treated in the last chapter, were emancipating the painting of history, poetry, and real life, from the classic trammels. And now a band of men arose, born in the first few years of the century while the breath of Revolution was still in the air, who were to free landscape from its false and classic bonds, and paint nature as she is, not as they considered she should be.

That these men should meet with desperate opposition from the school of Classic landscape was but natural. We have only to compare a picture in the Louvre by Bidault, with one by Paul Huet, or still more by Rousseau, to see how deep was the gulf between the style, treatment, aims, and outlook on nature of the two schools.

Bidault, the first landscape painter admitted to membership of the Institute, on account of his serious and correct manner of expressing "inanimate nature"; and Raoul Rochette, the permanent Secretary, were sworn to crush this new heresy of Naturalism. They were backed by the whole weight of the École des Beaux Arts under the direction of Ingres. And the bitterness of their opposition to the brilliant group of landscape painters, which included Corot, Dupré, Paul Huet, Marilhat, Rousseau, Diaz, Daubigny, Troyon and others, is almost inconceivable to us in these days of greater freedom of thought and action. For thirty years Corot never sold a picture. Théodore Rousseau's life was marred and embittered to the very end, by the treatment he received from those in authority. And the rest only slowly won their way to favour and fame.

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[1] Now in the National Gallery.

The aims and ideals of these men were singularly different from those of their opponents. Not content merely to break with the classic and tedious landscape of the past, they fought for life, for truth in Art. "Ils étaient ainsi," said Théophile Gautier, "les violents de 1830; fous de poésie, "enragés d'art, éperdus de vérité." They sought to penetrate into the very essence and being of nature—to lift the veil that hides her secrets from our duller eyes. And they have taught us of the nineteenth century, amateurs, artists, and the public at large, to see a thousand beauties in the world about us, which would have remained unknown or unnoticed had they not first been revealed to us through the pictures of these men.

This, known as the French landscape school of 1830, is one of the most important artistic movements that has been seen in Modern Europe. Its influence and results are incalculable; for it has affected, in greater or less degree, the art of both hemispheres. To it we owe the Mauves—the Marises—the Mesdags of the Modern Dutch school. To it we owe an increasing number of the younger English artists. To it the growing American school of landscape, which promises to take an important place in the art of the civilized world in the next fifty years, almost owes its existence. While on French artists its influence has been unlimited. For to all artists of the latter half of the nineteenth century, it has given new standards of colour and method. It has given new and lofty aims and ideals. It has taught them to seek for the poetic representation of nature, while at the same time they endeavour to give the actual truth of her endless moods and aspects.

Before passing on to the great painters of 1830, it is necessary to speak of a few of the classic school who were more or less involved in the movement.

BIDAULT, JEAN-JOSEPH-ZAVIER (*b.* Carpentras, 1758; *d.* 1846).—I have already mentioned Bidault's opposition to the landscape painters of 1830. This probably in future will be his strongest claim to fame; although in 1823 he became a member of the Institute, in succession to Prud'hon; and received the Cross of the Legion of Honour.

Paysage, 19; Vue de Subiaco, 20; Vue de la Ville d'Avezzano, Louvre, 21.

BERTIN, VICTOR (*b.* 1775; *d.* 1825).—Victor Bertin was also one of the school of Classic landscape. But he had many distinguished artists among his pupils—Michallon, Cogniet, Roqueplan, Corot, etc. The Government, attracted by his own work and the success of his school, created a new prix de Rome for landscape, which for several years was carried off by his pupils.

City of Phœnos and Temple of Minerva, Louvre. 11.

ALIGNY, THÉODORE CARUELLE D' (*b.* Chaumes, 1798; *d.* 1871).—Aligny was also a Classic. But he had a much more honest feeling for nature than his predecessors. And his friendship for Corot and appreciation of his talent when they met in Rome in 1826, had an immense effect on Corot's work for many years. His pictures are rigid in execution, and composed with extreme care, according to the best traditions of the Classic school.

Prométhée, 1; and Villa Italienne, 2, Louvre.
Amalfi, Fontainebleau.
Two Landscapes, St. Étienne du Mont.

MICHEL, GEORGES (*b.* Paris, 1763; *d.* 1843).—One of the elder school, who shows an admirable feeling for nature is Georges Michel. He might be compared to the Cromes and some of the early English landscape painters, with his pale, clear skies, against which dark trees and almost always a windmill are thrown in strong contrast.

Sir John Day possesses six fine paintings by this delightful artist.

Of "La Plaine" and "Le Moulin" in the Retrospective Exhibition of 1889, Paul Mantz said: "They are excellent "examples of the second and best manner of this *solitaire* "*silencieux*, whose works, without any trade value, found their "way noiselessly into certain studios. . . . Michel always "pays more attention to the effect of masses than to the "drawing of detail—and it is on this point that he was an "initiator—a latent one—for under the Restoration Michel "was only known in the purlieus of second-hand dealers."[1]

Aux environs de Montmartre, Louvre. 626.
Intérieur de Forêt (palier de la Marine), Louvre. 627.
Six Landscapes, Hon. Sir John Day.
View near Paris, J. P. Heseltine, Esq.
La Bouille, near Rouen, E. E. Leggatt, Esq.

MICHALLON, ACHILLE-ETNA (*b.* Paris, 1796; *d.* 1822).—Michallon is the first artist who gives a suggestion in his work of "Romantic" landscape. His aim was to be a second Salvator Rosa. His glory, that he was the first to induce Corot to take to painting and study with him. Though not very *naïf* himself, he encouraged *naïveté* in his pupil; and his advice to Corot when he took him into the country, sounds like a precept from the most modern of teachers in the present day. "Se mettre en face de la nature; tâcher de "la rendre exactement; faire ce qu'on voit et traduire "l'impression reçu."

Paysage, 623; La Mort de Roland, 624; Thésée poursuivant les Centaures, 625, Louvre.
Two Landscapes, Barnard Castle.

FLERS, CAMILLE (*b.* Paris, 1802; *d.* 1868).—With Camille Flers we come to one of the regular Romantic school—a companion of Roqueplan, Decamps, Paul Huet; and the master, while still a very young man, of a brilliant pupil—Cabat. Flers' father was director of the then celebrated porcelain manufactory of the brothers Nast. And after studying with an aged portrait painter, Demarcy, who had learnt the use of pastel from La Tour, young Camille was for a time attached to the manufactory. He then showed such serious talent that he was placed with Cicéri, the famous scene painter. Seized, however, with a desire to see Brazil, of which a friend had given him marvellous accounts, he started for Rio Janeiro as a cook—drawing throughout the voyage. After acting as cook to a planter who treated him much as a negro slave, Flers returned to Rio, and made his *début* as a character dancer before the Emperor. Then, after two years of adventures worthy of a hero of Dumas, he found himself back once more in Paris at M. M. Nast's manufactory, and settled down to paint in earnest.

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[1] Gaz. des Beaux Arts.

In 1831 he exhibited a Swiss landscape at the Salon. And then devoted himself chiefly to pictures of Normandy and Picardy. In these he irritated the academic artists by daring to paint two things that had hitherto been ignored—apple trees in full blossom—and the French sky in its limpid clearness. "Flers excelled in a certain fine and *spirituelle* "harmony." And he exercised a distinct influence on his contemporaries by his technique, and his method of giving impressions of nature.

Paysage, Environs de Paris, Louvre. 286.

Huet, Paul (*b.* Paris, 1804; *d.* 1868).—"Paul Huet "will make a mark in the history of our epoch by the part "he played in the first movements of the Artistic Renais"sance of Romanticism. He perceived at a time when no "one any longer painted, that the business of a painter is to "paint."[1]

Much of Paul Huet's youth was passed on the Île Séguin in the Seine, near St. Cloud. It is now stripped of its noble trees, and given over to pigeon shooting, and noisy bourgeois restaurants. But it was then haunted by wood-stealers and poachers—a delightful tangle of meadow and forest, with huge elms like those of an English park. And a singular analogy exists between the early studies of Paul

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[1] Ph. Burty.

Huet on the Île Séguin in 1820 and 1821, and English landscape painting of the same date. The same methods and aims are apparent in both, though Huet had never seen Constable, who did not exhibit in Paris till 1824.

Paul Huet was a pupil of Gros and of Pierre Guérin. His first real encouragement came from Delacroix, who saw some of his studies. He was henceforth closely associated with the Romantic movement, and may be considered to belong more to the Romantic school than to that of the hardier and more vigorous painters of nature. In 1831 he sent four water-colours and nine oil-paintings to the Salon, and had an immediate success. As Michelet said of him, "Il était né triste, fin, délicat, fait pour les nuances fuyantes, "les pluies par moment soleillées. S'il faisait beau, il "restait au logis. Mais l'ondée imminente l'attirait." A perfect example of his work is the "Calme du Matin" at the Louvre, which also possesses his fine "Inondation de Saint Cloud". Paul Huet also illustrated *Paul et Virginie* for Curmer, and published several sets of admirable landscape lithographs. But his etchings form a most important part of his work; and his portfolio of six, published in 1838 had a lasting influence on Jeanron, Charles Jacque, Daubigny and others.

L'Inondation de St. Cloud, Louvre. 412.
Calme du Matin, Louvre. 413.
Vallée de la Toucque, Luxembourg.
Eight Décorative Panels, Hotel Lenormant.
Vue de Rouen, Musée de Rouen.
Vue de la Campagne de Naples, Musée de Bourges.
Palais des Papes à Avignon, Musée d'Avignon.

DUPRÉ, JULES,[1] O.* (*b.* Nantes, 1812; *d.* L'Isle Adam, 1889).—With Jules Dupré we reach the leader and thinker of the group of landscape painters of 1830. Son of a porcelain manufacturer at Nantes, he began his artistic career like many of his contemporaries by painting on china, at his uncle M. Arsène Gillet's. His first picture, exhibited in that memorable Salon of 1831, was bought by the Duc de Nemours.

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[1] This artist should not be confused, as he often is, with Julien Dupré, an excellent animal painter, but of secondary importance.

A man of wide reading and deep thought, whose criticisms on all matters artistic, Théophile Gautier was always glad to obtain, he was the first who showed the direct return of Art towards reality. He was the initiator of the movement. The first to conquer the truth of nature, the intimate and delicate phases of landscape. The first who instinctively turned to expressive detail, the result of close and honest observation. The first to reveal the beauties of the soil of France—the forest—the village—the pasture land. Few masters have more finely interpreted the fierce and stormy effects of nature. Corot called him "the Beethoven of Landscape". And this is specially true of his "Marines". For his sea-pieces were the result of the Franco-Prussian War, when he was shut up for six months at his house at Cayeux-sur-mer. And the agony of his country seems suggested in the noble gravity and sadness of these pictures.

In early days Dupré used to give a Spartan dinner every fortnight, to those who had been maltreated by the Jury of the Salon. It was always well attended. The company conspired openly against the tyranny of the Academy; and endeavoured to start an organization based on the statutes of English Art Societies.

Some remarkably fine examples of Dupré's work are to be seen in the collection of Sir John Day. Mr. Alexander Young of Blackheath also owns some. Many others are in New York and Boston; in M. Chauchard's collection in Paris; and in public collections in France.

Le Matin; and Le Soir, Luxembourg.
Port Saint Michel, Paris; and Soleil couchant, Chantilly.
Mare dans la forêt de Compiègne, Baroness N. de Rothschild.
Passage d'animaux sur un Pont, Berri; etc., Coll. M. Chauchard.
Crossing a bridge, Hertford House.
Marine—Fishing boat in storm; Trees against stormy sky; Pond with boat, Hon. Sir John Day.

Barques échouées—clair de lune, General Hopkinson.
The open sea, J. S. Forbes, Esq.

COROT, JEAN-BAPTISTE-CAMILLE (*b.* Paris, 1796; *d.* Paris, 1875).—Although Jules Dupré must be regarded as the leader of the great group of landscape painters of 1830, Camille Corot was the eldest in years, and will always remain the poet *par excellence.* The son of a small mercer at the corner of the rue du Bac and the Quay, he was for eight years a "commis" in the cloth trade. At the age of twenty-six, however, he at last obtained his father's unwilling consent to abandon trade and devote himself to painting, with an allowance of £60 a year. He first studied with Michallon. And with him he obtained a glimpse of "Romantic" landscape. Michallon, however, died a few months later, in 1822. And Corot entered the studio of Victor Bertin (see p. 305), one of the leaders in Classical landscape. In 1826 Corot went to Rome; and there made the acquaintance of Aligny, whose influence left a mark on his work for many years. These early pictures of Corot's are distinguished by strong lines, precise drawing, and deliberate soberness of detail.

For fifteen years he strove with the traditions of Classic landscape. But he gradually freed himself from its trammels, and developed a style absolutely his own.—A style in which with delicate and silvery colour, he endeavours to express the veriest poetry of nature, while at the same time he remains true to her actual facts.

His first picture, a "vue prise à Narni," appeared in the Salon of 1827, hung between a Constable and a Bonnington. And he exhibited regularly, as he was not considered dangerous or important enough to merit exclusion. But for thirty years he never sold a picture. Alfred de Musset was the first critic who observed upon his work, in the "Salon" of 1836. And Gustave Planche mentioned him in 1837 and 1847. Architects were not aware of his existence. So that his only chance of decorative work was in the studios of his brother artists, who not only loved the man but admired the master (see Daubigny). Indeed it was not until he was ly sixty that the public began to take him into favour. when fame and fortune came to " the Theocritus of the h," as he has well been called, his whole desire was to those who were less fortunate than himself.

One of the most lovable of men, Corot's pictures seem a ction of his own sunny, tender, tranquil nature. " Corot's is a casement thrown open upon nature," Albert Wolff said. But perhaps his friend Jules Dupré best summed is genius, when he said, " Corot éthérée, le grand artiste rot, peignait, pour ainsi dire, avec des ailes dans le dos ".

Corot's pictures are now well known in London, and ly appreciated. Mr. J. S. Forbes' collection is of special est and value, as in it we are enabled to see the sequence growth of Corot's work in some sixty canvases, from e of his earliest pictures in Rome, to work done in the year of his life.

Examples—Louvre :—

- Une Matinée, 138; Vue du Forum Romain, 139; Vue du Colysée à Rome, 140; Chateau de St. Angelo, Rome.
- Concert Champêtre, Chantilly.
- La Fête Antique, Musée de Lille.
- Étangs de Ville d'Avray, Musée de Rouen.
- Diane et ses Nymphes, Musée de Bordeaux.
- L'étoile du soir, Musée de Toulouse.
- Ronde des Nymphes, Coll. M. Barbedienne.
- Le Matin ; Le Soir, M. Crabbe.
- Biblis, Coll. M. Otlet.
- White Cliffs ; and Le Bateleur, Coll. M. Mesdag.
- L'arbre brisé ; and The bent tree, Coll. Alexander Young, Esq.
- Pastorale, Souvenir d'Italie ; and La Saulaie, Coll. J. Forbes White, Esq.
- Danse des Nymphes (upright), late Charles Dana, Esq., New York.
- Danse des Nymphes (oblong), T. G. Arthur, Esq.
- The Ravine ; Les Bavardes ; A hot day ; and eight other pictures, Coll. Hon. Sir John Day.

Le Lac ; Lac de Garde ; and many other pictures, Coll. J. S. Forbes, Esq.
Le Hêtre, Art Gallery, Cardiff.
St. Sebastien ; Macbeth and the witches, Walters Coll., Baltimore.

ROUSSEAU, THÉODORE (*b.* Paris, 1812 ; *d.* Barbizon, 1867). —Théodore Rousseau was the son of a tailor, who came originally from Salins in the Jura, and the boy showed an early aptitude for drawing. At thirteen he was taken by an uncle, who had an interest in some saw mills, to the forests near Besançon. Here Rousseau first experienced the fascination of the forest. And his uncle wisely persuaded his parents to allow him to enter Rémond's studio in Paris, instead of the École Polytechnique for which he was destined. The first picture he painted from nature—a study from the Butte Monmartre—already showed a mastery of his brush, a sense of pure air, clear light, and delicate detail. From 1828 to 1831, he worked in winter with Guillon-Lethière, who though a Classic was not a bigoted one ; and in the summer in the open air in Auvergne, Compiègne, and the environs of Paris. In 1831 he sent his first picture to the Salon—" Paysage, site d'Auvergne ". In 1833 he sent in a " Vue prise des Côtes, Granville," which is now in Russia ; and he began his studies in the Forest of Fontainebleau. In 1834 he showed a " Lisière de bois coupé, forêt de Compiègne," for which he obtained a third medal. It was much remarked ; and was bought by the young Duc d'Orléans. But instead of this bringing him success, as might have been expected, it was the beginning of his terrible struggle against misfortune and opposition. The landscape painters of the Institute, alarmed at his growing reputation, and at the power of his work, closed the doors of the Salon to him. Two years later they refused his magnificent " Descente des Vaches "—the herds coming down in autumn from the high pastures of the Jura. And the next year rejected his celebrated "Avenue des Châtaigners ". This was a direct attack by the authorities of that day upon the supposed heresy of Naturalism. And Rousseau, finding that his public career was hopelessly spoilt, retired to Barbizon, where he lived almost entirely, in close friendship with J. F. Millet and the other members of the so-called "Barbizon" School, until his death in 1867.

In 1840 he made a journey with Jules Dupré into Berry. And later on painted some of his finest works with Dupré in the environs of l'Ile Adam—such as "Le Givre"—the "Lisière de Bois"—and finally the superb "Avenue de l'Ile Adam," now in the collection of M. Chauchard, in Paris, one of the greatest landscapes of the century. After the Revolution of 1848, Rousseau began to be known and appreciated by the public, who for fourteen years had been unable to see his work through the determined prejudice of the Classic school in authority. But though he received a first medal in 1849, and the Legion of Honour in 1852, though his pictures began to sell and he became fairly well appreciated, his life was an unhappy and unsuccessful one to the end.

Rousseau's distinguishing characteristic was that he delighted to go deep into the infinite details of nature. In his pictures he gives us these—the delicate differences of plants and weeds, brushwood, mosses, dead leaves, pebbles and lichens—without losing the breadth and majesty of his picture as a work of art. The best example of this careful analysis of detail, and great breadth of conception and execution, may be seen in his "Marais dans les Landes" in the Louvre. Rousseau also was the first to paint the vivid greens of spring. And this raised a furious outcry; for the accustomed russet tree and brown grass of classic landscape, made all other colours seem almost indecent.

Many of his pictures have been injured, some wholly destroyed, by his use of bitumens. The dangerous preparation was introduced to him by Ary Scheffer; and both artists paid dearly for the passing brilliancy of colour obtained by its use. But his later method of successive delicate glazes of pure colour one upon the other, produces the most superb effect in his best pictures. Rousseau's influence on his contemporaries and followers has been immense. And among the great French landscape painters he is by some given the first place, because he is in many ways the most complete master.

Examples in Louvre :—

Sortie de Forêt, à Fontainebleau, coucher de soleil, 827; Lisière d'une Forêt, 828; Le Vieux Dormoir du Bas Bréau, 829; Le Marais dans les Landes, 830; Bord de Rivière, 831; Effet d'orage, 832.

Paysage, Chantilly.

Avenue de l'Île Adam; and Effet d'orage, Coll. M. Chauchard.

La Descente des Vaches, Coll. M. Mesdag, Hague.

Le Givre; and Early Summer afternoon, Coll. Mr. Walters, Baltimore.

Sunset; Mountain Road; Village Sunset, etc., Coll. Sir John Day.

Les Marais, Coll. Alex. Young, Esq.

Le Soir, Coll. T. G. Arthur, Esq.

Several fine examples in the Coll. J. S. Forbes, Esq.

Clair Bois, Forêt de Fontainebleau, James Donald, Esq.

DIAZ DE LA PEÑA, VIRGILIO NARCISSE (*b.* Bordeaux, 1808; *d.* Mentone, 1876).—Diaz was the son of a Spanish bourgeois, who fled to Bordeaux for political reasons and died soon after. Mme. Diaz settled at Sèvres teaching Spanish and Italian; and on her death, a Protestant pastor took charge of the ten-year-old boy. Owing to the bite of a venomous fly, while lying asleep on the grass at Meudon, the boy lost his right leg; but his vigorous temperament never allowed this misfortune to stand in his way; he fished, swam, fenced, and even danced with the best. At about fifteen he was placed in M. Arsène Gillet's studio, to learn china painting, where Jules Dupré, Cabat, and Raffet were working. But he soon tired of this work; and spent his spare time in painting Romantic and Eastern scenes. About 1830, while he was still painting on porcelain, Diaz met Rousseau in Paris; and this acquaintance, which ripened in course of time into the closest friendship, had an untold effect on his career. For Rousseau taught him how to use those pure and brilliant colours which delight us in his pictures.

Diaz is the *fantaisiste* of the great group of French landscape painters. None were more truly original than this fiery Franco-Spaniard, whose flashing colour and extraordinary vigour of treatment speak of his southern origin. "C'est le grand virtuose de la palette, qui se joue des difficultés; tout est chez lui du premier jet; ses œuvres sont fait de verve sous le coup des enchantements du coloris."[1]

Diaz began by painting nymphs and bathers, figure subjects mythologic and sacred, and oriental pictures, in which latter the colour is so fine that it seems incredible that he never was more than a few hundred miles from Paris. All these gave him that singular flexibility of brush and pencil, for which he is so remarkable. But his friendship with Rousseau, and the enchantment of the Forest, caused him to turn his mind almost wholly to landscape—to those beautiful forest pictures with light glancing on the tree stems by which he will always be known.

In 1831 he exhibited his first picture in the Salon; and went to Fontainebleau about the same time as Rousseau, in 1837. And by 1844, though he could still say he was "learning to draw," he had reached his full strength. He produced with great rapidity and success figures, flowers, and landscapes, which were soon much sought after. Both his landscapes and his figures are well represented in the collections of Mr. J. S. Forbes, Mr. Alexander Young, and Sir John Day. There are also two small pictures by Diaz at Hertford House. But there are none in any other public collections in Great Britain.

Examples in Louvre:—

Étude de Bouleau, 252; Sous Bois, 253; La Reine Blanche, 254; Les Bohémiens, 255; La Fée aux Perles, 256.

Plafond de la chambre de Mme. la Duchesse, Chantilly.

Les coupeuses d'Herbes, and twenty-seven other pictures, J. S. Forbes, Esq.

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[1] Albert Wolff.

Stormy sunset, or The fisherman ; L'orage ; Sous bois, Alex. Young, Esq.

Pond in the Forest ; and three other pictures, Hon. Sir John Day.

Venus and Cupid ; and Fountain in Constantinople, Hertford House.

Sous Bois, Charles Roberts, Esq.

L'orage, Walters Coll., Baltimore, U.S.

Forêt de Fontainebleau ; The Bathers, Vanderbilt Coll., New York.

Someil des Nymphes, J. Inman, Esq.

Troyon, Constant (*b.* Sèvres, 1810 ; *d.* Paris, 1865).—The father of Constant Troyon, an employé at Sèvres, died early, and his widow supported herself and her two sons by making dainty little feather pictures. The boys began while quite young to earn their livelihood by painting on china at the manufactory. But all their spare time was spent in roaming over the country sketching from nature. In 1842 Constant Troyon left Sèvres and went to Paris. And entering the studio of Roqueplan, he found the great school of landscape painters in its glory. " From the day that he became a " painter of animals, Troyon took a place of his own in " the School," says Charles Blanc. And without doubt he is one of the greatest animal painters since Cuyp and Paul Potter. His animals are not specimens from a show-yard: but living beasts in their natural surroundings. For Troyon was truly a landscape painter ; and the landscape in his pictures is not a mere setting, but as important a part of the whole as the animals themselves. The weather, the time of day, the season of the year, are all dwelt on with absolute sincerity, and have their own value in the picture.

For many years Troyon was hampered by the methods of porcelain painters. " He was nearly forty before he acquired " the power that has since made him famous ; and all his " good pictures were produced in the last fifteen years of his " life—that is between 1850 and 1865."[1]

His famous " Bœufs allant au Labour " is in the Louvre ;

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[1] D. C. Thomson.

and the Cabinet picture of the same subject is in the priceless collection of M. Chauchard. Mr. J. S. Forbes, Mr. Alexander Young, Sir John Day, Mrs. Guthrie, and other English collectors have fine specimens of his work. And many of his best pictures are in America, in the Walters and Vanderbilt collections, and that of Quincy Shaw, Esq., Boston.

Examples:—

Bœufs se rendant au labour, Louvre. 889.
Le retour de la Ferme, Louvre. 890.
Cabinet picture of Les Bœufs, Coll. M. Chauchard.
Vallée de la Toucque, Coll. M. Chauchard.
Le Matin, départ pour le Marché; and La Vache Blanche, M. Prosper Crabbe.
Approaching storm; and Landscape with Cattle, Hertford House.

DAUBIGNY, CHARLES FRANÇOIS (*b.* Paris, 1817; *d.* Paris, 1878).—Charles Daubigny inherited a taste for painting—his father being a second-rate landscape painter, and an uncle and aunt miniaturists. The child was delicate, and was sent to Valmondois on the Oise, where he grew to boyhood in the delightful country he afterwards made his own. As a mere boy he painted decorations on clocks, fans, glove boxes, etc. At seventeen he set up for himself; and with his friend Mignon contrived to save £56, upon which the two lads started on foot for Italy. But after a year there, the money being exhausted, they returned to Paris. In 1838 Daubigny got his first picture into the Salon, "The Apse of Notre Dame from the East". And in 1840 he exhibited a "St. Jerome in the Desert". He then worked for six months in Paul Delaroche's studio, and intended to compete for the Prix de Rome. But owing to a mistake—a fortunate one for his admirers—he was prevented doing so. And he turned to the study of landscape which he felt was his true vocation, while the figure drawing gave him new power both in appreciation of colour and drawing. His first landscapes were on the Oise near the house of his old nurse, La Mère Bazot.

From 1841 to 1847 he sent landscapes to the Salon pretty regularly, as well as etchings. And these latter, which, as I have said, were largely inspired by Paul Huet's work, are of immense value. "In the latter mode of expression he "greatly excelled, and a complete set of Daubigny's etchings "is a veritable treasure house."[1] This was an arduous part of his life, for he was working hard to support not only his own family, but that of his widowed sister—painting all day, and drawing illustrations on wood or stone at night. But in 1848 his circumstances improved. He received a second class medal at the Salon for his five beautiful landscapes; and the State began to buy his pictures for provincial museums. In 1857 he exhibited the well-known "Printemps," now in the Louvre—a sort of idealization of the very spirit of spring, with its cloud of apple-blossoms and young trees and green corn. And henceforth honours came thick upon him.

1866 was the year of his first visit to England. He was invited by certain English painters—Lord Leighton at their head—to come to London, having that year exhibited his grand picture "Moonlight," at the Royal Academy, where it was so badly hung that Mr. H. T. Wells, R.A., bought it on the opening day as a sort of protest. The ten years from 1864 to 1874 were his best period. It was then that he painted his "Bords de la Cure, Morvan"—the "Villerville sur Mer"—the exquisite "Lever de Lune"—the "Moonlight on the Oise," and many more. The delightful repose and calm of his pictures make them some of the most popular of all the French landscape school. He was greatly influenced by Corot, who looked upon him almost as a son. And almost Daubigny's last words on his deathbed were—"Adieu! Je vais en haut voir si l'Ami Corot m'a trouvé des "motifs de paysage".

Examples:—

Les Vendanges en Bourgogne, Louvre. 184.
Le Printemps, Louvre. 185.
Saint Cloud, Chantilly.
Lever de Lune, Van Gogh Coll.
Villerville sur Mer, M. Mesdag.
Bords de la Cure, Morvan; St. Paul's from the Surrey

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[1] D. C. Thomson.

side; Mantes; Hauling the Nets, Alex. Young, Esq.

Moonlight on the Oise, etc., J. S. Forbes, Esq.

Marine—Sunset over dark blue sea; The Storks; and four others, Hon. Sir John Day.

Return of the flock,[1] G. A. Drummond, Esq., Montreal.

CHINTREUIL, ANTOINE (*b.* Pont de Vaux, 1816; *d.* epteuil, 1873).—The landscapes of Chintreuil are but ldom mentioned among the works of the landscape painters f 1830. His two large and lovely landscapes in the Louvre, re admirable examples of the artist's work, which ought to e better known. They are specially remarkable for their ure and brilliant colour, for their atmospheric qualities, and r the infinite delicacy with which the painter expresses assing effects. The flat plain bathed in delicate sunlight, hich he calls "Pluie et soleil," as the light rain clears off, s extremely beautiful.

Examples—Louvre:—

Pluie et Soleil, 125; L'espace, 123; Le Bosquet aux chevreuils, 124.

Effet de Soleil à travers le brouillard, Mme. Esnault-Pelletrie.

JACQUE, CHARLES (*b.* Paris, 1813; *d.* 1894).—A Parisian orn, like so many of the most devoted nature-painters of the rench landscape school, Charles Jacque began his artistic ork by wood engraving and etchings for book illustrations. e began painting in 1845, at which time he was closely sociated with Rousseau and Millet. From that time he voted himself to animals and landscape. His flocks of eep, whether feeding quietly in the open or along the edge the forest, while a shepherd or shepherdess watches them the shade of the heavy foliaged oak trees, or pressing gerly into the fold or the barn, are well known and always lightful. His studies of poultry are also admirable. He d a special liking for cocks and hens, raising quantities mself, and painting their ways with insight and humour.

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[1] This was Daubigny's last picture.

Sir John Day has an inimitable little picture of the "*basse-cour*"—a delightful study of bird character.

Though a less powerful artist than his great associates, Charles Jacque is well worthy of his place in the group; and gained an honourable and meritorious position in nineteenth century art. He was one of those who proposed to form a *Nouvelle Société* in 1847, as a protest against the old Jury of the Salon. And later he also wished to found a "Société des Animaliers" on the same lines as the "Aquarellistes".

Troupeau de Moutons, Luxembourg. 166.
The Flock, 200; and Forest Scene, 227, Mappin Art Gall., Sheffield.
Crépuscule, Corp. Art. Gall., Glasgow.
The Approaching Storm; and Forest Pastures, Right Hon. Sir H. D. Davies, M.P.

HARPIGNIES, HENRI, O. * (*b.* Valenciennes, 1819).—M. Harpignies is almost the last survivor of the great group of landscape painters of 1830. "Born, with Courbet, in 1819 "—that is seven years after Rousseau . . . Harpignies "worked with the older men of 1830 quite as much as a "companion and fellow-labourer as a pupil and follower . . . "and without him the renascence of art in our century had "wanted a characteristic note."[1] Harpignies was a pupil of Achard. He also studied in Italy; and on his return to France in 1852, he at once became one of the new school of landscape painters. In 1853 he had two landscapes in the Salon—"Vue prise dans l'Île de Capri" and "Chemin Creux, "effet de Matin, environs de Valenciennes". Thirteen years later, in 1866, he received his first medal. In 1875 he was made Chevalier and in 1883 Officier of the Legion of Honour, and received the Grand Médaille d'Honneur at the Salon of 1897. Many of his pictures have been painted on the Allier and the Loire, which gave scope for the composition he loves—rocky ground and straggling, wind-driven trees, against the river and the clear sky. But he has also painted a good deal on the Riviera, and the Campagna of Rome. This artist, who, as Mr. Charles Perkins has well said "stands in

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[1] R. A. M. Stevenson.

" the first rank of living French Painters," has been little known on this side of the Channel, until M. Obach's admirable exhibition of his works in April, 1896, revealed him to the English public as a great nature painter both in oils and water-colours. Sir John Day has some admirable examples of his work, which maintains all its best qualities to-day.

Le Colisée; Lever de Lune; Un Torrent dans le Var, Luxembourg.
Chemin Creux, 1853; Un Sauve qui peut, 1857, Musée de Valenciennes.
Vue prise dans le Morvan (water-colour), Musée d'Orléans.
Solitude, which gained the Médaille d'Honneur, Salon 1897, and five other fine examples, Hon. Sir John Day.
Sentier de St. Privé, Alexander Young, Esq.

POINTELIN, AUGUSTE EM., O. * (*b.* Arbois, Jura).—M. Pointelin, among the living artists of France, gives us subtle and poetic renderings of nature, which are of great beauty and value. He is more in sympathy with the art of Corot than that of the Impressionist painters of landscape. His pictures in the Salon of 1897 were considered a triumph of his art.

Soir de Septembre, 231; Côtes du Jura, vues de la plaine, 232, Luxembourg.
Prairie dans la Côte d'Or, Musée de Sens.
Côteau Jurassien, Musée de Besançon.

MONTENARD, FRÉDÉRIC, * (*b.* Paris).—M. Montenard, who was created a Chevalier of the Legion of Honour in 1890, has been successively a pupil of Dubufe, of Mazerolles, of Delaunay, and of Puvis de Chavannes. He has made the south of France his own; living between Toulon and Hyères. And no artist in France knows better how to render the light and hot sunshine, the white dusty roads, the blue sky and sea, and the fierce rush of the mistral, in the land of Olive and Cypress. M. Montenard's pictures may be seen in every salon. And the Luxembourg possesses a fine sea-piece of the "Corrèze sailing from Toulon".

La Corrèze quittant la rade de Toulon, Luxembourg. 67.

Village de Six-Fours, près Toulon, Musée de Niort.

Two Landscapes, M. le Dr. Cazalis, Cannes.

Dans les Vignes, Provence, 1892; French Battleship, 1897, Coll. John Nicholas Brown, Esq., Providence, R.I.

YON, CH. EDMOND, * (*b.* Paris, 1836), is best known as an engraver. Many of his original wood engravings are of great value. But the "Pont Valentré à Cahors," now in the Luxembourg, shows that his landscapes in oil are of high excellence.

VUILLEFROY, FÉLIX-DOMINIQUE, * (*b.* Paris, 1841), a pupil of Hébert and M. Bonnat, is an excellent animal and landscape painter, as may be seen by "Le Retour du Troupeau," 1880, Luxembourg; and "Dans les Prés," 1883, Luxembourg. This last has been engraved by Yon.

CABAT, LOUIS, O. *, M. DE L'INSTITUT (*b.* Paris, 1812; *d.* 1893).—A pupil of Flers, and a contemporary of Rousseau and Diaz, he appeared first in the Salon of 1833—exhibiting two pictures in the Indre—"Le Moulin de Dompierre," Picardy—and "Un Cabaret à Montsouris". The next year came the "Ville d'Avray," now in the Luxembourg. For a while it seemed as if M. Cabat was to belong definitively to the Romantic and Naturalist camp. But after a time he deserted to the more academic painters; though he always retained a strong personal affection for his master Flers, and for those with whom he was associated in those moving times. He was made director of the French Academy at Rome, in 1879.

GUILLEMET, I. B. ANTOINE, O. * (*b.* Chantilly, 1842), pupil of Corot, has a serious and poetic landscape, "Bercy en Décembre," in the Luxembourg.

FRANÇAIS, FRANÇOIS-LOUIS (*b.* Plombières, 1814; *d.* 1897), one of Corot's most faithful and devoted disciples, is represented in the Luxembourg by a "Fin d'Hiver" of great beauty, which shows the influence of the master and friend who died in his arms. A most striking and interesting portrait of Français was painted in 1897, a few weeks before his death, by M. Carolus-Duran. This is now in the Luxembourg—a precious addition to that great collection. The greater part of M. Français' work has been reproduced in eaux-fortes, or wood engravings. He furnished numerous drawings for illustrated books.

BILLOTTE, RENÉ, * (*b.* Tarbes), a pupil of Fromentin, is beginning to be better known in London than most contemporary French painters of landscape. He is the painter of Snow and of Quarries. "La Neige à la Porte d'Asnières," Luxembourg, is a fine example of his work. And his contributions to the Salon of the Champ de Mars, 1898, were of a high order of merit—true to nature, and full of real appreciation of colour and poetic insight.

IWILL, MARIE-JOSEPH, * (*b.* Paris), among the younger painters holds a foremost place. His eight pictures in the Champ de Mars in 1897 were one of the most important contributions made by any landscape painter that year. His "Assisi" was most striking, with the brown bed of the Tiber below. So also was "Les Grèves de Berck".

ADAN, LOUIS-ÉMILE (*b.* Paris, 1839), pupil of Picot and Cabanel—(See Imaginative Painters). DAMOYE, PIERRE EMMANUEL (*b.* Paris), pupil of Corot, Bonnat, and Daubigny —LE POITTEVIN, LOUIS (*b.* La-Neuville), pupil of M. Bouguereau, must also be mentioned, though space fails to enumerate more of the admirable landscape artists of the day.

CHAPTER XVI.

THE PEASANT PAINTERS.

THE great struggle for liberty and truth in Art, begun by Géricault and Delacroix, and carried on by the landscape painters in the thirties, reached a further stage in the forties. For twenty-five years the public and the Institute had waged war against the Romantics who rebelled against a false classicism, and the Naturalists who dared to paint nature as they saw it. They now found themselves confronted with a fresh development—one destined to affect the art of the whole civilized world—confronted with two men to whom the honour belongs of having once and for all defied and shaken off the oppressive and deadening tyranny of academic tradition—with two men who dared to paint the human beings about them with the same passion for truth, that their friends and associates showed in landscape.

These men—" the Realists," as they were contemptuously called—have completed the work of the modern revolution. They have changed the whole modern outlook on Art. They have shown us the truth. They have shown us that the peasant is no longer a sort of stage property, merely to be used to embellish a landscape, set up in becoming clothes with a lamb or a milkpail at the turn of a road or the corner of a wood. They have shown us that there is deep significance—poetry, pathos, tragedy and comedy, in the everyday life of the fields and of the workshop. They have shown us that the painter, if he would indeed be a " realist," must see the spirit as well as the mere matter. That there are beautiful as well as ugly sides to life. That the artist who chooses what is merely hideous or revolting, is as little worthy to be called a realist, as the other who refuses to see that beautiful young women with smooth hair, white hands, and untanned skin, are not commonly found gleaning corn or herding cattle in French fields.

To Gustave Courbet and Jean François Millet this great revolution is due.

The "Discovery of the Peasant," as it has been called, which created so wild an outcry in the middle of the century, is now not only an accepted fact, but its results are seen in every exhibition we enter. In France, in England, in Holland, in Belgium, in America, every show, little or big, swarms with Peasant Life, and *le brave ouvrier*. And we are apt to forget that before the advent of J. F. Millet, Gustave Courbet, and later on Bastien-Lepage, pictures of the actual peasant, in the joys and the sorrows of his life, were absolutely non-existent. And further—what gives such deep value and significance to this movement is, that these men painted the ife that was their own, the people and places and animals among which they had lived from childhood. In a word, the pictures of these men are, one and all, the expression of the Democratic Spirit. And the more true they are—the nearer they get to the spirit of the fields, the woods, the workshop, the barn—the closer they keep to the actual, always seen with that divining of the hidden truth, that we all "the artistic sense"—so much the finer are their pictures s works of Art.

Moreover, the individual temperament, and the race nstincts of each of these artists, leave their distinct traces n his work. The French peasant, the peasant of the north specially, is by nature serious and grave, with a touch of melancholy. "L'ouvrier de Paris est un révolté—le paysan au contraire est un résigné," it has been well said. And that resignation is nowhere more strongly shown than n the works of J. F. Millet, the peasant painter. For he, and his successor, Bastien-Lepage, painted their own life, he life of their families, the life of their villages. With Millet and Bastien-Lepage we get the peasant as they knew him, each in their own province. The peasant of Normandy nd the Seine-et-Marne—the peasant of the great plains of he Meuse. With Courbet, the revolutionary, we get not only the life of the Jura peasant—the life of the Jura forests with its roedeer and its hounds—but the life of the "*révolté*"—of the workman of the city, the maker of *émeutes*, the builder of barricades. While Lhermitte shows that although he has travelled by another road, he has also arrived at the truth. He is with the people, not of them. In his pictures we feel that it is an expression of the dramatic sense, the strong sympathy of the artist who apprehends the situation. Not the man of the people painting the drama of his own life.

When, however, we come to the work of the highly popular artist, Jules Breton, we feel at once that his pictures, charming as they are, lack the truth, the force, the power, that "vérité qui empoigne," in fine, the very qualities which make the work of the other artists of such extreme value to the Art of the nineteenth century. Jules Breton is a painter of pleasant things, of beautiful things—yet of things not as they are, but as they might be in some better world. We see that although there was a certain feeling for truth in some of his earliest pictures, such as the "Bénédiction des Blés," this was cast aside for deliberate compositions, painted from carefully selected, pre-eminently suitable peasant models. His pictures are not pictures of real people, in the joys and sorrows and hardships of their everyday life. They are not pictures of real people painted out of doors, in the air and light of the country in which they live.

"Dégager l'idéal du réel, c'est bien là le travail de l'artiste, "et qu'est ce que l'Idéal dans l'Art si ce n'est l'essence du "Vrai."[1] It is the truth that these men have taught us. It is the truth henceforth that we demand; not some pretty, untruthful idealism, from which we must sooner or later shake ourselves free. We want the real truth. Not a mere sordid imitation of the outside of things: but the greater truth, "l'essence du Vrai," which gives us not only the faithful rendering of the outer semblance, but the hidden spirit, that inner radiance which is the life.

MILLET, JEAN-FRANÇOIS, * (*b.* Gréville (Manche), 1814; *d.*

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[1] Charles Blanc.

Barbizon, 1875).—Jean François Millet came of good peasant stock, who had lived for many generations in the hamlet of Gruchy, in the Commune of Gréville, near Cherbourg. His father, though he worked hard in the fields was an artist at heart, alive to the beauties of nature. "Normandy peasants "are like Scottish country folks, for though generally poor "they are frequently very well trained and deeply read." And at eighteen, when his father, seeing the lad's talent, consented to his going to Cherbourg to learn to paint, Jean François could read his Bible and his Virgil in Latin; and these remained his favourite books.

For a time he studied with Mouchel in Cherbourg, who prophesied he would be "a great painter". But in 1835 his father's death forced him, as eldest son, to return to Gruchy to manage the farm. This he did quite simply, with calm resignation. His mother and grandmother, however, realized the immense sacrifice. And in 1836 they sent him back to Cherbourg, where he worked with Langlois, himself a pupil of Gros. Langlois, who Millet was already able to help with his pictures, obtained a grant for him of £16 a year from the Municipal Council of Cherbourg. This was increased by the council of the province to £40; and in December, 1836, he started for Paris. Here, after a time, he entered Paul Delaroche's studio, where the master disliked him and he learnt little. In the next few years he supported himself by painting nude figure pictures and portraits; and in 1840 sent a portrait of his father to the Salon. It however made no impression. At Cherbourg he was asked to paint a portrait of the deceased mayor from a miniature. And here his respect for truth began to stand in his way. For he used a model for the hands of his portrait; and this model was a labouring man, who had also been in prison. That the respected late mayor's hands should be painted from a criminal, deeply shocked the excellent provincials. The council refused to pay for the picture; and many of his friends turned against him.

In 1841 Millet married Mlle. Pauline Virginie Ono of Cherbourg; and went to Paris in 1842, when a portrait was refused at the Salon. In 1844 he sent in the "Laitière" in oils, and "La Leçon d'èquitation" in pastel. This latter "was greatly admired by Diaz for its colour, and by Thoré "for its harmony".[1] This was the one ray of light in years of poverty, distress, and discouragement. For his troubles grew apace; and as a climax, in April, 1844, his wife died.

The next year matters began to mend a little. His portrait painting grew more popular in Cherbourg. He was even offered the post of drawing-master to the College, which he declined. And as he could not bear to face Paris again without a home, at the end of the year he married Mlle. Catherine Lemaire of Cherbourg—the devoted and courageous Madame Millet, who only died in 1895. On their way to Paris, Millet and his wife spent a month at Havre, where he painted many portraits and the "Offering to Pan," now at Montpellier, and also had a small exhibition which brought him popularity and a little money. At this period he painted numbers of small pictures of nude figures with great skill. But on accidentally hearing himself called "Millet, who only paints naked women," he determined to give up the nude entirely. This is a matter of regret, for such a picture as "L'Amour Vainqueur"[2] is of the highest value for its beautiful drawing and sentiment as well as for the richness of its colour.

Millet now began to gather friends about him—Diaz was the first and the warmest. His picture of "Œdipus taken from the tree," was well noticed in the Salon of 1847 by Théophile Gautier and Thoré, who both prophesied that the painter would become famous. In the same year he drew the well-known crayon portrait of himself. And in the year of revolution, though only just recovering from severe illness, he sent his "Vanneuse" to the Salon, where it was given a place of honour in the Salon Carré.[3]

In 1849 Millet left Paris, taking his wife and babies to Barbizon. This move was partly to avoid the cholera: but chiefly because he longed for the pure country air to breathe, and for peasants to paint. Rousseau and Diaz were already settled there. And here Millet made his real home. He had now found his true vocation. To the Salon of 1850-51 he sent one of his finest pictures — the first "Sower"; followed in 1851 by "Going to labour". And for the next twelve years he painted at his very best. The "Repas des Moissonneurs" in the Salon of 1853, gained him a second class medal. And in 1855 his "Greffier" was secretly bought by Rousseau for 4000 francs. For though their merit began to be recognised to some degree, the pictures did not sell; and by this time, Millet with his large and rapidly increasing family, was harassed by debts, and sorely wanted money. The misery of his life has been greatly exaggerated. But that from 1850 to 1860 the struggle for life was a very hard one, there is no doubt. His want of method, his dreamy disposition, his generous, hospitable nature, kept him in constant difficulties. But even at their worst, nothing hindered his painting. In 1856 he painted the superb "Berger au Parc". The "Glaneuses" were in the Salon of 1857; and the famous "Angelus" in that of 1859.

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[1] D. C. Thomson.

[2] Collection of J. S. Forbes, Esq.

[3] This picture, sold at the Secretan Sale, was burnt in a disastrous fire in America.

In 1860, Millet, who was still pressed for money, entered into a contract with M. Arthur Stevens of Paris, brother of M. Alfred Stevens the well-known Belgian painter. By this, the dealer agreed to buy all Millet's works for three years, allowing him £40 a month; paying him at the rate of £4 for drawings, and as much as £120 for the more important pictures. During these years Millet painted among other pictures "L'homme à la Houe," "La Naissance du Veau," "La Tondeuse," "La Cardeuse," "La Gardeuse d'oies," etc. And about the same time the grand and little-known picture, "Maternité". In the Salon of 1865 he exhibited "La Bergère". This picture is now in the collection of M. Chauchard; and hangs opposite the "Angelus," with the "Sheepfold at night" between them. In colour, composition, and feeling, the Bergère is one of the most beautiful of all Millet's pictures.

The Exposition Universelle of 1867 gave Millet the opportunity of a magnificent display—Rousseau being president of the Jury. He sent to it the "Glaneuses," the "Bergère," the "Angelus," the "Tondeuse," the "Berger au Parc," "Death and the Woodcutter," the "Parc à Moutons," the "Potato Planters," and the "Potato Gatherers". For this splendid collection he received a first class medal. But against this great success, which thoroughly established his reputation, came the death of Rousseau in December of the same year—a blow which completely unnerved Millet and seriously affected his health. In 1868 he was made Chevalier of the Legion of Honour. And when the appointment was mentioned at the meeting in the Salon Carré of the Louvre, the authorities, who had been a little doubtful as to how the artists would receive it, were completely disconcerted for a minute or two at the burst of loud, prolonged, sincere applause that greeted Millet's name.

He was now at the height of any fame he attained during his life. Acknowledged as a master, though still detested by the classics, he was named one of the Jury of the Salon. His pictures sold more easily, and for better prices. Unhappily, however, his health began to fail seriously in 1870; and frequent illnesses interfered with his work. The Republican Government gave him a commission in 1874 for four decorative panels for the Pantheon—"The Four Seasons". He at once began charcoal sketches for them. But it was too late. Throughout the autumn his feebleness increased. And on the 20th of January, 1875, he died, surrounded by his devoted family.

Examples—Louvre :—

Les Glaneuses. 644.
Le Printemps. 643.
Église de Gréville. 641.
L'Angelus; La Bergère; Le Parc à Moutons (nuit), Coll. of M. Chauchard, Paris.
L'Amour Vainqueur; L'Angelus (pastel); and forty to fifty drawings, J. S. Forbes, Esq.
Pictures in the collections of Hon. Sir John Day; James Donald, Esq.; Alexander Young, Esq., etc.

In public galleries in New York and Boston. And, The Sower, La Tondeuse, Femme menant boire sa vache, and many others, Coll. Quincy Shaw, Esq., Boston, U.S.A.

COURBET, GUSTAVE (*b.* Ornans (Doubs), 1819; *d.* Tour de Peilz (Suisse), 1877).—With Gustave Courbet, the son of a wealthy farmer of Ornans in the Doubs, we find different expression of Democratic Art to that of J. F. Millet. The boy was destined by his ambitious father for the bar. But even at the little seminary at Ornans, he showed more aptitude for drawing than for lessons. And years after, one of his school-fellows, Monsignor Bastide, would speak of " un portrait épouvantable que fit de moi mon ami Courbet " à quinze ans ".

Nature was more attractive to the young " savage " than books. Nature round Ornans is indeed attractive. And young Courbet loved his native country and all that pertained to it, with passion. When at twenty he was sent to Paris to " faire son droit," he hastened to do something quite else. He had learned " the principles of art " from a painter, M. Flageoulet, at Besançon. And as soon as he arrived in Paris law was thrown to the winds; he frequented the studios of Auguste Hesse and Steuben, and copied the Dutch, Flemish and Venetian masters with a sort of " frenzy ". But he was too much of a country man to be happy in Paris. He needed the clear air, the free, out-door life of his beautiful Jura country, and most of his year was spent in his old home. The life of the fields, the woods, the village, he knew and loved. And this was what he set himself to paint. A Republican by education and inclination, he was further penetrated by a passionate sympathy for the working classes. Among them he began to find subjects for his pictures. And after the revolution of 1848, he threw himself with renewed enthusiasm into this line of thought. It is significant, however, that Courbet's first picture in the Salon of 1844 was a portrait of himself. He was a prey to an overweening vanity. I have been told by one who was his intimate friend, that there was one subject on which M. Courbet would talk for ever, and that was " M. Courbet himself ". Therefore from 1844 we get pictures of Courbet standing, Courbet sitting, Courbet smoking, Courbet reading—in fact, Courbet at every hour of the day.

In 1849, before the political reaction had begun, Courbet received a second class medal at the Salon for the "Après diner à Ornans ". This put him *hors concours*, *i.e.*, permitted him to exhibit henceforth without passing the Jury of the Salon. The next year he determined to make his name famous, and sent nine pictures to the Salon—two landscapes, four portraits, and three large compositions—" L'enterrement d'Ornans," " Les Casseurs de Pierres," " Le Retour de la Foire ". The reaction was in full tide, and these pictures raised a storm of fury. The works of art as such were never thought of. It was the supposedly dangerous socialistic suggestions of their subjects which exasperated the authorities. And the exasperation was increased by Courbet's second class medal, which enabled him to exhibit as many more Stonebreakers and Village Funerals as he chose. It is safe to say that no artist has ever been treated to such indignities in the way of criticism as Courbet. But here again his extraordinary vanity came in. After the 2nd of December, 1851, as his men of the people gave such offence, he determined to try peasant women. So in the next three years we get his " Baigneuses," " Fileuse," " Cribleuses de Blé ". But they were as little appreciated as the others. And now laughter was added to abuse. Courbet's vanity, his intense desire for personal success, forced him on. If he could not capture that success with one set of subjects he must find another. Unlike Millet and Rousseau, he could not fight a losing battle for the sake of an ideal. And though he was never untrue to his studies of humanity, he laid them aside for awhile, devoting himself more exclusively to nature—to forest, sea, and sky, green leaves and snow, animals and flowers.

Before doing so, however, he painted in 1855 a singular picture, " L'atelier du peintre—allégorie réelle," in which he summed up the last seven years of his life—the types with whom he had been occupied. On the right the beggar, the labourer, the tradesman, the priest, the poacher, the *croque-mort*. On the left his friends; among them portraits of Baudelaire, Champfleury, Proudhon, Promayet, Bruyas. While between these groups, Courbet himself sits painting a landscape of Ornans. In this same year he painted the magnificent "Homme blessé," and his own portrait, known as "l'Homme à la ceinture de cuir". These were both bought by the State in 1881, and are now in the Louvre. Both these pictures are painted with such reticence and care, that it is curious to recollect that they were supposed in 1855 to be revolutionary in execution as well as in feeling.

The greater part of every year Courbet spent wandering through the mountains about his old home, or in journeys to Montpellier and Berry. With a gun beside his palette, the great preacher of "pleine air" produced such pictures as the "Biche forcée à la neige," "Le Cerf à l'eau," "Les Braconniers," "La Curée," "L'hallali du Cerf". As I have said, Courbet courted success. And success began with his "Fighting Stags," in 1861, which twenty years later was bought by the State, and is now in the Louvre. But in 1866 came his greatest triumph, with the "Remise des Chevreuils au Ruisseau de Plaisirs Fontaine". Thanks to the public spirit of certain gentlemen, this is also in the Louvre. It is hardly possible to imagine a more exquisite rendering of nature than this picture of the harbour of the dainty Roedeer, secure in their cool, shady retreat, beside the stream in the Jura valley. This picture, and the "Casseurs de Pierres," perhaps show us Courbet's genius at its very best. The poetry of nature in one. In the other a masterly rendering of the toil, the weariness, the dull monotony of the labourer's life.

Many of his nude pictures are fine. The drawing and texture are admirable. But the colour of his flesh is often so cold, that it leaves the impression on the eye of a dead rather than of a living body. This is specially noticeable in the famous "Femme au perroquet".

Courbet's system, as he himself explains it, was to replace the cult of the ideal by the sentiment of the real. "Savoir "pour pouvoir, telle fut ma pensée. Être à même de traduire "les mœurs, les idées, l'aspect de mon époque, selon mon "appréciation; être non seulement un peintre, mais encore "un homme; en un mot, faire de l'art vivant, tel est mon "but." This excellent explanation of his position as a "Realist" prefaced the catalogue of a private exhibition of his works in 1855. And after, as he considered, regenerating modern painting, he thought, unfortunately, that he was equally capable of regenerating humanity.

As time went on he became more and more incensed against all authorities, political or artistic. And partly from conviction, partly from pose, partly from the desire for notoriety, he lavished abuse on "Them," as he termed all those in authority. In 1870 he was nominated Chevalier of the Legion of Honour. This filled him with indignation. And he refused in such a letter as has seldom been sent to the Minister of Fine Arts.

Then came the war of 1870, and the Commune of 1871. Courbet now seems to have lost his head completely. After the 4th of September, Jules Simon made him President of the Commission of Fine Arts. And one of his first acts was to ask that the Vendôme Column might be removed from Paris, to efface all traces of the Empire, whether First or Third. While at the same time, by one of those singular contradictions we sometimes meet with in Paris during times of excitement, he was full of concern for the safety of the Arc de Triomphe; and one at least of his proposals for its preservation gave rise to more amusement than confidence. But the Column was his *bête-noir*. And during the Commune, when he was made Directeur des Beaux Arts, others who sympathised with this foolish fury against a historic monument encouraged him in his desire for its destruction. On the 12th of April, therefore, a decree appeared, ordering the demolition of the Column. As all know, it was pulled down. But Courbet's actual share in the matter has never been fairly demonstrated. It was convenient to throw the whole odium upon him. And when he was arrested at the beginning of June, 1871, he was condemned to six months imprisonment, and to defray the whole cost—some 400,000 francs—of the reconstruction of the Column.

The unfortunate artist eventually managed to cross the frontier; and spent the last years of his life at La Tour-de-Peilz, where he still succeeded in producing some fine works, such as "La Truite," and the portrait of his father. But his health and spirits were broken. And he died in 1877.

Examples in Louvre:—

L'enterrement à Ornans. 143.
L'homme blessé. 144.
Combat de Cerfs. 145.
Remise des Chevreuils au ruisseau de Plaisirs fontaine. 146.
L'homme à la Ceinture de cuir. 147.
Le Philosophe Trapadoux, Coll. M. Antonin Proust.
Les Casseurs de pierres, Coll. M. Binant.
Biche forcée sur la neige, Coll. M. le Comte de Douville-Maillefeu.
La Femme au Perroquet, M. M. Durand-Ruel.
Paysage, Alexander Young, Esq.
L'Immensité, Constantine A. Ionides, Esq.

BASTIEN-LEPAGE, JULES,* (*b.* Damvilliers, 1848; *d.* Paris, 1884),—the son of Claude Bastien, one of the small peasant-proprietors of the Meusian district, was born at Damvilliers, a village near Verdun, which in the days of François I. had been strongly fortified. Madame Bastien's father, M. Lepage, a retired tax-collector, made his home with the family, his little pension helping to keep the household in comparative ease. There was no lack of refined tastes in the family. Claude Bastien drew well; "the mother embroidered "patterns of her own tracing"; and the delightful old grandfather, so charmingly described by M. André Theuriet in "*Sous Bois*," was renowned all the country over for the beauty of his flowers.

As a tiny child, Jules showed an uncommon talent for drawing, which was fostered by his father, who made him draw some object in the room every evening before going to bed—believing that his talent would help him later on to a post in the administration of forests. At eleven Jules went to the College of Verdun. And here his artistic gifts attracted so much attention that M. Fouquet, the drawing master, told him he ought to be an artist. The idea grew in the boy's mind. He cared for nothing but drawing. And when he left college at eighteen, he declared, to the utter dismay of his parents, that he wished to go to Paris and study painting, instead of trying for the safe official post for which their sacrifices had prepared him. The father and grandfather opposed what seemed to them so wild and reckless a scheme. His mother alone pleaded for him, in spite of her horror of the unknown perils of the great city. But happily a relation in the Bureau des Postes in Paris suggested a way out of the difficulty. And in 1867 Jules qualified as assistant in the Post Office, and went to Paris as a supernumerary clerk. Here for six months he lived two lives in one—sorting letters from 3 A.M. to 7 A.M.; and spending every free moment of the day at the courses of the École des Beaux Arts. Naturally he broke down under the strain. His relations were at last convinced that it was useless to oppose so fixed a determination. His mother actually went out to field work to earn a little money for her boy. The grandfather contributed all he could out of his slender savings. And when the Council-General of the Dept. de la Meuse added an allowance of 600 francs, Jules, with barely enough to keep body and soul together, entered M. Cabanel's studio in 1868, and became a regular student at the École des Beaux Arts.

The first picture he exhibited was the portrait of a young architect in a green coat, at the Salon of 1870. It attracted some attention. But that summer War was declared. Jules joined a company of francs-tireurs under the painter Castellani. He was wounded in the chest by a fragment of a shell, in the trenches. The same day another shell struck his studio, and ruined the picture he had just painted—"La Source"; and when peace was signed he went home broken in health, to recover slowly in his native air, and paint his neighbours for practice. When he returned to Paris in 1872, the struggle for life was harder than ever in the impoverished country. But his quiet determination carried him through; though he was forced to turn his hand to anything for a living, from fans and shop-signs to newspaper illustrations.

In 1873 a perfumer ordered an advertisement for his wares; and Jules produced a little picture after the manner of Watteau—youths and maidens coming hand-in-hand to drink of the fountain of youth in a green meadow. He wished to send it to the Salon. The perfumer consented on condition that it bore his address and the name of his special cosmetic! This naturally could not be. The bargain came to an end; and the picture was exhibited as "Le Printemps". To the Salon of 1874 he sent another panel of the same type—"La Chanson du Printemps," in which the influence of Puvis de Chavannes is plainly seen. But it also displays a touch of realism. The little peasant girl listening to the dancing Cherubs was a child from his own village; and the red roofs of Damvilliers are seen in the background.

A far more important work, however, was exhibited in the same Salon—the noble portrait, "Mon grand père," signed for the first time with the name "Jules Bastien-Lepage"; for Jules out of gratitude and affection to his mother's family had adopted their name. The picture was the event of the Salon. A crowd gathered before it the moment the doors had opened; and Bastien-Lepage found himself famous. The kindly old man, in his every-day clothes, painted actually "en plein-air," sitting among the flowers that he loved in his garden, struck a note so new, so powerful—the drawing was so superb—the painting so admirable—the whole thing was so instinct with life—that though the unconventional methods raised great discussion, the talent and strength of the new painter were beyond dispute. This success brought the young artist not only fame but commissions. M. Hayem (the distinguished amateur) ordered his portrait, which appeared in 1875, with

"La Communiante". This latter picture marked a new departure. Its extraordinarily fine brushwork, its extreme delicacy and finish, its uncompromising truth of detail, recall the work of the old Flemish masters, in strong contrast to the broader methods of his earlier pictures. And it began the series of small portraits which form so remarkable a part of Bastien-Lepage's work.

In this same year (1875) he determined to compete for the Prix de Rome. The merits of his picture "L'annonciation aux Bergers" have never, I think, been sufficiently recognized. It only obtained the second prize, the first going to Comerre, a more academic artist. But the next morning Bastien-Lepage's fellow competitors had fastened a palm branch to its frame—a silent token of their opinion. Keenly disappointed, more for the sake of his parents than for himself, Bastien-Lepage competed again the next year. But "Priam at the feet of Achilles" was so uncongenial a subject that he failed once more—happily perhaps for his own talent. And he went back to Damvilliers to work out the great problem he had set himself—how to paint the Peasant in the open air. Had he gone to the Villa Medicis we might never have had "Les Foins," the "Potato gatherers," or "Jeanne d'Arc".

He was now in full tide of work, prosperous and famous, to the delight of his parents, whose pride in his pictures and his success was intense. In 1876, with M. André Theuriet and his brother Émile, he took the walking tour in the Argonne, so enchantingly recorded as "La Chanson du Jardinier" in *Sous Bois.* But that autumn brought the first break in the happy home in the Grande Place. Claude Bastien died suddenly of congestion of the lungs, to the intense sorrow of his son, who only found comfort in work. To the Salon of 1877 he sent the portraits of his parents. To that of 1878 the beautiful little portrait of M. André Theuriet, and his chef d'œuvre, "Les Foins," now one of the treasures of the Luxembourg. He now spent the winter months in Paris — his brother Émile, who was studying Architecture, sharing his large studio in the

Impasse du Maine. Each year saw some large composition of peasant life, as well as more of the exquisite little portraits.

In 1879 he paid his first visit to England, where he was warmly welcomed. He studied Rembrandt's etchings at the British Museum, painted portraits, sketched the shipping in the Thames, and spent the last day of his stay in making a silver-point drawing of the Prince of Wales, which developed into the splendid little Holbeinesque portrait in oils. On his return to Paris he received the Legion of Honour. And then went home to Damvilliers to paint the great picture he had dreamt of for years—"Jeanne d'Arc écoutant les Voix". Noble and striking as is the figure of Jeanne—a real Meusian peasant—the picture, partly on account of the visualized "Voices," did not attain the success that the artist and his friends had hoped. The Médaille d'Honneur went to Aimé Morot's "Good Samaritan". And for the first time Bastien-Lepage began to doubt his own powers—that saddest phase of depression that can befal the artist. But a second visit to England restored his confidence. And the next two years were the period of his most active production. In 1881 he made a short tour to Como and Venice. But Venetian art did not appeal to him. He was indeed "Le Primitif" that his friends loved to call him. And London, and the life of its streets, entertained and charmed him far more than Tintoret and Titian. In June, 1882, he paid his last visit to England, and painted M. Coquelin, Blackfriars Bridge, a large picture of a flower girl, and the delightful little "Shoeblack".

Popular as he was in London, he was if possible even more so in Paris. And his close friendship with the strange genius, Marie Bashkirtseff, became one of the important facts of his life. But the end of both the friends was nearer than any one dreamed. In 1883 a fatal malady was undermining his health though he concealed his sufferings, and no one guessed that the painter of "L'Amour au Village," fêted and acclaimed by all Paris, was stricken with a terrible and deadly disease. But soon the truth could no longer be hidden. His health failed fast. "A journey to Algiers was "recommended, and his 'valiant little mother,' as he called "her, who had never left home except for a few days, "at once prepared to accompany him."[1] Though at first he revived, nothing could stay the inevitable end. His brother Émile joined him, bringing news of the immense success of the exhibition of his works at Georges Petit's; and in June he was taken back, slowly dying, to Paris. Marie Bashkirtseff was dying too; and the last meeting of the two young geniuses is one of the saddest romances of modern days. Eleven days later Marie died. Jules Bastien-Lepage lingered for five weeks more; and saying with a smile to his mother, "It is time for children to go to sleep," his sufferings ended on 9th December, 1884.

Examples:—

Les Foins, 1878, Luxembourg.
Portraits of "Mon Grand père," 1874; "Mes Parents"; M. E. Bastien-Lepage; S.A.R. le Prince de Galles, 1879, M. Émile Bastien-Lepage.
M. André Theuriet, 1878, M. André Theuriet.
Mme. Sarah Bernhardt, 1879, M. Blumenthal.
Jeanne d'Arc écoutant ses voix, Metropolitan Art Museum, New York.
La Saison d'Octobre, or The Potato Gatherers, 1879, George M'Culloch, Esq.
Going to School, J. S. Forbes, Esq.

LHERMITTE, LÉON-AUGUSTIN, O.* (*b.* Mont-Saint-Père, Aisne).—M. Léon Lhermitte, a pupil of Lecoq-de-Boisbaudran, is one of the most vigorous of the living painters of the peasant. His earlier works are mostly in charcoal. And it is by these that he is best known in England, as these splendid black-and-white drawings of the life of the workshop and the fields have been exhibited in London at various times. He first exhibited a charcoal drawing in the Salon of 1864, "Les bords de la Marne"; followed in 1865 by "Souvenir d'une vallée à Mont-Saint-Père," also in charcoal. In 1874 he received a third class medal; and a second class in 1880. He was created chevalier of the Legion of Honour in 1884; and is now officier.

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[1] Julia M. Ady.

His first important oil painting was exhibited in the Salon of 1874, "La Moisson". Followed in 1876 by the charming "Lavage des Moutons". In the Exposition Universelle of 1889 M. Lhermitte's oil pictures, "La Moisson," "Le Vin," "L'aïeule," "La paye des Moissonneurs," etc., made a profound impression by their power and truth. His pastels also, in the pavillon des Pastellistes, were of extraordinary vigour and great beauty.

Examples—Galerie du Luxembourg :—

La paye des Moissonneurs, 1882 ; La vielle demeure (charcoal).
L'Aïeule, 1880, Museum of Ghent.
Les Vendanges, 1884, Metropolitan Art Museum, New York.
Le Vin, M. Henry Vasnier.
La Mort et le Bucheron, 1893, The Artist.

BRETON, JULES-ADOLFE, C.* (*b.* Courrières, Pas de Calais, 1827).—A pupil of Félix de Vigne and of Drolling, M. Jules Breton is one of the most popular of living French painters. At the age of twenty he entered the École des Beaux Arts. He received a third class medal in 1855, a second class in 1857, and first class in 1859. He was created chevalier of the Legion of Honour in 1861 ; and is now commandeur. In fact his whole career has been one of remarkable success. For although he has devoted himself to the painting of pictures of the French peasant, he has always known how to conciliate the taste of the public. In colour and composition M. Jules Breton's work is very beautiful and attractive. But his pictures are so evidently painted from carefully selected, well-arranged peasant models, that they lack the ring of truth and conviction which the peasant pictures of Courbet, Millet, Bastien-Lepage, and Lhermitte convey. One of his earlier pictures, the "Bénédiction des Blès," now in the Luxembourg, was painted in 1857—the "Rappel des Glaneuses" in 1859—"Les Sarcleuses" in 1861.

M. Jules Breton is the head of a family of artists. His brother, M. Émile Breton, is a well-known and excellent landscape painter. So is his son-in-law, M. Adrien Demont. While his daughter, Mme. Virginie Demont-Breton, is one of the most powerful French painters of sea-shore and fisher-folk. Her picture " Le Plage " (1882) is in the Luxembourg. And the Museum of Ghent possesses her very fine " Loups de Mer " of 1885.

Examples—Luxembourg :—

La Bénédiction des Blés (Artois), 1857.
Rappel des Glaneuses (Artois), 1859.
La Glaneuse, 1877.
Misère et désespoir, 1849, Musée d'Arras.
Plantation d'un Calvaire, 1859, Musée de Lille.
Many pictures in Provincial Museums.
Les Sarcleuses, M. le Comte Duchatel.
Étude pour le Pardon, J. S. Forbes, Esq.
Les Communiantes, 1884, Lord Strathcona and Mount Royal, Montreal.

CHAPTER XVII.

MILITARY PAINTERS.

HAT France, a great military power, should always have ssessed and encouraged a long line of military painters is t natural. With that clearness of vision, as regards all ings concerning the history of her national life, which is e of her most remarkable attributes, France has gloried in cording the prowess of her armies in "painted story". he special point of interest, however, in the military ctures of the nineteenth century is not merely their cellence as works of art. It is the evidence they afford of e increasing preoccupation among modern artists with tual truth—truth not only of detail but of intention; of e desire to represent not the mere outside aspect of that uth, but, as with the peasant painters, to give its essence. nd in this endeavour they all betray, whether consciously unconsciously, the growing force of the democratic irit. The Humanists of the Renaissance have become e individualists of the nineteenth century. And with this spect for the individual, the human creature as such, has come of supreme importance in art as in literature.

Until the nineteenth century, military pictures were rely aristocratic and official. Parrocel, Van der Meulen, Martin des Batailles," produced endless representations of e Wars of Louis XIV. and Louis XV.; some of topoaphic value; some curious as historic records; some teresting as *tableaux de mœurs*, but one and all official. hey have nothing to do with the actualities of war. The ctures of the First Republic and the Empire become of eater moment to the historian. In order to minister to e glory of Napoleon after he became Emperor, all the campaigns of those momentous years of the close of the eighteenth and dawn of the nineteenth centuries, were carefully recorded by such artists as Guillon-Lethière, Lecomte, Bouchot, Carle Vernet, etc. Girodet, Guérin, David, each painted great official pictures of contemporary military events. And these, owing to the exactitude with which portraits and details are treated, are of extreme value as authentic documents.

With the nineteenth century, however, the individual, the actual soldier, his heroism, his suffering, his every-day life, his character, comes into line. Of Baron Gros' pictures of the events of his own day, I have already spoken: but it is necessary to refer again to them here. For in the "Peste de Jaffa" and the "Battle of Aboukir" we discover the first indications of realism, the first suggestion of the democratic spirit. By the old official method of Van der Meulen and Martin des Batailles, the interest was concentrated on the King, the General, the Staff, standing in comfortable security. The battle, where men were fighting and dying, was a mere *décor de Théatre*, with the appropriate smoke and flashes from guns at a discreet distance. By the new method of democratic realism, the sphere of interest is shifted from the Staff to the army—from the General to the fighting man, to the rank and file.

To two supreme artists the revolution is chiefly due—Charlet and Raffet. With Raffet, in his unequalled lithographs, we get the epic of war, grandiose and tragic, allied with an almost miraculous exactitude of detail—all the tragedy and horror of warfare in a handsbreadth. Charlet on the other hand, gives us the cheery, the amusing, often the grotesque view of the French Soldier. The Gallic flavour, the Gallic character, of the little recruit who calls to the old sergeant who is making such good practice among the enemy, to leave at least one for him—of "Valentin et ses prisonniers"—of the Soldiers of those tremendous caricatures—of those splendid pages of the French Soldier's life—comic and pathetic at once. With Charlet it is rarely that the pathetic becomes the tragic. When it does it is overpowering—as in the picture now in the Museum of Lyons—"Épisode de la Campagne de Russie ".

At Versailles the evolution of modern military painting may be very fully studied, and on an enormous scale. Many artists who only attained mediocrity in their other works—second-rate followers of the Romantic school—have produced good military pictures, far more full of life and truth than their attempts to revive the cult of the Middle Ages. Couder's "Lawfeld" and "York Town," Bouchot's "Zurich," Phillipot's " Rivoli," are all admirable pictures in the great Galerie des Batailles—that vast panorama of the glories of the French arms from the days of Clovis to the first Empire, which Louis Philippe ordered wholesale from the artists of his reign.

Horace Vernet, the favourite, one may almost say the only official painter of the events of Louis Philippe's reign, does endeavour to be historically accurate; and we see that he strove for a certain amount of local colour and truth. The conquest of Algeria furnished him with the opportunity of filling room after room with huge, carefully-balanced compositions, good in drawing, dull in colour. In his portraits and in his localities he sought to be exact. But seen by the illumination of later methods, his pictures are intolerably tedious. In Bellangé we get the transition between officialism and realism. But it is with Pils and Protais that we find the actual break with tradition, and that they are beginning to paint what they see. It has been wittily said that Protais' soldiers dream, while those of Pils act and do their duty. But the point is that these artists painted real soldiers; though they modified these soldiers by their own individual temperaments. And in Pils' great picture at Versailles of the Battle of the Alma, we see at once that the revolution is an accomplished fact—that modern military painting is born. It is a step that leads us on quite naturally, without shock or hesitation, to Aimé Morot's "Reichshoffen," or de Neuville's " Champigny ".

The intention and object of military painting of the last thirty years is to show us the intimate side of war. This of course has its perils. In all military pictures since 1870 we have to put loss, or the risk of loss, on one side, against gain on the other. We lose, or we may lose grandeur, in a too exclusive preoccupation with the individual. We run the risk of falling into anecdote—the *fait divers*—mere melodrama. But if we lose or run the risk of losing on the side of grandeur, we gain enormously on that of human interest and of truth. And some modern French military painters have proved that it is possible, while giving the absolute truth of detail, the most intense rendering of the emotional aspect of war, to preserve grandeur of style, and produce a really fine as well as moving work of art.

CHARLET, NICHOLAS-TOUSSAINT (*b.* Paris, 1792; *d.* Paris, 1845).—When Charlet's father, a Republican Dragoon, died, all the inheritance he could leave his boy was a pair of boots considerably the worse for wear in the campaigns of the Sambre and Meuse, his leather breeches, and the deduction of nine francs seventy-five centimes for linen and shoes from his pay. But happily there was a valiant mother to look after the child and devote herself to his education. She first placed him at the school of the *Enfants de la Patrie;* then at the Lycée Napoléon. The excellent woman's means, however, were soon exhausted; and Charlet, who adored his mother, cut his studies short and took a small post in one of the Mairies in order to help her. He did not keep it for long, on account of his Bonapartist opinions. And in 1814 we find him, as Sergeant-Major in the Garde Nationale, at the Barrière de Clichy.[1] The son of the old Dragoon of the Republic fought so fiercely in that vain attempt to drive back the Russians, that he was made captain of his company. Here, however, his military exploits began and ended. The Empire fell. He laid down his arms; and turned to his pencil instead of his musket. In those splendid lithographs, in his fine studies and pictures of the actual soldier of the Empire, who he remembered in his father—

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[1] Horace Vernet's picture in the Louvre (956), "La Barrière de Clichy," contains portraits of the artist and of Charlet, as well as of Maréchal Moncey, M. Odiot, and M. de Marguery-Dupaty, homme de lettres.

who he had seen and with whom he had fought side by side in those days of July—his military ardour found expression. And Gros, Raffet, and Charlet remain the three most important artists of the Napoleonic epoch.

Charlet had two masters. The first was one Le Bel—an obscure painter of David's school, of whom the pupil speaks in anything but respectful terms. In 1817, however, he went to Gros; in whose studio he met Delaroche, Roqueplan, Bonnington, Bellangé, Lami, Barye, etc. Gros soon perceived the talent of his new pupil; and urged him at first to try for prizes, competitions, prix de Rome, and what not. Meanwhile Charlet was drawing diligently. His drawings delighted Gros, who was often to be found poring over them at his friend Delpech's, the publisher, who was beginning to show Charlet's first lithographs. It was now that his "Grenadier de Waterloo" appeared. Its success was so immediate that a second stone had to be prepared—the first was soon too worn. But its success was due to its political signification. As works of art Charlet's productions at first, whether drawings or lithographs, did not sell.

In 1820 the honest Baron Gros advised the young artist to leave the studio. "Allez, travaillez seul, suivez votre "impulsion, abandonnez vous à votre caprice, vous n'avez "rien à apprendre ici." So away went the valiant, independent, light-hearted Charlet encouraged by the great master's words, to draw and paint the French army in all its moods; and though he knew poverty at close quarters in those early days, his gay humour and happy philosophy carried him through every difficulty. Charlet seems never to have forgotten that he was a soldier's son, and that he had once himself worn the uniform of his country. Looking like some distinguished staff officer, with his handsome face, clean shaven save for the heavy moustache and imperial, his best friends were officers of note, such as Colonel de la Combe his devoted biographer, and M. Alexandre de Rigny, colonel of the 2nd Hussards.

Success came slowly. In 1818 he was so put to it to earn his livelihood that he undertook to decorate a little inn at Meudon. But this led to a meeting of great import While he was hard at work painting ducks, rabbits brioches on the shutters, he was asked to join a che party on the first floor. One of the members met him sa "You do not know me, M. Charlet, but I know you, "have a great respect for you; for your lithographs c "only come from the pencil of a good fellow; and if you "dine with us it will be an honour and a pleasure to u

It was Géricault! And from that day a friend began, which was only broken by Géricault's death. 1820 the friends went to London, where Gérica "Radeau de la Méduse" was exhibited. And each visitc payment of his shilling entrance received a lithograph of picture, the joint work of the two artists. Charlet's l graphs had an undoubted influence on Géricault at moment; while Géricault's fiery genius had an equal e on his friend. And if his time had not been so absc with lithography and his work as Professor of drawir the École Polytechnique, the number of Charlet's oil pict would have been greatly augmented. That he had the painter's temperament is shown by his splendid "Grenadier de la Garde," in the Louvre, his "Épisode Retraite de Russie," and others—notably the large pain at Versailles—"Convoi de blessés" and "Passage du] à Kehl". These, says M. Armand Dayot, "are honou "specimens of official painting . . . the *Épisode de la Re* "*de Russie* is an audacious and powerful work, almost a "of genius". Of this picture Alfred de Musset dare say in 1836, "Except Géricault's *Méduse* and Pous "*Déluge*, I know no picture which produces such an eff

Charlet's life was one of ceaseless labour. An summed it up when, with his wife and his two sons b him, his pencil fell from his hand on the last day of 184 he said, "Good-bye. I am dying, for I can work no lon

Examples:—

Oil Pictures.

Le Grenadier de la Garde, Louvre.
Convoi de blessés, Versailles.

Passage du Rhin à Kehl, Versailles.
Soldat de la République, Chantilly.
Épisode de la Retraite de Russie, Musée de Lyon.
Général Républicain à la tête de ses troupes, Mme. Moreau-Nélaton.
Waterloo, M. Auguste Cain.

Drawings and Lithographs.

Many Sepias.
Series of "*Galerie Militaire depuis* 1792".
Illustrations for Béranger's "*Chansons*," etc., etc.

Charlet said he had made more than 1500 drawings in sepia, water-colour, pen and ink, and eaux-fortes, besides nearly as many he had torn up dissatisfied, while M. de la Combe has collected 1090 lithographs.

VERNET, HORACE, G.O.* (*b.* Paris, 1789; *d.* Paris, 1863).—Horace Vernet was by right of inheritance a painter. Son of Carle, and grandson of Joseph Vernet, it would have been strange if he had not cared for Art. Like his father he was a man of the world; and passionately devoted to horses, to arms, and to sport. For a moment it seemed as if his love of things military would have sent him into the army. But before he was twenty his father settled his career for him; married him to Mlle. Louise Pajol; and obtained him the post of draftsman to the *dépôt de la guerre.* His first patrons were the Empress Marie-Louise and King Jérôme. At the Barrière de Clichy, side by side with Charlet,[1] he distinguished himself greatly, and received the Legion of Honour. Under the Restoration Horace Vernet was an ardent Bonapartist; his pictures and lithographs did much to popularise the Napoleonic Legend; and in 1822 his pictures were refused at the Salon as seditious. He therefore opened an exhibition in his studio, to which all Paris flocked, and the success was immense. Louis-Philippe, as duc d'Orléans, now became his warmest patron. And Charles X., feeling how important it was to attach such a successful artist to his person and his cause, ordered the pictures of "Bouvines" and "Fontenoy," and a ceiling at the Louvre.

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[1] See Charlet.

Vernet was now (1828) made Director of the École de Rome.[1] And on his return to France, his patron Louis Philippe was upon the throne, and his period of greatest activity and success began. For from his return from Rome in 1834, to the revolution of 1848, with one brief interval, Horace Vernet may be said to be the one military painter of the reign of Louis Philippe. He was now at liberty to devote himself to his favourite subjects; and began by the great battles of the Empire—Jêna, Friedland, Wagram, etc., followed by the siege of Antwerp. Then came the Algerian campaign, of which he became the real historian. His three pictures of the siege of Constantine, exhibited in 1839, roused the greatest enthusiasm; for they were narrative pictures—the story told by an ingenious and accomplished historian, in whose work "conscientious in-"formation equals certainty of execution". The French public desired information about this new and exotic acquisition, where the French army fought with such splendid bravery against a little-known, courageous, and picturesque people. Horace Vernet was able to give them this information in such guise that it was intelligible to the illiterate, and of deepest interest to the learned. In 1842 the African series was interrupted for a moment. Some annoyance caused him to drop his work, leave Paris, and go to Russia. But he only painted a couple of pictures for the Emperor Nicholas. And returning to France in 1843, he took up the broken thread of his battle pictures, and produced the finest of all his works, the enormous "Prise de la Smalah d'Abd-el-Kader". It is gigantic in size—21 metres long by 5 high—and most happy and skilful in its simplicity of treatment. "It is a work in which the qualities of the "painter efface themselves before the impeccable science of a "draftsman, of an illustrator of genius."[2] These words sum up at once the greatness and the weakness of Horace Vernet. He was not a painter, he was a narrator.

The revolution of 1848 was a crushing blow to his projects and his hopes. During the Third Empire he produced it little, though Napoleon III. made him grand officier de Légion d'Honneur in 1862, a few weeks before his death. ifted with extraordinary facility, he used pencil, brush, and urin with almost equal ease and certainty of hand.

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[1] See Guérin.

[2] De Nolhac and Pératé.

Examples—Versailles:—

Prise de Constantine. 2021, 2022, 2023.
Prise du fort de St. Jean d'Ulloa. 2024.
Prise de la Smalah d'Abd-el-Kader. 2027.
Etc., etc., etc.
La Barrière de Clichy, Louvre. 956.
Ceiling of Salle 2, Musée Charles X., Louvre. 957, 958.
Portrait, duc d'Orléans, afterwards Louis Philippe, Chantilly.
The Duke of Orleans entering Constantine, and a great number of other pictures, Hertford House.

Raffet, Denis-Auguste-Marie (*b.* Paris, 1804; *d.* enoa, 1860).—After receiving a rough and ready education t a little school in the Quartier, Raffet at the age of fifteen vas apprenticed to a turner in the Faubourg Saint-Antoine. Ie stayed here for three years, delighting his employer by he skill with which he used his lathe. But his taste for hings military was already declared. From his babyhood is warlike tendencies had manifested themselves. The 'ontaine de Birague and the steps of the Église de Saint-'aul witnessed heroic deeds of arms, when little Raffet—lways chosen as leader—led his liliputian troop into the eld armed with broomsticks and such like, to the no small onsternation of their peaceful elders in the Faubourg aint-Antoine.

Raffet's artistic faculty was very late in developing. In he weekly reports which the head of the Institution Ballet ent his mother, an ominous black mark always stood gainst "progress in drawing". It was not until he was ighteen that his love of art really awoke. Then, to the onsternation of the good turner, he took a sudden disgust to he turning of chair-legs. His worship of the Flag—of all hat pertained to the glory of the soldier—roused in him the vehement desire to become the painter of the soldier. He joyfully left his lathe; and went off to ask counsel of M. Cabanel, a painter, gilder, and porcelain decorator. This worthy man took the lad into his atelier, where he earned six francs a day; and besides giving him sound advice on painting, his patron allowed him to attend some of the classes in Suisse's Academy, then greatly in vogue. Here Raffet learnt to draw from nature, and made friends with de Rudder and Théodore Le Blanc, two of Charlet's pupils. It was Théodore Le Blanc, then a captain of Engineers, whose death at the siege of Constantine in 1837, Raffet immortalized in one of his most celebrated lithographs.

De Rudder introduced Raffet to Charlet, who was delighted with his drawings, welcomed him warmly, offered him a place in his studio, and became greatly attached to him. Six months later the young artist entered the École des Beaux Arts. Here for five years he worked under Charlet, and became so perfect a draftsman that the best authorities declare it is difficult to say which is the work of master or pupil in certain works from 1825 to 1830. But according to M. Armand Dayot, Charlet only lightly retouched one of Raffet's drawings—the "Waterloo"—where with a few touches he toned some of the lights which had been left a little too strong. Raffet, however, perceived that he ran a certain risk of becoming merely the follower of Charlet's compelling talent. He had mastered all the subtleties and mysteries of lithography. And he turned to Baron Gros, whose battlepieces had inflamed his imagination, for something broader and more vigorous. A few months after he entered Gros' studio he published an Album, containing the famous "Waterloo" and "La Moskowa". Gros happened to see the former, sold for a franc on the Quays. He exclaimed with admiration, asked the name of the artist, and when told it was a young man named Raffet, a pupil of Baron Gros, denied his existence! But from that day Gros remembered the name of his brilliant pupil, who he said had come on a fruitless errand, as he, Gros, could teach him nothing more than he already knew about battles. Raffet nevertheless worked on steadily in the studio, gaining immense power in drawing. At the same time orders came thick upon him; and he produced illustrations, vignettes, drawings, and the thirty-three plates for the *Musée de la Révolution Française*, in which his talent, which had developed so slowly, shows itself complete.

One album of lithographs now succeeded another. In the intensely interesting collection of Raffet's works, preserved under the pious care of his son, M. Auguste Raffet, of the Département des Estampes, Bibliothèque Nationale, the variety of subject and of style is extraordinary. We find a vignette outside some popular song, an advertisement for some book or play, next to some lifelike sketch of a soldier, some magnificent lithograph where he has put 10,000 men in to the space of an open octavo, or some caricature, which, while it made the public laugh, cut at the same time like a whip lash. At the end of 1831 Raffet made a hasty journey to Antwerp. He wanted to see his hero, the soldier, at work in earnest. He arrived in time to see the surrender of the Citadel; and hurried back to Paris with sketch books filled with drawings from life, which were soon transformed into the fine Album of the *Siege of Antwerp*. This publication completed his reputation. His fame was secure. But he was to do better still. Two of his greatest triumphs were produced in 1833, the placards for the poems *Némesis* and *Napoléon en Égypte*. These " will rank for ever among the "very purest marvels of lithography ".[1]

While working almost ceaselessly at his lithographs, Raffet yet found time to paint direct from nature. His oil pictures are rare, and he never exhibited them in the Salon. But such pictures, sketches, and studies as exist show a very brilliant colourist. In water-colour however he did much.

The eccentric and remarkable wanderer and patron of the arts, Prince Anatole Demidoff, was closely attached to Raffet. And with this singular and devoted companion, a series of journeys began which gave Raffet extraordinary opportunities. Such of his original sketch books of these journeys as we have been fortunate enough to see, reveal the man and the artist in a delightful manner. Not only do they show the keen observer, intense enjoyment of every novelty, an absolutely truthful method of work in tiny studies of uniforms, accoutrements, the special set of a strap, a buckle, an epaulet, a bit of harness: but the vast plains of the Danube and the Crimea—magnificent ceremonials and reviews where thousands of men are engaged—are indicated with such marvellous power and subtle knowledge, that the few strokes on the six-inch page of a little sketch book give the effect of grandeur we too often find lacking in a huge picture. With Prince Demidoff, Raffet travelled in Spain, where we get bullfights and bullfighters, Andalusian beauties and dancers. At Gibraltar he was fascinated by the 43rd Highlanders; and some of his large water-colour and lithograph studies and portraits are of great interest. The journey in 1836 took the Prince and the artist down the Danube, through southern Russia and the Crimea.[1] They also visited England and Scotland.

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[1] Armand Dayot.

But one of Raffet's most valuable contributions to contemporary history is the book of full-length water-colour portraits of "Diplomates auprès de la Sainte Siège" at Rome and Portici in 1849. The heads are finished with extreme care and delicacy, and are some of the most lifelike and characteristic portraits of the time. They begin with Pius IX. and Cardinal Antonelli. And the racial differences between the representatives of the different nations are depicted with a sagacity and vivacity which is, as far as I know, unequalled. This book is preserved in the Bibliothèque Nationale—a rare feast for the student of modern history.

This journey to Rome at the time of the siege was also productive of a magnificent series of drawings of the French army and the events of the siege. Among them "Votre réception n'est ni polie ni politique"—and the beautiful plate of the engagement under the great Stone Pines of Panfili are of special value. Raffet's second visit in the spring of 1860, in which to get fresh notes to complete his Album of the siege of Rome, cost the world a great artist.

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[1] See Prince Demidoff's well-known book of Travels, illustrated by Raffet.

He contracted fever—and died on his way home at Genoa, in February, 1860.

Examples :—

Grenadier de la 1^{ere} République (oils), Louvre. 761 bis.

Complete collection of Lithographs, Bibliothèque Nationale.

Diplomates, 1849 (water-colour), Bibliothèque Nationale.

Water-Colours of Algerian Campaign, 1841, Chantilly.

Canonnier de la République (oils), M. Cain.

Barkhat,[1] a Russian Horse (oils), E. E. Leggatt, Esq.

Six sketch books of Journey down the Danube and Crimea, from collection of Prince Demidoff, Miss Lucy Cohen.

The most celebrated of the Lithographs in the Napoleonic series are: "Moskowa." "Bataillon Sacré à Waterloo." "Lützen." "L'œil du maître." "Attention ! L'Empereur a l'œil sur nous !" "Serrez vos rangs !" "Ils grognaient et le suivaient toujours." "La Revue Nocturne." "Le Réveil."

In the Algerian Series : "Marche sur Constantine." "Combat d'Oued Alleg."

Bellangé, Hippolyte (*b.* Paris, 1800 ; *d.* Paris, 1866). —Bellangé entered the École des Beaux Arts in 1818. A pupil of Gros, he represents the transition period between officialism and the intimate and realistic painting of Military pictures. His "Prise de Mouzaïa" at Versailles is an admirable example of this transition.

Examples—Versailles :—

Wagram, 1749 ; Prise de Mouzaïa, 5123 ; Combat d'Anderlecht.

Two pictures, Chantilly.

Fording a Stream ; The Despatch ; Grenadier ; Hertford House.

Protais, Paul Alexandre (*b.* Paris, 1826).—With the Crimean War, Protais, like Pils, found his opportunity. And he was one of the first to break away from the aristocratic and official view of war, and paint the soldier as he saw him. He has always seen him through a veil of sentiment; "the "melancholy soldier," as M. Bigot says, who seems "to "emerge from a reading of *René* or of *Obermann*".

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[1] From the Demidoff collection.

In Versailles we have a good example of his work—the Prise du Mamelon Vert. 1904.

Avant le combat, and Aprés le combat, Chantilly.
Pictures in the Museums of Marseilles, Orleans, Toulon, etc.
La Séparation . . . armée de Metz, 1872, Mme. la Baronne James de Rothschild.

PILS, ISIDORE, O.*, M. DE L'INST. (*b.* Paris, 1815; *d.* Paris, 1875).—Isidore Pils inherited from his father not only a clearly marked artistic sense, but the power of lively and accurate observation. The father, a gallant and cultivated soldier who Oudinot attached to his *personel*, spent the intervals of actual fighting in making vigorous sketches of all he saw in the campaigns of the First Republic and Empire. His son Isidore's vocation was manifested early; and at fifteen the lad entered Lethière's studio, leaving it two years later for Picot's. He was preparing to compete for the Prix de Rome in 1836, when the consumptive tendencies he had inherited from his mother first showed themselves. His father was poor. So he had to take refuge in the Hôpital de Saint-Jean—to which he was destined to return more than once.

In 1838, however, he gained the Grand Prix de Rome, and set out for the Villa Médici. But Italy did his delicate health harm instead of good. Racked with fever, interrupted by journeys in search of relief to Ischia, Naples and the mountains, his work suffered. Nor did Italy suit his talent. All his life through his career was blighted by constant illness. But with a gentle and half-sorrowful obstinacy Pils strove to overcome all obstacles, and to discover the true path to follow. He had hitherto tried religious commonplaces. In 1848 his "Rouget de l'Isle" was inspired by the spirit of the times. Then he began like his father to observe what was going on about him, and to paint what he saw. The " Death of a Sister of Charity " and " Prière à l'Hospice " were scenes he had witnessed in his long, sad sojournings at the Hôpital Saint-Jean. Then a " Distribution de soupe " by soldiers to the poor in the Gardens of the Luxembourg, revealed to him his true vocation. He became a modern painter, a military painter. And the Crimean War soon confirmed his popularity with the " Débarquement en Crimée," and the fine " Bataille de l'Alma," for which he was awarded a First medal.

Unluckily an official order from Government for the " Réception des Chefs Arabes " interrupted him in his new-found line of work. He spent two years in Algeria making studies for it. But constantly ill—once at the point of death at Fort Napoléon—plunged without preparation into the new and strange life, light, colour and types of the East, Pils was as one lost. He had neither physical strength or artistic vigour and agility to stand such a shock, necessitating a completely fresh point of view. The great theatrical picture proved a failure, which sorely discouraged the poor painter of the " Alma ". And his studies of Kabylles are far superior to it.

During the Siege of Paris he produced some remarkable water-colours, full of his old vigour. For he had returned to his soldiers who he loved and understood, his soldiers who had brought him his real success. In oils he always found difficulties. And when as Professor at the École des Beaux Arts, and Membre de l'Institut, he was commissioned to paint the ceiling of the grand staircase of the Opera House, he failed again. Hopelessly discouraged, worn out with ill health, he died a few months later, crying in his last delirium to his pupils to work, work always " d'après nature, d'après nature," and calling on the name of Géricault, the hero of his youth.

Examples :—

Rouget de l'Isle chantant pour la première fois la Marseillaise, Louvre. 702.
Passage de l'Alma, Versailles. 5014.
La prière à l'Hospice, Ville de Toulouse.
Water-colours of Soldiers, Chantilly.

Detaille, Edouard, O.*, M. de l'Inst. (*b.* Paris, 1848).—Monsieur Detaille, a Parisian born and bred, was educated at the Lycée Bonaparte. At College his exercise books were covered with drawings. But he is a most determined worker. And this passion for drawing did not prevent his gaining a solid education, and his diploma of *Bachelier ès lettres* at seventeen. This once accomplished, his family allowed him to follow his irresistible vocation; and he entered Meissonier's studio in November, 1865. Here he spent two years; and a close affection and regard sprang up between master and pupil. At first the way was not easy. The future master had to unlearn all he knew—to give up the *chic* for serious study. But as M. Claretie says, "résolu, "très énergique, avec sa fine nature de Parisien qui semble "doublé d'Anglais," M. Detaille by sheer determination was able to sever himself for awhile from what he delighted in, and give himself wholly to absolute study of the very rudiments of his art, until the day when Meissonier said, "It is well, "now you can walk alone"! By means of endless studies of every kind—horses, soldiers, people of every type (every one of them from the life), landscapes, dead game, studies from the nude—M. Detaille gained that amazing certainty of hand and eye which we find in his best pictures or in his smallest drawing.

His first picture was not a military subject. It was the Studio of his Master, in the Salon of 1867. The winter of 1867-68 he spent in the south of France, where he painted his "Cuirassiers ferrant leurs chevaux sur la route d'Antibes" and his "Halte de Tambours," which so delighted his "model" that he bought it on the spot for 800 francs, according to M. Claretie, selling it later for a big price to Princesse Mathilde. In 1869 Théophile Gautier began to praise the young artist highly for the attitudes, truth and spirit of his grenadiers—"Le Repos pendant la Manœuvre". And in the same year he showed several charming Directoire and Empire pictures, both in oils and water-colours. His first great success, however, was in the Salon of 1870—"Combat entre les Cosaques et les gardes d'honneur". It is so extraordinarily living in its truth of detail, that it has been said one could swear the painter must have been there and seen it all. M. Detaille however was soon to see War in earnest, and leave his Directoire and the Wars of Napoleon for the horrible realities that he witnessed and took part in.

In August, 1870, he left his studio and half-drawn picture, and enlisted in the 8th battalion of the Garde Mobile de la Seine. He was first encamped at Saint-Maur ; then sent to Villejuif. In the battle of Chatillon, M. Detaille was in the barricaded house. Then he was moved to Pantin, and fought at Bondy. And in November General Appert made him his secretary. This gave the young artist more liberty ; and enabled him to see nearly all the events of the siege, following Charlet's well-known precept, " Il faut tout croquer "sous le feu". The one which struck him most, was the fierce battle of December 2 on the Marne, which he saw at close quarters. He recorded it in a terrible drawing from memory—a rank of Saxons struck down by a mitrailleuse.

In the Salon of 1872 M. Detaille exhibited his famous "Vainqueurs"—the Prussians leaving a house in the outskirts of Paris. This was a great success, and the young painter was given the Legion of Honour. He followed it in 1873 with "En Retraite" ; in 1874 with the "Cuirassiers de Morsbronn" ; and in 1875 with the delightful "Régiment qui passe" on the Boulevard.

It is needless to follow the highly successful and distinguished artist step by step. But his association with Alphonse de Neuville, his friend and rival, merits notice as an interesting and instructive episode in the histories of the two greatest modern artists of the soldier. The two artists—of whom Meissonier said with a touch of almost paternal affection, " ils ont bien du talent, ces *jeunes gens* "—travelled together in the summer of 1874 to Sedan, and visited the battlefields of Metz, Forbach and Froeschwiller. They worked together in the superb Panorama of Champigny in such complete sympathy, that it requires an expert to say where the work of one begins and the other ends. But nevertheless a very distinct difference exists between their work as artists. M. Detaille does not seek for that drama in his pictures which gives so poignant a significance to everything de Neuville painted. He contents himself with the utmost exactitude he can attain. And in that attainment he is unsurpassed among modern artists. But while his pictures interest, they do not stir the heart and excite the patriotic ardour and imagination of the spectator as those of de Neuville; who, while he gives the absolute truth of detail, gives a glimpse of the hidden truth, the spirit of heroic endeavour and endurance, even in disaster.

M. Detaille's career has been one of brilliant success. The Panorama of Champigny was followed in 1883 by one of Rézonville, exhibited in Vienna that year. His best known work of 1897 is the fine equestrian portrait picture of the Prince of Wales and the Duke of Connaught, T.R.H.'s Diamond-Jubilee gift to The Queen. M. Detaille is a well-known and always welcome guest in England. And his pictures and drawings are immensely popular both in Europe and America.

Examples:—

Le Rêve, 1888. Luxembourg.
Sortie de la Garnison de Huningen, 20 Août, 1815, 1892. Luxembourg.
"Haut les Têtes," Grenadiers à cheval à Eylau. Chantilly.
Cosaques de l'Ataman. Emperor of Russia.
Bivouac des tirailleurs de la famille impériale. Emperor of Russia.
Portraits of H.R.H. the Prince of Wales and H.R.H. the Duke of Connaught. H.M. The Queen.
En Reconnaissance, Champigny. M. M. Boussod and Valadon.

NEUVILLE, ALPHONSE DE, * (*b.* Saint Omer, 1835; *d.* Paris, 1887).—"Un peintre de race, émouvant, personnel et "vrai." Alphonse de Neuville's family, rich and well connected, destined him for some brilliant official post. Their dismay therefore was great when, after obtaining his *baccalauréat* at sixteen, he announced that he would do nothing but follow the profession of arms : and after much opposition he entered the preparatory Naval School of L'Orient. While there his true vocation revealed itself. M. Duhousset, the professor of drawing and an excellent and enlightened man, soon perceived de Neuville's talent. Believing that he had the making of a real artist, he devoted himself to developing his pupil's powers; and at the end of the perparatory year Duhousset prophesied, " Remember, whatever you do, you " will never be anything else than a painter ". On his return home de Neuville found that his family had changed its mind, and forbade him to enter the Naval School. To this he submitted without much reluctance; for this year had convinced him that Art rather than Arms was to be his mistress. And he consented to go to Paris and study law, which would give him a respite, and time to study drawing.

In Paris he joined the most popular law classes, and never attended them ! All his time was spent in drawing soldiers at the École Militaire, or the Champ-de-Mars. At the end of three years he managed to get through his examination somehow, to the delight of his relations, who saw him on the steps of a fine official career. But de Neuville then made the frightful announcement that he was going to be an artist. The family were horrified. A year's determined opposition ensued. He remained quite calm. A painter or nothing, was the ultimatum of this "*enfant terrible*". At last his father gave way before such determination; and took him to Paris to see if he had any prospect of success.

The beginning was not encouraging. First they went to Bellangé. He was in a bad humour, and advised the young man to " go back to the country " and get some good post that would enable him to live comfortably, unknown, but peaceful. Then to Yvon. He was civil—looked at the sketches, and said there was nothing serious in them. " Go " back to the country." Picot, to whom de Neuville went by himself a few days later, was contemptuous—and told him to work in charcoal, as he was unworthy to paint. After his third study de Neuville left; took a little studio ; and in the winter of 1858-59 he painted the " Batterie St. Gervais "

(Sébastopol). This he thought it right to show to Picot, who was amazed at the qualities he saw in his despised pupil. It was exhibited in the Salon of 1859 and gained a third medal. Delacroix now was extremely kind to the young artist, who spent hours alone with him, getting precious counsel.

In 1861 his "Chasseurs de la Garde" in the trenches gained a second class medal; and he was now recognised as an artist who must be considered. But his pictures, in spite of much praise, did not sell. So he took to illustrations. M. de St. Victor says that "no artist but Gustave Doré had so "rapid a hand or so fertile a power of improvisation". His drawings in the *Tour du Monde* alone would fill five or six volumes, besides Guizot's *Histoire de France*, etc., etc.

In 1864 a very important picture, "Attaque des rues de Magenta," was bought by the State for his native town, St. Omer. And in 1866 the "Sentinelle de Zouaves" is described as "a work of a more intimate character, which "already suggested his later manner". In the "Chasseurs de la Tchernaïa" of 1868-69, the modern tendencies are more pronounced. It is the trooper himself who interests this modern master. The battle now is relegated to the background. The soldier, his ways, his looks, his character, takes the front place.

When the War broke out de Neuville served first as an auxiliary engineer officer, and then as orderly officer on the staff of Général Callier. He thus witnessed all the fighting on the north of Paris during the siege. His "Bivouac devant le Bourget" began his new series, in 1872. And from henceforth he imposed on himself the poignant *rôle* of historian of the War of 1870. In 1873 came his greatest triumph—the well-known "Dernières Cartouches à Balan"—and the "Combat sur la voie ferrée". To show how he worked, the history of the "Dernières Cartouches" is of deep interest. He went to Balan with one of the officers who had been present, and sketched all the action on the spot from his descriptions. Hastening back to Paris he spent a month in heaping materials together—clothes, arms, etc., etc. Then he shut himself up, and no one saw him. But for several days the neighbours were startled by strange sounds — breakages, blows of a hatchet, reports of fire-arms. The first visitor who penetrates to the studio starts back in alarm. The walls are full of bullet holes, the furniture broken, doors off their hinges cleft with the hatchet, windows hanging from their frames, curtains torn—and in dense smoke de Neuville, with his eyes flaming, is painting the little Moblot of the " Dernières Cartouches ". Several years later, when he had moved to his fine studio in the rue Legendre, close to Meissonier's palace on the boulevard Malsherbes, and next door to his devoted friend Detaille, he said the old atelier was still in the same state—he could not bear to give it up. " Il m'a porté bonheur. C'est là que " j'ai fait aussi le Combat sur la voie ferrée, et Villersexel. " Il me rappelle mes premiers succés. De temps en temps " j'y vais faire un petite pèlerinage."[1]

I have already mentioned the close friendship existing between de Neuville and M. Detaille, who he called " *la sagesse de Nations* " ; for the latter always arranged all details in their many journeys. It lasted unbroken to the end of de Neuville's brilliant but all too short career. For in 1887 he died, after months of terrible illness.

Examples—Luxembourg : —

Le Bourget, sketch, 1873 ; Attaque par le feu d'une maison barricadée à Villersexel, sketch, 1875 ; Le Parlementaire, 1884, repetition.
Combat sur la voie ferrée, Chantilly.
Les dernières Cartouches, 1873, M. C. J. Lefèvre.
Bivouac devant le Bourget, Musée de Dijon.
Batterie St. Gervais (Sebastopol), Musée de St. Omer.
Champigny, Versailles.
Le Bourget, 1878, Vanderbilt Collèction, New York.
Une Surprise aux environs de Metz, 1875, and Capture difficile, John Nicholas Brown, Esq.

MEISSONIER, JEAN-LOUIS-ERNEST, G.O. *, M. DE L'INST. (*b.* Lyons, 1815 ; *d.* Paris, 1891), stands on the borderland as it were between genre and military painting. Though the greater number of his well-known works belong to the former group, yet some of his most important belong to the latter. Therefore, as one of the chief historiographers of the Napoleonic epoque, I shall class him for convenience sake among the military painters. The master is as well-known in England and America as in France.

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[1] Goetschy.

About 1830 he came to Paris, and found his way to Cogniet's studio. But his talent was already formed. In this period of violent dissensions, of theories upheld almost at the point of the sword between the two rival camps of Classics and Romantics, Meissonier, a mere lad, was strong enough and original enough to stand alone, to be himself. The Dutch masters were utterly neglected, almost unknown in those days, in France. To them Ernest Meissonier turned. And in the Salon of 1834 he exhibited a little picture, "Bourgeois flamands"; to be followed in 1836 by the "Joueurs d'échecs," and "Le petit Messager". This fetched the sum of 100 francs then; for the poor boy from Lyons was glad enough to sell his *petits bonshommes* at such a price, and the young artist's *débuts* were difficult. But in 1840 he gained a third class medal; in 1841 a second class with his well-known "Partie d'Échecs"; and in 1843 a first class, with "Un peintre dans son atelier". Meissonier was now a made man. His small and exquisitely finished pictures became more and more popular. Dutch subjects—the Bravi of the Italian Renaissance—France of the seventeenth and eighteenth centuries—followed each other in rapid succession. And the *petits bonshommes* were no longer sold for 100 or even 1000 francs.

It was in 1861, however, that a commission from the Emperor turned his talent into a fresh line of thought and work—a picture of Solférino. The picture did not please the Tuileries; so it was turned over to the State budget, and is now in the Luxembourg. But admirable as it is in itself, it is of yet more importance as having turned Meissonier from pure genre to military history. Once started in the new line, he threw himself into it with the utmost vigour.

He soon however quitted contemporary history for the ore picturesque and more dramatic episodes and costumes the Wars of Napoleon I. And now come the magficent series which have made his name for ever famous— 1805," "1807," "1814," "Le Guide," "Le portrait du ergent," "Moreau et son état Major," "Védette," "L'oronnance," etc., etc. All the episodes and events of the eryday life, of the glory and disasters, of those memorle campaigns.

Every line, every touch, was the result of the most carel, exact study. To paint the Napoleon of "1814," pale and agic, M. Meissonier had an absolutely exact copy of the mous *Redingote grise* made by his tailor. And dressed in is, and mounting a wooden horse in the studio saddled actly like the Emperor's, M. Claretie says the artist spent ours upon hours in almost tropical heat, studying every rn of the folds and creases that the coat would take on the orse's back, the light on the boots, and each minute detail, hich was drawn over and over again with that unerring and.

Such drawings and studies as those now placed in the uxembourg are of the very deepest interest and importance, d repay the most careful attention. Three are the gift of . Charles Meissonier, the painter's son—also an artist. he others were bought by the State at the Meissonier sale 1893.

Examples in the Luxembourg :—

Napoleon III. à Solférino, 205 ; Napoleon III. entouré de son état Major, 206 ; L'attente, 207 ; Le Chant, sketch, 208 ; Étude de paysage, 209 ; Blanchisseuses à Antibes, 210 ; Portrait, Alexandre Dumas.

"1805," Cuirassiers de 1805 avant le combat ; Védette sous Louis XV. ; Amateurs de Tableaux, Chantilly.

"1814" and many others, M. Chauchard.

Le Guide, M. Prosper Crabbe.

Fifteen pictures, Hertford House.

Friedland, "1807" (oils), Central Museum, New York
Friedland, "1807" (gouache), John Balli, Esq London.
A Noble Venetian (portrait of Artist), M. E. Gambar Nice.
Causerie, John M. Keiller, Esq.
Gentleman of Louis XIII., Sir James Joicey, M.P.
"1814," sketch, Mrs. Guthrie.

CHAPTER XVIII.

GENRE PAINTERS AND ORIENTALISTS.

:erm *Genre* is such an elastic one, that it is difficult to its legitimate range, or define its exact signification. g French genre painters especially, we find work of ne, almost distracting variety—from the literary and ic painting of Cogniet to the idylls of Henner—from *bleaux de mœurs* of Boilly to the modern classicism of ne—from the still life of Vollon to the orientalism of nps and Fromentin. The extraordinary command over and means, the high level of excellence in the actual nanship of their profession attained by French artists nks to the unrivalled training they receive—increase fficulty when we come to decide who shall be selected es where the general standard is so high. Indeed, so is the field, that one runs the risk of merely presenting of names, in endeavouring to give any idea of the genre :rs of Modern France. A certain amount of classifica- however, is possible. And I propose to keep as closely y be to six or seven tolerably defined groups; though vell to bear in mind that these groups are necessarily vhat arbitrary, and that many of the artists they in- have distinguished themselves in other branches of ng. But at best this chapter cannot be more than a ı, and a very imperfect sketch, of so elaborate a :t.

ıe historic and literary painters, such as Cogniet, J. P. :ns, Cormon, Maignan, Luminais, Courtois, are inter- . Their pictures are often of considerable merit as of art; and are, besides, worthy of attention as clever ological records, such for instance as Cormon's "Stone etc.

Still more interesting are the Neo-Greeks or Pompeïans of 1848. If the Romantics had revived and rehabilitated the cult of the middle ages, so this little company of ultra-refined artists revived the cult of paganism. "Literature and painting were inundated with *pastiches*." It was "a sort of effeminate Greece, like enough to that Attica of the rue de Bréda, discovered by Pradier". These excellent people, who possessed both talent and good taste, took themselves very seriously. They believed they were inaugurating a real revolution; that they were the last word of what was modern; while in fact their revolution was but a masquerade. It was pretty enough while it lasted. But it quickly disappeared, to give place to a much more solid and real revival of classicism. For although for a while the Neo-Greeks had been grouped round M. Gérôme, he was far too strong a master and profound a scholar to tolerate their graceful affectations. M. Gérôme has been the chief apostle of the school of the Modern Classics—those learned artists who seek to bring before us the actual life of everyday Greece and Rome, accurately pourtrayed, from the type of the human beings to the texture as well as the form and colour of their garments. While with M. Henner we get another development of Classic Art. For in his poetic rendering of the human form, we are transported into the Greece of the Poets, far back in the beginnings of time, when man and nature were not troubled by clothes or archæological research—when every wood, every valley had its nymph, and the Gods held high Court on Olympus.

In another group we find subject painters of a sentiment, such as Jules Lefebvre or Bouguereau. In another the masters of still life—Vollon and Desgoffe.

The painters of *Mœurs*, of everyday life, are always popular. And in the case of many of the painters I have placed under this head they deserve popularity, for they are excellent artists. We find among them the delightful Boilly. Tassaert, the painter of sordid miseries of the poor. Bonvin and his Religieux and Religieuses. Butin and his fisher-folk. Deschamps the painter of Babies. While with

Roll and Dagnan-Bouveret we reach two of the strongest of contemporary painters. Of these two artists I shall speak at length. But Dagnan-Bouveret leads us on from mere genre to one of the most interesting developments of nineteenth century art—the school of the Orientalists. From the sixteenth century, when Simon Vouet went to paint the Grand Turk at Constantinople, many French painters have occupied themselves with the East. The true Orientalist school, however, came into being with this century. Many circumstances have combined to turn the attention of France to the East. The Greek War of Independence; the conquest of Algeria; the opening of the Suez Canal; politics, colonization, science, literature, have all aided this better knowledge, this more vivid interest, creating a demand for greater exactitude of detail and local colour. French artists, stirred by these and other impulses, have eagerly grasped the chance of wider opportunities of study than even Italy can afford. And in the East they have found problems of colour, of line, of light, hitherto undreamt of, into whose solution they have thrown themselves with passion—problems which grow in intensity and interest the further east we go—problems which tell us that in the lands of the sunrise a vast untrodden field still awaits the artist of the future.

In their earnest endeavours to solve above all the mysteries and splendours of light, the Orientalists have done much to redeem genre from the degradation of the mere anecdote. For it must be confessed that the peril of the French genre painter is his extraordinary facility and admirable training. He may so easily be tempted merely to produce the *fait divers*, the melodrama of the boulevard, the cleverly drawn and painted scene which entertains the public, who does not want to think, but finds its pleasure in such a magnificently painted *tour de force* as Roybet's fat flirting cook plucking the turkey. He may—worst of all—treat his noble profession as a mere trade, and say with one highly successful and popular painter that "l'Art c'est un commerce"!

Cogniet, Léon (*b.* Paris, 1794; *d.* 1880),—a pupil of

Guérin's, would almost seem at first sight to belong to the Classics. But as a master of other masters he belongs wholly to the living painting of the end of the nineteenth century; for it has been truly said, "Il a fait des peintures, "mais surtout il a fait des peintres". His studio was one of the most popular and respected in Paris; and among his pupils, who loved the man and honoured the master, we find some of the most distinguished artists of the last forty years—Barrias, J. P. Laurens, Gagliardini, Jules Lefebvre, Luminais, and M. Bonnat, whose noble portrait of his old master is one of the glories of the Luxembourg.

Cogniet gained the Grand Prix de Rome in 1817. And in reply to questions from Guérin to whom he was tenderly attached, he confesses that what strikes him more than "the "sculpture of the ancients, the painting of the masters, or "the physiognomy of the Roman people" are the beauties of nature not only in Italy but on the way thither. Excellent and honest artist! He never failed in his allegiance to nature; or tried to impose a hard and fast system on his pupils. Cogniet soon deserted classic subjects to become a painter of history, whether in his well-known "Tintoret peignant sa fille morte" (Musée de Bordeaux), or the admirable "Grenadier de Moscou," which is like a bit of Béranger in painting. Or the ceiling at the Louvre, "Bonaparte in Egypt," which helped to make his fame. Or that really excellent "Garde Nationale 1793," at Versailles.

LAURENS, JEAN-PAUL, O.* (*b.* Fourquevaux, Haute-Garonne, 1838),—pupil of Cogniet and Bida, may be taken as the modern type of the historical painter. His pictures are strong and living representations of historic events, rendered with real artistic feeling and a fine sense of colour. His vocation was determined by the visit of a band of travelling Italian painters to his native place, where they were engaged on some painting in the cathedral. The young Laurens watched them at their work; and when they left Fourquevaux he followed them for a time on their wanderings, taking part in their work and their adventures. Then,

; to Toulouse, he gained the prize at the École des .x Arts of that city, which enabled him to spend three ; in Paris with Bida and Cogniet.

[is first Salon picture (1864) was the "Death of Tibe-'. And in 1869 he obtained a medal—painting, drawing, making lithographs meanwhile to earn a living. His 1 of the "Duc d'Enghien," in 1872, was his first decisive ›ss. And since that time his position has been an assured He is now President of the Salon, and Officier de la on d'Honneur.

:xamples—Luxembourg :—

L'Excommunication de Robert le Pieux.
Délivrance des Emmurés de Carcassone.
La Mort du duc l'Enghien, Alençon.
L'Interdit, Le Havre.
Mort de Marceau.
Faust, M. Besonneau, Angers.

IAIGNAN, ALBERT, O.* (*b.* Beaumont, Sarthe, 1845),—a l of M. Luminais, is a staunch upholder of historical ting, an artist who cares to represent not merely the but the idea behind the fact. His "Louis IX. and the ›r" (Angers), his "Renaud de Bourgogne et les Bour-› de Belfort" (Belfort), his "Admiral Carlo Zeno" e), are well-known in public collections. The Luxem-g possesses a singular picture representing Carpeaux ıg asleep in his chair, while all the figures which the old ›er had made live in bronze and marble, dance round and the great Fountain of the Observatory. The ›mmage à Clovis II." is an admirable example of his : in the Musée de Rouen. And so is his "Death of iam the Conqueror," exhibited in 1898 in the Guildhall ibition. In his "Paradis Perdu," exhibited in the ibition of 1889, M. Maignan showed superb force and ır as a water-colour artist.

ɹUMINAIS, ÉVARISTE-VITAL (*b.* Nantes, 1822), was also ɔf Cogniet's pupils, a historical painter of much merit.

:OURTOIS, GUSTAVE (*b.* Pusey, Haute-Saone),—a pupil of ·érôme, is another painter of historic and literary subjects who has also produced many portraits. His very beautiful work, "Une Bienheureuse" (The Sleep of the Blessed Dead), which gained a first gold medal in the Paris Exhibition, 1889, was exhibited at the Guildhall, 1898. So also was his remarkable and daring portrait of Mme. Gautreau, which in its singularities of pose and arrangement recalls some picture of Piero della Francesca. In both his mastery over varying tones of white is of great interest.

CORMON, FERDINAND, O.* (*b.* Paris),—a pupil of Fromentin's, has chosen a line of work specially his own, devoting himself to the early ages of the human race. In his immense canvas, now appropriately placed above the fine collection of flint implements in the great hall of Saint-Germain-en-Laye, he has depicted the "Stone Age". His "Funeral of a Chief in the Iron Age" belongs to M. Avice, and was exhibited in the Guildhall Exhibition, 1898. And at the Luxembourg, his "Cain," flying across the sandy desert, illustrates Victor Hugo's lines—

"Lorsque avec ses enfants vêtus de peaux de bêtes,
"Échevelé, livide au milieu des tempêtes,
"Caïn se fut enfui de devant Jéhovah. . . ."

LEFEBVRE, JULES, C.*, M. DE L'INST. (*b.* Tournan, Seine-et-Marne, 1834),—one of Cogniet's best known pupils, has been called "the Sully Prudhomme of painting". His delight is in rendering the human form in its utmost perfection, by means of such nude figures as the "Vérité" of the Luxembourg, the "Cigale," "La Gloire du Matin," "Diane surprise," or "Le Rêve". He has also painted many portraits. His pictures have always had a great vogue both on the continent and in America. They are painted with extreme finish and care, and the draftsmanship is beyond reproach.

BOUGUEREAU, A. WILLIAM, C.*, M. DE L'INST. (*b.* La Rochelle, 1825).—Pupil of Picot, M. Bouguereau gained the Grand Prix de Rome (histoire) in 1850. He received a second class medal in 1855; and a first class in 1857. He was elected a Member of the Institute in 1876; appointed Commander of the Legion of Honour in 1885; and received a

Médaille d'Honneur in 1878 and in 1885, besides foreign orders. His career therefore has been one of great success since his first Salon picture of 1847—"Egalité (devant l'Ange de la Mort"). His pictures, of an extremely smooth, waxy texture, fine drawing, and academic perfection, have enjoyed great popularity on both sides of the Atlantic, and command high prices. The subjects are semi-religious, such as the "Vierge-Consolatrice" of the Luxembourg—or mythologic, as "L'amour blessé"—or of children under such titles as "Premier Deuil," or "La Sœur ainée".

Three pictures are in the Luxembourg:—Triomphe du Martyr, 29; Vierge-Consolatrice, 30; La Jeunesse et l'Amour, 31.

Two children sleeping, Collection of Mr. J. D. Allcroft.
A Peasant; The first kiss, Sir H. D. Davies, M.P.
Cupid and Psyche, George McCulloch, Esq.
And great numbers have gone to America.

HAMON, JEAN-LOUIS (*b.* Plouah, Côtes du Nord, 1821; *d.* 1874), was the leader of the little group of the Neo-Greeks—who, if their influence was not profound, certainly formed a charming episode in the Art of the century. Théophile Gautier with his almost unrivalled power of saying the right thing in the right way, describes them thus: "They recall, "due proportion preserved, the minor Poets of the Greek "Anthology; charming, ingenious, subtle intelligences, who "do not get beyond the elegy, the little ode, or the epigram; "or again engravers of gems who put a bacchanal into the "bezil of a ring. They have a horror of all that is vulgar or "showy, and vigour seems almost brutality to them. They "paint as Sybarites crowned with roses, from an ivory palette, "in Pompeïan studios, where Anacreon, Theocritus, Bion, "Moschus, André Chénier, to whom they go for inspiration, "lie on a table of citron wood."

Hamon, a charming painter of dainty things, has been unduly despised and neglected. If his glass was not a large one, he drank in it. And his "Comédie Humaine" now in the Louvre, the delightful little idyll "Ma sœur n'y est pas," and a whole series of charming little pictures of Loves caged in hencoops, chained butterflies, "La cantharide esclave," "La Saison des papillons," and such like graceful, poetic, antique inventions, delighted both public and critics for a time. While his last success just before his death—"Triste Rivage," where the Poets and the Lovers born of their dreams with Love himself to guide them, press forward to welcome Ophelia, just cast upon the shore—was his swan-song, touching a deeper and more enigmatic note than any he had reached before.

GÉRÔME, JEAN-LÉON, C.*, M. DE L'INST. (*b.* Vesoul, 1824).—If for a while the Neo-Greeks grouped themselves about this great painter, it was that in Delaroche's studio they found themselves under the spell of his strong and vigorous personality. His father, a goldsmith of Vesoul, not only gave his boy the best education he could: but when he saw that young Léon carried off every prize in drawing, he brought him from Paris a box of colours and a picture by Decamps. The copy the lad made of this picture was seen by a friend of Paul Delaroche; and at his instance young Gérôme was sent off to Paris with a little fortune of £50, to enter the popular master's studio. Here he stayed for about three years. But during one of his absences at Vesoul, a terrible occurrence, resulting in the death of one of the pupils, caused Delaroche to close his atelier. When Gérôme returned from Vesoul, the master told him to go to Drolling—"I wish for no more pupils. Besides I am going off to "Rome". M. Gérôme with the calm determination which has always distinguished him, refused to agree to such a decision. "I do not accept two masters. I shall not go "to Drolling. If you are going to Rome I shall go too." And they went. This was in 1844. When they returned to Paris, M. Gérôme entered Gleyre's studio for a time. But he soon returned to Delaroche, with whom he collaborated in the "Passage des Alpes par Charlemagne"—at Versailles.

Failing to obtain the Prix de Rome, he sent his first picture to the Salon of 1847. It was the "Combat de Coqs". The success was immediate. The young painter, acclaimed by Théophile Gautier as a new master whose advent arked the year, found himself famous. And from that oment his triumphs have followed hard on each other.

M. Gérôme has made the Greece of Alcibiades, the ome of the Cæsars, the life of Egypt, besides that of his wn country, live for us on his canvas. Whether it is the reathless pause of the " Pollice Verso " in the Amphitheatre —or the tragic " Duel de Pierrot " in the snow—in his Eminence Grise " coming slowly down the staircase of the alais-Cardinal—the " Prisonnier " being rowed up the Nile —or that extraordinary meeting of East and West, the Siamese Ambassadors received by Napoleon III. at Fon-inebleau "—one and all show extreme erudition, astonishing cility, care, thought, power. But they also show a deep nsight into the time, the place, the characters, which prove I. Gérôme to be more than the mere archæologist—prove im to be a seeker for truth, a thinker, an artist and a poet.

Like so many modern artists, M. Gérôme is not content ith paint and canvas alone. And his " Gladiators," his ' Anacreon," and the " Tanagra " of the Luxembourg show im to be a skilful sculptor as well.

Examples:—

Combat de Coqs, 1847, Luxembourg.
Réception des Ambassadeurs Siamois, Versailles.
Duel de Pierrot, Chantilly.
Siècle d'Auguste, Musée d'Amiens.
Le Prisonnier, Musée de Nantes.
Cléopâtre et Cæsar, O. Mills, Esq., New York.
Louis XIV. et le Grand Condé, Vanderbilt Collection.
L'Éminence Grise, 1876, Mrs. S. D. Warren, Boston.
La Mort de Cæsar, M. J. Allard.
Execution of Maréchal Ney, Alex. Henderson, Esq., M.P.
Le Bain Maure, H. J. Turner, Esq.

HENNER, JEAN-JACQUES, O.*, M. DE L'INST. (*b.* Bern-iller, Alsace, 1829).—In the same year, 1847, that M. Gérôme ade his triumphant début with the " Combat de Coqs," a oung Alsacian, five years his junior, entered the École des Beaux Arts. The boy had been brought up upon the

Holbeins of Bâle, near by his home. And as his parents watched him drawing his *bonshommes*, saw him each year carry off the drawing prizes at his school at Altkirch, and heard of young men who had gained the Grand Prix de Rome in far-off Paris and become famous, they determined their Jean-Jacques should be famous too. The father bought old pictures here and there, and hung them up to teach him. And on his deathbed he made his children swear that they would give *le petit* the chance of becoming a great man. Well did they keep their word. And well did Jean-Jacques Henner deserve their loyal devotion.

In 1858, after some years spent first in Drolling's, then in Picot's studio, Henner gained the Prix de Rome with a "Death of Abel". It already showed those qualities in the painting of flesh for which the master's work is so remarkable. In Rome M. Henner at once fell in love with the "sombre masses of the trees which will henceforth be "found in nearly all his pictures, and which are like his "signature".[1] Quietly, steadily he worked. And after his return from Rome, his success began. In 1863 and 1865 he had already gained medals; the third came in 1866 for his portraits in the Salon of that year. M. Henner's portraits have always been an important and deeply interesting part of his great work. In them he seeks for more than the outer semblance. He questions, he divines, he tries to seize the inner life, the hidden character of his sitter. Few more intensely expressive portraits have been seen of late years, than his profile of an American lady in deep mourning, which was exhibited in the Salon of 1895.

But the chief glory of M. Henner's work is in genre. And if with M. Gérôme we see the life of historic Greece and Rome, in M. Henner's Naïades and Baigneuses we meet the very spirit of the antique which the poets have sung. He believes in the truth: but in that truth which does not banish either the idea or the ideal. And therefore while painting the human form as few men now paint it, he gives us, whether in his portraits, or in some lovely nude igure, piping on a reed flute in the dusky twilight, in the hadow of the trees, a poem that lives and will live.

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[1] J. Claretie.

Examples—Luxembourg :—

Suzanne au Bain, 1865 ; Naïade, 1875 ; Dormeuse, 1893.

Biblis changée en Source, 1867, Musée de Dijon.

Portrait de mon Frère, 1883, M. Henner, Bernwiller.

La Source, Lord Strathcona and Mount Royal.

VOLLON, ANTOINE, O.* (*b.* Lyons, 1833), is the greatest iving representative of those painters of still life for whom he French school has long been celebrated. "La plus 'excellente manière de peindre est celle qui imite mieux et 'qui a le plus de conformité au naturel qu'on représente." These words of Leonardo da Vinci's have been M. Vollon's watchword. And the masters to whom he has gone for counsel, have been, curiously enough, not Chardin, but Leonardo and Velasquez.

As a child he worked as a graver. As an apprentice he was an enameller. But this beautiful art did not satisfy his rtistic ambitions. He left the workshop; and began to paint nature without a master. His first picture, "Après le Bal," had a success at Lyons. And this gave him courage to ome to Paris, where he sent a "Portrait of a Man" to the Salon, which the Jury promptly refused. He then turned o his *Natures Mortes*. And in 1864 the Salon accepted 'Art et gourmandise," and an "Intérieur de Cuisine" now t Nantes; and in 1866 the delightful "Singe à l'Accordéon". Thus began those Poissons de Mer, Chaudrons, armour, ruits, the gold and silver of his vases and platters, the parkle of jewels, and all the vigorous, brilliant, living colour nd light and air of his so-called "Natures Mortes," which ave make his name famous in both hemispheres.

But Vollon is not merely the greatest living painter of till life. He delights himself from time to time with a fine andscape—a picture such as his "Port Vieux de Marseille," r the "Route de Roquencourt près Versailles". Or gives us uch a striking study of humanity as the "Espagnol," or the grand "Femme du Pollet à Dieppe," which held its own as one of the most impressive pictures in the Centennial Exhibition of 1889.

Examples—Luxembourg :—

Curiosités, 1868 ; Poissons de Mer, 1870.
Le Singe à l'Accordéon, 1866 ; Le Chaudron, Musée de Lyons.
Intérieur de Cuisine, Musée de Nantes.
Le Singe du Peintre, Musée de Rouen.
La Femme du Pollet à Dieppe, Mr. Duncan.

DESGOFFE, BLAISE-ALEXANDRE, O.* (*b.* Paris, 1830), is another painter of still life, whose admirable work merits close attention. His favourite subjects are crystal vases, jewels, and the triumphs of the old Goldsmith's and Armourer's Art. The Luxembourg possesses three fine examples of his pictures, Nos. 87, 88, 89. There are also examples at Chantilly.

The Luxembourg also has a " Coin d'Atelier " by Dantan (Joseph-Edouard), who paints interiors, especially the interior of studios, with rare facility.

BOILLY, LOUIS-LÉOPOLD (*b.* La Bassée près Lille, 1761; *d.* Paris, 1845).—First among the painters of *mœurs* is the delightful Boilly, born at the little town of La Bassée while Boucher was still alive and Greuze and Fragonard were at the height of their fame. His well-known " Arrivée d'une Diligence," now in the Louvre, is a curiously exact record of contemporary life in 1803. So also are the small and charming pictures " Cache-Cache " and " La Toilette," which were seen in May, 1897, in the very remarkable exhibition of Portraits de Femmes et d'Enfants at the Beaux Arts. While in the beautiful little picture of " Mme. Tallien assise dans un Jardin," he gives an important and exquisitely finished portrait. There is also an excellent Boilly in the Musée de Rouen and an admirable example at Chantilly.

TASSAERT, NICHOLAS-FRANÇOIS-OCTAVE (*b.* Paris, 1800; *d.* 1874), constituted himself the painter of the sordid miseries of the poor in Paris. Whether such subjects can be reckoned with as high art is a question. Tassaert's pictures—some f them of a poignant indecency—are nearly always more terary than artistic. They however enjoyed a considerable ogue ; and their chief admirer was Alexandre Dumas. ver thirty examples of Tassaert's work were sold at the mous sale of the Dumas collection in 1892.

The Luxembourg has a good specimen :—

Une Famille Malheureuse. 274.

While Tassaert records the sordid side of extreme poverty,

BONVIN, FRANÇOIS-SAINT, * (*b.* Paris, 1817 ; *d.* St. Ger-ain-en-Laye, 1887), will always be known as the kindly ainter of the Convent. An artist of high merit, Bonvin's ork was produced in circumstances of such difficulty, that s quality becomes even more surprising. For in order to ve he was obliged to take a small post in the Prefecture of olice, becoming later on Inspector of the Cattle Market at oissy. And yet, in the intervals of official work, thanks to true artistic temperament and a splendid determination, he und time to produce such admirable works as :—

L'École des Frères, M. Lutz.
Les petites orphelines.
L'Ave Maria, Luxembourg.
Les Sœurs de Charité, Musée de Niort.

BUTIN, ULYSSE, * (*b.* St. Quentin, 1838 ; *d.* Paris, 1883), e pupil of Picot and Pils, devoted his talent more ex-usively to the life of the coast-dwellers of Brittany—the rdy and romantic fisher-folk, whose lives, whose characters, hose ways, and homes, have inspired so many artists of te, both in literature and painting. Ulysse Butin's fine cture of "La Pêche," belonging to M. Charles Ferry, calls some of our English Sea and Coast painters in its eling for nature and the life of sea-faring people. His icture in the Luxembourg, "L'enterrement d'un Marin, Villerville (Calvados)," gives an admirable idea of his nowledge of the people he painted, and of his artistic apacity.

RENOUF, EMILE, * (*b.* Paris, 1845 ; *d.* Le Havre, 894), is another delightful Sea-painter. The Luxembourg ossesses his "Brumes du Matin". "Le Pilote," a well-known picture, is in the Musée de Rouen. And "La Veuve" in the Musée de Quimper.

FLAMENG, MARIE-AUGUSTE, * (*b*. Metz, 1843; *d*. Paris, 1894), is another artist who was captivated by the life of the northern coasts. The Luxembourg possesses his charming "Bateau de Pêche, à Dieppe". While the Musée de Toul has an "Embarquement d'huîtres à Cancale," 1888. But the painters of fisher folk and of Breton peasants are legion. And although many are painters of merit, there is not space to enumerate them all. We must therefore pass on to one of the more important of genre painters.

ROLL, ALFRED-PHILIPPE, O.* (*b*. Paris, 1847).—A Parisian born, pupil of M. M. Gérôme and Bonnat, M. Roll is an artist gifted with such extraordinary facility, that it is difficult to say which may be called his special line of work. And one approaches each fresh picture that he paints with a certain interest and curiosity as to how he will render his subject. "The artist who continues Courbet among us with "the greatest brilliancy," M. Roll disdains "invention". He is a painter of the actual. Confident in his power, he attacks subjects of immense difficulty, and carries them through with a triumphant audacity positively startling at times. His well-known and enormous canvas in 1889 of the "Fête du Centenaire des États Généraux" is a victory of no mean order over paralyzing difficulties, in the huge crowd of notabilities of the day grouped round poor M. Carnot, in hot sunshine beside the Bassin de Neptune at Versailles.

In the "Joies de la Vie," another large decorative canvas for the Hotel de Ville, by unclothing his personages among the roses and flowery grass M. Roll has gained the opportunity he delights in of painting the play of sunshine on flesh, while he takes his picture out of the actuality of to-day—though it cannot be said he has made it either poetic or antique. His "Europa" at the Exposition Universelle of 1889 was another example of this. Though she was nude, with her charming little brown bull, she was just as much a woman of to-day as "Manda Lamétrie, Fermière" next to her.

The "Grêve des Mineurs," and "Le Travail, chantier de Suresnes," are extremely powerful bits of actuality. In the latter — another huge canvas — M. Roll has shown that panting engines, crossing rails, sweating workmen, can be so treated as to make a fine picture. While in the Strike he has introduced the ugly and tragic touch of human interest in an impressive manner.

The versatile artist is at the height of his fame and popularity. And so distinct is his talent that one may hope to see it develop still further.

Examples—Luxembourg :—

En Avant, 1887; Manda Lamétrie, Fermière.
Centenaire des États Généraux, Versailles.
Grêve des Mineurs, Musée de Valenciennes.
Fête de Silène, Musée de Gand.
Portrait M. Alphand, La Sorbonne.

DAGNAN - BOUVERET, PASCAL-ADOLPHE-JEAN, O.* (*b.* Paris), is undoubtedly one of the most interesting and important modern artists in France. His powers are so great, his work is so varied, that it is difficult to say whether he can be called a genre painter, an Orientalist, or a mystic. Pupil of M. Gérôme, Chevalier of the Legion of Honour in 1885, and Officier in 1894, M. Dagnan-Bouveret's career has deservedly been one of immense success.

His first pictures in the Salons of 1875-77 were classic pictures and portraits. In 1878 he obtained a third-class medal. And the next year exhibited his first studies of the ways of his contemporaries, "Une noce chez un Photograph". In 1882 came "La Bénédiction"; with the amusing "Vaccination" in the next year; and in 1885 "Le Pain Bénit," now in the Luxembourg. All these pictures showed such keen observation, such humorous appreciation of character, such felicity of treatment, that M. Dagnan-Bouveret's admirers were led to expect far greater things of him. And they were not disappointed. For in 1887 he exhibited his magnificent "Pardon Breton," which was the event of the Salon.

But in that same Salon he had a second picture of quite equal significance, which marked a new departure in the artist's career—the strangely beautiful picture of the Virgin Mary walking under a pergola of vines, the strong sunlight shining through the semi-transparent leaves upon her soft, warm-white draperies. The sensation the picture created was profound. It gave the first indication of the mystic tendencies of the artist, which have since fully developed in his two large compositions: "The Last Supper," exhibited at the Goupil Galleries in 1897; and the "Supper at Emmaus," shown at Messrs. Tooth's, 1898. But it further showed that M. Dagnan-Bouveret, like so many artists of to-day, had fallen under the spell of the East; and that henceforth he, like his brother Orientalists, would be profoundly occupied with those questions of line, light, and colour which await their solution in the East.

This has proved to be the case. And his Algerian pictures have placed M. Dagnan-Bouveret in the forefront of the Orientalist school. While as a portrait painter this distinguished and gifted artist ranks high.

Examples—Luxembourg:—

Le Pain Bénit, 1885.
Tête de femme Arabe (Ouled Nayl), 1888.
Le Pardon, 1887, M. Engel-Gros.
L'accident, 1880, Walters Collection, Baltimore.
La Vierge, 1885, Pinacothèque, Munich.

The Orientalist school of this century may be said to have begun with Delacroix and Decamps.

DECAMPS, ALEXANDRE-GABRIEL (*b.* Paris, 1803; *d.* Fontainebleau, 1860), began his visions of the East early. For in 1827 he exhibited a "Soldier of the Vizir's Guard," followed in 1831 by a "Vue prise dans le Levant," and "Cadji-Bey," chief of police in Smyrna, on his rounds. From this time Decamps continued his noble studies of the East. For in Turkey and Asia Minor he found the light and colour for which his strong and vigorous imagination craved. In some of his French pictures, such for instance as the "Garde-chasse," we recognise a forerunner of the peasant painters, and understand Decamps' admiration and fection for J. F. Millet. But in his eastern pictures, while ndeavouring to render truth and local colour, Decamps ives a fierce and savage interpretation of what he sees— la vision d'un Orient brulé par une lumière implacable".

Examples :—

La Caravane, sketch, Louvre. 205.
Bouledogue et terrier écossais, Louvre. 206.
Turkish children by the fountain; Rebecca at the well; and several others, Chantilly.
Scourging of Christ, M. Chauchard.
The Ape and the Tortoise, M. Durand-Ruel.
Arabs resting; Police Patrol, Smyrna; and many others, Hertford House.

Decamps was soon followed by

Marilhat, Prosper (*b.* Vertaizon, Puy-de-Dome, 1811; . Paris, 1847), who took a more gentle and classic view of yria and Egypt. He kept closer to reality than Decamps, ainting subjects which suited his taste "almost like por-raits". His drawing was careful, his colour soft and arm, his light strong; and everything, though exact, was endered with real poetic feeling.

We find in the Louvre his—

Ruines de la Mosquée du Khalife Hakem, au Caire.
Four pictures, Chantilly.
Troupeau de buffles au bord du Nil, M. H. Garnier.
Le Café Turc, Mme. Moreau-Nelaton.
Benisoef on the Nile; The Erechtheion; Banks of the Nile, Hertford House.

Soon beside these two early Orientalists, the great master, elacroix takes his place—"le vrai maître moderne, le souverain traducteur de la grâce et de la force Arabe et de la magie du paysage Africain," as Fromentin said of him. Vhile Decamps had taken Turkey and Asia Minor, and Iarilhat Syria and Egypt, Delacroix went to Morocco for is setting. And he was the first to give the true sensation f the East in his splendid visions of colour and light and novement. Then came the delightful painter and writer,

Fromentin, Eugène, O.* (*b.* La Rochelle, 1820; *d.* 1870).

—One of the most attractive personalities of the middle of the century, with the twofold gifts of writer and painter, Eugène Fromentin was an artist to the core. And whether on canvas or in his books, it is always the poet who speaks. A pupil of Cabat the landscape painter, Fromentin at twenty-five was in full possession of his talent. In 1847, after spending four years in Algeria, he exhibited his "Gorges de la Chiffa," which made a deep impression. It struck a fresh chord among the Orientalists. A colourist and a poet, Fromentin rendered all the novel and seductive charm of local truth combined with exquisite harmony and purity in the three silvery notes of the Sahel—white, blue, and green. And about the same time his *Été dans le Sahara* was published, Mme. Georges Sand being one of the first to perceive its unusual merit, finding in it "le juste et le vrai mariés avec "le grand et le fort".

Fromentin desired to give, with the most absolute truth of local character, a calm and poetic vision of the East—of the Arab Encampment—of the Hawking party in the hot, early sunshine—of the Arab women on the Nile bank. And to preserve a certain lofty breadth in his Art, which he considered in peril—as indeed it was and is—from "curiosity "and the taste for anecdote. Le *genre* a détruit la grande "peinture et dénaturé le paysage même".

Examples— Louvre :—

Chasse au Faucon, la curée. 305.
Le Campement Arabe. 306.
Femmes Arabes au borde du Nil. 307.
Arabes chassant au faucon, Chantilly.
Many in America.
Arabs Watering Horses, 130; Crossing a ford, 141, Vanderbilt Collection.

Belly and Guillaumet followed Eugène Fromentin in the close study of the East, and in their determination to solve the problems of light in its direct and indirect effects.

BELLY, LÉON (*b.* St. Omer, 1827; *d.* 1877), "in his "'Femmes Fellahs au bord du Nil,' and in his 'Caravane "'de pélerins' under the red-hot desert sun, had given such ı exact sensation of the East, that it seemed impossible to ırpass it, when Guillaumet . . . brought a formula which ıight pass for a definitive one ".[1]

Guillaumet, Gustave Achille (*b.* Paris, 1840; *d.* Paris, ӏ7), is represented in the Luxembourg by three fine pictures ' Laghouat, Sahara Algérien "; " La Séguia, près de ıkra " ; and " Le Désert ".

Leroy, Paul Alexandre Alfred (*b.* Paris, 1860),—a ıng Orientalist who bids fair to be a leader, is also repreıted in the Luxembourg by a very remarkable landscape, L'Oasis d'El Kántara "; one of the most admirable of ɔdern renderings of the colour, light, and heat of the ıst.

b 1845 d. 1902

Constant, Benjamin, O.*, M. de l'Inst. (*b.* Paris), is ıe of the most important and best known modern artists ho has been captivated by the picturesque splendours of ıstern subjects. In his great compositions, however, he not so much occupied with the local truth as with the agnificence and picturesqueness of the setting. In 1872 his ılon picture—the third he had exhibited—was a " Samson Dalila ". The next year he showed a " Femme de Riff ". nd from that date we have had a series of subjects with orocco, Tangiers, and Seville for their setting, such as ıe fourteenth century " Lendemain d'une Victoire à Alhambra "; or the thirteenth century " Passetemps d'un alife," at Seville ; " Les derniers rebelles " ; " Les Favorites ə l'Emir," or " Les Femmes de l'Harem ". In all of these ictures an extraordinary command over colour, drawing, nd skilful disposition is seen. But M. Benjamin Constant oes not wholly confine himself to these eastern subject ictures. He is one of the popular portrait painters of the ay, delighting to render the robes of the Star of India, or ɑe jewels and soft, shining, silken draperies of beautiful ɾomen.

Examples :—

Les Derniers Rebelles, Luxembourg.
Lord Dufferin, portrait.

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[1] Léonce Benedite.

Lady Helen Vincent, portrait.

Passetemps d'un Kalife, à Séville, Comtesse de Casa Miranda (Mme. Christine Nillson).

REGNAULT, ALEXANDRE-GEORGES-HENRI (*b.* Paris, 1843; *d.* Buzenval, 1871).—Son of the celebrated chymist and physicist, M. H. Victor Regnault, Henri's childhood was passed in an atmosphere of extreme cultivation—on one hand the strong character and profound scientific attainment of his father; on the other the love of art and literature of his charming mother.

At twenty-three, after a brilliant passage through the atelier of Cabanel and the École des Beaux Arts, Henri Regnault gained the Prix de Rome, with his "Thetis". While his fellow competitors were working anxiously, Regnault amused himself, singing like a bird while he dashed in his Thetis just at the last moment—modifying the original sketch considerably as he painted it. Already he had attained that marvellous impetuosity of execution which corresponded to the impetuous and ardent enthusiasm of his nature. As if he had some prescience of how short his career was to be, Regnault's existence was a breathless one for those five remaining years. In Italy he "travels, "observes, listens, rides on horseback, spurs on his whole "existence, breathes in Art at every pore". And though he was the most daring colourist of the day, he yet could appreciate the most delicate nuances of the great masters. But in Fortuny's studio in Rome he gained his first vision of the East. From that moment the East impassioned this ardent nature. And in 1868 he went to Spain. There Velasquez fairly intoxicated him. And as he was obliged as *Pensionnaire de Rome* to send in some copy, he chose that most marvellous Velasquez, "Les Lances". But more opportunities were to come. The Revolution of 1868 broke out; and Madrid was turned into a camp—a camp dazzling with colour and picturesque incidents and effects. All was an enchantment to the young artist. And after seeing Prim's triumphal entry in October, he set to work instantly with his usual enthusiasm, to paint "the chief in uniform of a revolution in rags ". Prim however was not flattered. He fused the picture ; and thus it happily found its way to the ouvre.

But Regnault was still a student ; and was obliged to ear himself away from Madrid and return to Rome. It leased him less than before, and he hastily painted his *nvoi* of Judith, and hurried back to Spain. The war being ver he went straight to Andalusia. Alicante charmed and amazed him. But once at Grenada—once in the Alhambra—nothing else seemed to exist. The enthusiasm of his letters before this vision becomes positively lyric. For months he lingered, painting his " divine mistress, the Alhambra ". Yet after awhile he desired even more. He knew Fortuny had received his revelation of light in Morocco. So to Morocco he must go. And at Tangiers he found the light he sought for.

In an immense studio which he built, he proposed to paint a picture which should be his last *envoi de Rome*, and which amid the splendours of the Alhambra should symbolize the magnificence of Moorish civilization. But before beginning it he painted his " Sentinelle marocaine," the " Sortie du Pacha," the " Exécution sans jugement," and finished the famous " Salomé " of the Salon of 1870. These done he wrote to his father about his gigantic work, asking him to end the very best canvas, 7 met. 50 in height by 5·50 wide, dding details as to colours, fish glue, gilder's plaster. 'Then forward with the big brushes, the ladders, and to the assault ! If they don't give me the medal of honour for this campaign, I don't know what they *can* want ! "

Alas ! another sort of campaign was before the artist. Var was declared. The news grew worse and worse, till egnault could bear it no longer. All visions of the Moors, he Alhambra, Art, and glory were thrown aside for the efence of his country in her hour of need. And through the iege of Paris in the artists' battalion, he rarely touched brush or pencil, save for a few pencil portraits of friends, or three remarkable water-colours.

On January 18, 1871, he refused an offer of promotion, ending a fine, stoïcal letter to his captain with these words: "You have in me a good soldier; do not lose him by "turning him into a poor officer". Next day came the battle of Montretout. All day they fought. And when the retreat was sounded at Buzenval, Regnault, sad and angry, said to Clairin, his friend and brother-artist, "I will be with "you in a moment! I want to fire a last cartridge!" He turned back towards the enemy. A ball struck him full in the forehead, and he fell dead.

In the inner court of the École des Beaux Arts, one of the most beautiful monuments of modern times, erected by his fellow-artists, keeps Regnault's memory green—as M. Chapu's enchanting *Jeunesse* kneels palm branch in hand, before his bust.

What he dreamt of doing, what he had already accomplished, was seen at the posthumous exhibition of his works and unfinished sketches in 1872, an amazing record for the artist of twenty-seven. Gifted with such a temperament, so original as a thinker, so magnificent and daring as a draughtsman, so superb as a colourist—one can but believe that Henri Regnault might have risen to the highest attainment of the artist, when life had revealed the idea behind mere colour and form.

Examples—Louvre:—

Portrait équestre de Juan Prim.
Exécution sous les Rois Maures à Grenade.
Portrait de la Comtesse de Barck.
Alhambra, 1869, water-colour, Luxembourg.

CHAPTER XIX.

PORTRAIT PAINTERS.

the portrait, whether on canvas or in marble, French rt during its worst days of peril from foreign influences, decadence from internal weakness, has always found its lvation and its renaissance. Once in presence of the uman being, it has drawn fresh life and fresh power from e contact. The very existence of French painting began, we have seen, in portraiture. And from the Clouets and orneille de Lyon in the sixteenth century, a long, unbroken ccession of portrait painters — Mignard and Santerre, argillière and Rigaud, Nattier and Tocqué, Greuze, ragonard, Vigée-Lebrun and many more—triumphantly rried the tradition, vigorous and vital, down to the Revolu- on, and the nineteenth century.

A portrait painted by the great artist, must always be one f the most intensely interesting productions of the painters' rt. For the portrait painter has to do more than reproduce he outer seeming of his sitter. Behind that outer seeming ll the greatest masters have shown that an idea is ever resent to them; and that the hidden meaning, the soul, the haracter, the temperament of the human being, must be iligently sought for and made to shine forth by their art. L'âme et le corps ne font ensemble qu'un tout natûrel," said ossuet. It is not enough to "catch a likeness". Any one ith the slightest pretentions as a painter can manage that uch. But, as M. André Michel has truly said: "While capable of drawing eyes, nose, and mouth extremely well, you may be absolutely incapable of making a good portrait. The human face, infinitely varied in the exterior adjustment of its elemental forms, infinitely complex in the inner being which these forms cover and reveal . . . offers "to the artist the most attractive and the most difficult of "problems. All are not capable of the observation, at once "attentive and docile, naïve and strong, which is needed; an "empire over oneself and a patience is required which some "of the greatest have not been able to attain."

Sometimes, as with Delacroix, the artist's over-mastering personality stands in the way of his work. He has to struggle against a superabundance of ideas: he sees too rapidly; his mind, his ideal, outpaces his observation. And though few feel it to the same degree, this danger lies in the path of every portrait painter worthy of the name—the danger of a family likeness between each portrait. He may try, but he tries in vain, to blot out the whole of his own personality, to forget his own existence, to live utterly and completely in his model. But "however faithful a portrait may be, how- "ever intimate its resemblance, it bears as an indelible "signature, the personal mark of the artist who has painted "it". Yet at the same time, when kept within bounds by the supreme self-abnegation and reticence of the great artist, this personal mark adds to the intense and suggestive interest of a portrait. We see a human being through the temperament of a diviner of mysteries. And no matter what the subject, the work of art may be a great one, if—as Latour desired to do—the artist can "descendre jusqu'au fond et le "remporter tout entier".

Of the earlier portrait painters of the nineteenth century, much has already been said incidentally in the chapters upon the Classics, the Peasant painters, and the Genre painters. David, Gérard, Gros, Ingres, among the Classics—Bastien-Lepage, Dagnan-Bouveret, Henner, Benjamin Constant, and many more artists of the last thirty years—have produced admirable portraits. But these in most cases have not been the most important part of their work.

In the works of these artists, and of the portrait painters *par excellence* who in the nineteenth century have carried on the French tradition of portraiture, two distinct methods are seen. In one, the artist renders the man in his habit as he is—in a *milieu* suggesting his tastes, his occupations, his everyday life—or in some portrait group. In the other, the sitter is completely detached from any suggestive accessories. The interest is concentrated on the human being, his character and temperament, unaided by any adventitious surroundings—set against a background which at most is merely decorative, and has nothing to do with the subject. The two methods are equally in favour. A preference for one or the other is merely a question of taste. Both have been in use since the earliest days of portrait painting. And as modern examples of both we may take two pictures in the Luxembourg—M. Fantin-Latour's deeply interesting portrait group, "Un Atelier aux Batignolles"; and M. Bonnat's portrait of his master, "Léon Cogniet". In the first the artist has represented Edouard Manet painting in his studio with a group of friends about him, Zola, Claude Monet, Bazile, an Impressionist artist who was killed during the war, etc., etc. In the second the humorous face of the kindly old artist, looks out with sparkling eyes, from a background undisturbed by any accessories.

But it is better to allow each artist in turn to speak for himself.

Delaunay, Jules-Elie, O.*, M. de l'Inst. (*b.* Nantes, 1828; *d.* 1891).—Like his friend and compatriot Baudry, Delaunay was a true Breton. Both, says M. Lafenestre, "were tender and proud, sensitive and outwardly reserved. "Both enamoured of their work, with the same anxious "conscientiousness—both hard working and determined, "beneath an appearance more or less worldly and dis-"engaged, knew how to live silently in a noisy age, and "to remain independent in the midst of intrigue."

Delaunay was brought up in an atmosphere at once religious and patriarchal. A pupil of Flandrin, he executed a number of mural paintings in the Church of the Monastery of the Visitation at Nantes. And some in the Chapelle de la Vierge, Church of the Trinité in Paris. But it is as a portrait painter that his name will live. If he had only painted the portrait of "Mme. Bizet," this alone would have been sufficient to place him in the very foremost rank of art.

But it is only one among many. This picture, painted in 1878, was exhibited in the Centennial Exhibition of 1889, and again in the "Portraits de Femmes et d'Enfants" at the Beaux Arts in 1897. It is all in black. And the great pathetic black eyes, brimming with tears, are haunting in their anguish and loveliness. The noble portrait of the artist's mother, now in the Luxembourg, is a chef d'œuvre of emotionalized truth. Each of his portraits is intensely personal. Take for instance that of the fine, worn soldier, "Général Mellinet"—the wonderful "Mme. Bizet," of which I have spoken—or "Mme. Toulmouche," fresh and smiling in her summer dress in the sunny landscape. Each in its very different way is a triumph of character study—of that shining forth of the soul, which makes the really great portrait.

Examples—Luxembourg :—

Peste à Rome, 1869, 78; Portrait de la mère de l'artiste, 1872, 80.

Portrait de Mme. Bizet, Mme. Bizet.

Three pictures, Musée de Nantes.

BONNAT, LÉON, C.*, M. DE L'INST. (*b.* Bayonne, 1833).—Born at Bayonne, the natural tendencies of the Meridional, that vigour and vehemence, that love of strong, rich, deep colour, that audacity of treatment which we connect with southern peoples, were fostered and developed by the circumstances of Léon Bonnat's boyhood. He had wished to enter the navy. But his father having established himself as a bookseller at Madrid, his son joined him there at fifteen, helped in his business, and devoured the books that came in his way. Among others he found Vassari, fell in love with it, and forthwith began to draw. In the evening he attended the classes at the Academy, under that distinguished and inspiring master, Frédéric de Madrazo. But beyond this, the lad saturated himself with the spirit of the great masters in the unrivalled Gallery. Murillo, Titian, Ribiera, Goya, had each some message for him. And above all others he turned to Velasquez. At seventeen he painted his first picture, the "Childhood of Giotto". Then Madrazo put some commissions in his way—a copy of a full-length portrait of Queen Isabella, and one of the old King Fruella II., which still hangs among the Kings of Spain.

After his father's death, the Municipal Council of Bayonne were induced to give young Bonnat an allowance of 1500 francs. And at twenty he went to Paris, entered Cogniet's studio and the École des Beaux Arts, and a life of determined work began; for the allowance of £60 had to suffice for all his needs; and he painted everything that came in his way, even *natures mortes.* In 1857 he competed for the prix de Rome; and though he only gained the second prize, Robert Fleury persuaded him to go to Rome all the same. The Bayonne allowance was continued to him; and early in 1858 he arrived. Here, as elsewhere—for M. Bonnat has always made and kept many friends—he was welcomed by his fellow artists. Schnetz, the director of the Villa Médicis, gave him excellent advice; and Chapu, the sculptor, introduced him to Rome.

Michael-Angelo in Rome entranced him as Velasquez had done in Madrid; and in 1859 he thought of painting "The Creation". But Schnetz advised him to choose something simpler; so he painted his "Good Samaritan". It was exhibited in the Salon of 1859, bought by the State, and is now at Bayonne. In 1861 he exhibited "La Mariuccia," the first of the Italian studies which soon made his name known. And in 1863 his charming "Pasqua Maria" had a brilliant success, while he received a medal for his "Martyre de Saint André," and was placed *hors concours.* The warm, vigorous tones, the intensity of life he communicated to such Italian pictures as the "Mezzo bajocco, Eccelenza," the "Roman peasants before the Farnese Palace," "Saint Vincent de Paul prenant la place d'un galérien," brought the artist a speedy recognition. But he did not intend to keep for ever to Italian subjects. He went off with Gérôme; saw Cairo, Jerusalem, and Athens; drew fresh inspiration from the East; and in 1870 began his Oriental pictures with "Une Femme Fellah et son Enfant," and "Une rue de Jérusalem".

When the war broke out he was at Pampeluna. He hurried back for the defence of Paris, and during the Commune returned to Madrid, to see Velasquez. At Bayonne he painted a superb portrait of Mme. Molinier. And at Ustaritz, the famous portrait of the old Basque servant, who " with ten sous a-day managed to give help to others " poorer than herself ". The " Paysanne d'Ustaritz " in the Salon of 1872, was one of M. Bonnat's greatest triumphs. It was followed in 1873 by another—the " Barbier Turc "—an astounding bit of colour, which was exhibited again in the Centennial Exhibition of 1889, and made a profound impression. As did the terrible but fine " Christ en Croix " of 1874.

But M. Bonnat's portraits, which now became his lifework, made an even greater impression in 1889. When they were grouped together—"Cardinal Lavigerie," "Jules Ferry," " Countess Potocca," " Alexandre Dumas," " M. Pasteur," " Victor Hugo," " M. Puvis de Chavannes "—seldom have a more magnificent set of human documents—of works of art full of extraordinary insight into the varying characters and qualities of the sitters—of rich, strong, brilliant colour—been exhibited. Each year adds fresh examples to the long list of the master's works—to the gallery of illustrious names which the great artist is filling for the historian of the future. Each year those qualities he possesses in such an eminent degree, of truth, insight, absolutely faithful and honest work, add fresh lustre to the name of Léon Bonnat.

Examples—Luxembourg:—

S. E. le Cardinal Lavigerie, 1888.
Léon Cogniet, 1880.
Le Sculpteur Aimé Millet, 1869.
M. Thiers; Victor Hugo, Versailles.
S.A.R. Le Duc d'Aumale, Chantilly.
Le Christ, 1874, Palais de Justice, Paris (Cour d'Assises).
St. Vincent de Paul, 1866, Église de St. Nicholas des Champs, Paris.
Many portraits in the United States.

Mrs. John Carter Brown and John Nicholas Brown, Coll. J. N. Brown, Esq., Providence, Rhode Island.

Carolus-Duran, Charles-Auguste-Émile, C.* (*b.* ille, 1837).—As with many another famous artist, M. ırolus-Duran's success was won through the stress of ›verty, difficulties, and actual suffering. For at one period his career he nearly died of the privations he endured, ring in Paris for nearly three years, often on a sou's worth bread as his food for the day.

From his earliest childhood he showed such taste for 'awing, that he was at last sent to the Academy of design Lille. Here he made slow progress under "*le père nchon*," whose pupil the famous artist is now pleased to .ll himself; for he was kept to the "flat" and the round" for years; and it was not until 1852 or 1853 .at he was promoted to the class of painting. In 1855 came to Paris with his then dying father, his mother and ster. And now the terrible struggle began. For after his ther's death, the brave lad determined he would no longer a burden to his mother, but fight his own way. Though, he now says, he painted "nicely," he knew nothing. verything had to be learned. At last in despair he decided emigrate to Algeria as a mason; and was setting out to alk to Marseilles, as he could afford no other means of ansport, when a friend offered to advance him two terms' nt. Installed in a little studio half underground, he lived r three years as he could, sometimes going without dinner re days out of seven. To use his own words, "I painted my friends as I could not pay for models; I went to the Louvre to copy the masters, to draw the antiques . . . and to warm myself into the bargain". Worn out with such an :istence he fell ill. A friend found him nearly dying of ver, took him to his own rooms, nursed him tenderly, and .e future master slowly recovered. He then returned to ille. And after some delay, which he occupied in painting nall portraits, he gained the pension offered by the depart-.ent in 1858, and returned in triumph to his studies in

Paris with 1200 francs a year. Three years later he competed again in Lille for a sum of money bequeathed by a Chevalier Wicar, a contemporary of David, for the purpose of sending some promising young artist to Rome from time to time. And gaining the coveted prize, Carolus-Duran went off to spend four ideal years in Italy. £7 a month had to suffice for food, clothes, lodgings, models, colours, and journeys. But after what he had already endured such an existence seemed Paradise.

Though he exhibited a portrait in the Salon of 1859, and several pictures and portraits in that of 1861, his first real success came with "L'Assassiné," a souvenir of the Campagna. It is now in the Musée de Lille, a fine and strong bit of painting. But M. Carolus-Duran had yet to feel the magic of Velasquez, before he attained his full strength. Soon after his return from Rome he started for Spain; and there found both the country and the master capable of giving an answer to all the questions and ambitions of his own vigorous artistic temperament. And when he came back to Paris, and married Mlle. Croizette, herself an artist of great charm and talent—the original of the well-known "Dame au Gant" of the Luxembourg—his career of triumphant success began.

Those magnificent portraits of men and women—those delightful pictures of his own babies—his daughters Anne-Marie and Sabine, who we have all watched growing up year by year on their father's canvases—form one long brilliant procession. And its course is broken now and again by such an enchanting caprice as "Beppino, un futur Doge" —the dear, staggering sixteenth century baby, now one of the treasures of Mr. J. S. Forbes' matchless collection. Or by the dramatic and impressive sadness of a "Mise en tombeau". Or again by masterly landscapes such as those in the Salon of 1897, where we see the sun set once more in a blaze of colour behind Roqueburne across the marshes of the Argence, or over the plain of Fréjus—or seem to wander again through that fragrant forest of pines and myrtles and tall white heath, outside M. Carolus-Duran's villa on the Gulf at St. Eygulf.

Examples in Luxembourg:—

La Dame au Gant, 1869.
Un soir dans l'Oise.
The daughter of the Artist and her two children, 1897.
The Artist Français, 1897.
L'Assassiné, 1861, Musée de Lille.
Beppino, J. S. Forbes, Esq.
The Poet with the Mandoline, 1894, The Artist.

Ricard, Louis-Gustave (*b.* Marseille, 1824; *d.* Paris, 1873).—A pupil of Cogniet, Ricard strove to return to the methods of the early Italians. His portraits are of a most moving quality. Slightly veiled, with a tinge of melancholy, the painter seems to endeavour to make the eyes reveal the hidden character and thought of his sitter. The Louvre has two extremely fine examples of Ricard's portraits—one of himself; the other of the painter "Heilbuth". The "Madame de Calonne" (250) in the Luxembourg, is also a remarkable picture, with a suggestion in its method of treatment of Leonardo.

There are also portraits by Ricard in the museums of Versailles, Marseilles, Grenoble and Montpellier, etc. And an exquisite portrait of Miss Alice Schlesinger, in the possession of Miss Schlesinger, was exhibited at the Guildhall, 1898.

Hébert, Ernest-Antoine-Auguste, C.*, M. de l'Inst. (*b.* Grenoble, 1817).—M. Hébert had many masters; David, d'Angers, Rolland, and Paul Delaroche. He entered the École des Beaux Arts in 1836; and three years later won the Prix de Rome. In 1851 and 1855 he gained first class medals. He was made Director of the School of Rome in 1867; a Membre de l'Institut in 1874; and in 1895 his long and useful career was rewarded by a medal of Honour.

M. Hébert, now eighty-one, has painted numbers of subject pictures, mostly Italian—such as "La Malaria" (now at Chantilly) and "Les Cervarolles" in the Luxembourg. His portraits, however, are the most remarkable and interesting part of his work. The Galleries of Versailles contain two most important examples. "The energetic figure of Prince "Napoleon (5143) forms a pendant to the fantastic apparition of Princesse Clotilde (5144) in her silk and white "muslin dress, with gold lace: the blue eyes and chestnut "hair responding to the tones of the fur-trimmed velvet "mantle, the dull red of a curtain in the shadow, the fading "rose and green of the twilight sky, make a chef d'œuvre of "this canvas of Hébert's, inspired by Ricard." [1]

Gigoux, Jean-François, O.* (*b.* Besançon, 1806), painter and lithographer, was one of the "bataillon sacré" who with Géricault, Bonnington, and Delacroix, turned to the great masters of the Louvre for counsel and copied them to improve their own technique, a matter for which David and his school cared little. M. Gigoux's "Derniers moment de Léonard de Vinci" is painted, as Paul Mantz says, "with "a vigorous execution and generous impasto pleasant to "behold". And in his portrait of the Polish general "Joseph Dwernicki," he proves himself a modern of the moderns, an uncompromising realist in the best sense. His portraits of contemporary artists, of Delacroix, Delaroche, Sigalon, etc., etc., are of great interest. So is the portrait of Charles Fourier, the founder of the Phalanstère. A survivor of the great battles of the early days of the century, Gigoux to extreme old age kept alive all the ardours and enthusiasms of his youth.

Examples—Luxembourg:—

Portrait du général polonais, Joseph Dwernicki, 1833. 131.

Charles Fourier. 133.

Derniers moments de Léonard de Vinci, Musée de Besançon.

Four Sacred pictures, Église St. Gervais, Paris.

Gaillard, Claude-Ferdinand, * (*b.* Paris, 1834; *d.* Paris, 1887),—a pupil of Cogniet, won the Grand Prix de Rome (gravure) in 1856, for an "*Académie*" engraved from nature. One of the people, the son of a modest family of artisans, the artist gained in that early school of toil, in that struggle for the actual necessaries of life, the solid, sterling character which is shown in his works. On his return from Rome he tried for the grand prix de peinture; but failed. This threw him back on his original *métier*. The "Portrait de Jean Bellin," which he had engraved from the famous original in Rome, was considered too independent in its methods in Paris, and was refused at the Salon. It was not until 1865 that his fine plate in the Gazette des Beaux Arts of Ant. da Messina's "Condottière," brought complete recognition of his talent. He was regularly employed by the Gazette until his death. And this constant study of the great masters in engraving their works for the Gazette, was a precious school for the artist.

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[1] De Nolhac et Pératé.

In 1871 he made a success as a painter in the Salon, with his very remarkable portrait of "Ma tante". This had been preceded by the magnificent portrait of "Monseigneur de Ségur" in 1866. And his crayons of Père Didon, Prince Bibesco, and Pio Nono, place him definitively among the great portraitists. Gaillard's whole preoccupation, whether he handled the brush or the burin, was with the portrait in its deepest sense. And some of his portrait etchings from nature are of rare merit and importance.

Examples :—

Among his best known engravings are L'homme à l'œillet, after Van Eyck ; La Vierge au donateur, Jean Bellini ; portrait of Jean Bellini, from the Capitol ; portrait du Condottière, after Ant. da Messina ; etc., etc.

Paintings.

Luxembourg :—

Monseigneur de Ségur, 1866.
Mme. R. (la tante de Gaillard), 1871.
Saint Sébastien, 1876.
L'abbe Rogerson, 1869, M. Judisse.

An exhibition of the artist's works, drawings, engravings, paintings, was held in 1898 in one of the rooms of the Luxembourg Museum.

CABANEL, ALEXANDRE, C.*, M. DE L'INST. (*b.* Montpellier, 1824; *d.* Paris, 1889).—"The student applauded by "all from his childhood, the master *à la mode* before he had "reached full manhood, the venerated professor before age "had touched him, he travelled with tranquil step, without "trying halts, without painful anxieties, along the straight "road he had chosen, to the very end." M. George Lafenestre thus sums up the life of Cabanel, a man much beloved, whose only jealousy was in favour of his pupils against rival studios. His atelier was indeed the most generally frequented in Paris; and among hundreds of other pupils it turned out such artists as MM. Bastien-Lepage, Collin, Cormon, Gervex, Aimé Morot, Paul Leroy, Friant, Deschamps, Benj. Constant, Carrière, Besnard—artists whose methods and aims are so widely different as to show that Cabanel was a true artist himself, more anxious to draw out and form original talent in his pupils, than to impose hard and fast academic rules upon all alike.

Grand Prix de Rome in 1845, he received a second class medal in 1852, and a first class in 1855. In 1863 he was welcomed as a Member of the Academy. And his portrait of the Emperor in 1865 gained him a Medal of Honour at the Salon. His portraits are of greater value than his subject pictures, or even than his decorations, which, however, form an important part of his work. In 1863, the year he exhibited the well-known "Naissance de Vénus," his portrait of the Comtesse de Clermont-Tonnerre showed the artist's high qualities as "the interpreter of aristocratic beauty". In 1865 M. Paul Mantz called the portrait of Mme. de Ganay "a happy step towards this modern grace which still awaits "its historian and its poet". And from 1868 to his death, all the leaders of Parisian society for twenty years passed through his atelier, a long procession of the most charming and best known women of the aristocratic, financial, manufacturing, moneyed worlds, and of the foreign colony. While one of his last was one of his most attractive pictures—the beautiful and touching portrait in 1886 of the "Foundress of the Order of Little Sisters of the Poor".

Among Cabanel's decorations were those of the Salle des Caryatides in the Hotel de Ville, destroyed in 1871; The Glorification of St. Louis, Chap. de Vincennes; The Childhood of St. Louis, Panthéon.

Pictures.

St. Louis, Versailles.
Naissance de Vénus, Luxembourg.
Portrait M. Bruyas; Portrait de l'Artiste; and several other pictures, Coll. Bruyas, Musée de Montpellier.
Le Poète Florentin, M. Bessonneau, Angers.

CHAPLIN, CHARLES, O.* (*b.* Les Andelys, 1825; *d.* Paris, 1891).—A naturalized Frenchman, son of an English father and a Norman mother, Chaplin's pictures show few English qualities. He never travelled beyond France. And it was quite late in life, when his talent was completely formed, that he made acquaintance with the works of Reynolds and Gainsborough, who have often been considered his artistic ancestors. A pupil of Drolling and the École des Beaux Arts, Chaplin's first Salon picture, in 1845, was a "Portrait de femme". But for several years he felt his way, painting ambitious compositions, and landscapes in which the influence of Daubigny, Breton, Dupré, and Millet may be perceived.

His first success and first medal came in 1851, with a portrait of his sister. In 1857, a genre picture, "Les premières roses," was bought by the Empress. And two years later he exhibited his first attempts at decoration—"Poetry" and "Astronomy". A third panel, "l'Aurore," was refused by the Jury on account of the figure being completely nude. This made some amount of stir; and its result was to bring the young artist an important commission—the decoration of the *Salon des Fleurs* at the Tuileries. These decorations were of course destroyed in 1871: but the drawings which still exist are full of grace and charm. His decorations in private houses in Paris, Brussels, the Hague, and New York, form a very important portion of his work. But his gracious and charming portraits of women are the part of his work by which Chaplin will be best remembered. Though always somewhat artificial and mannered, they recall to a certain degree the masters of the eighteenth century, with here a touch of Boucher or Fragonard, there a line of Reynolds or Gainsborough. The "Portrait de jeune fille" in the Luxembourg, with the sleeping kitten on her lap, has a sprightly attractiveness all its own. So has the lovely "Souvenirs". Luxembourg. 55.

Mme. la Comtesse A. de la R., Mme. la Comtesse de la Rochefoucauld.

YVON, ADOLPHE, O.* (*b.* Eschviller, Mozelle, 1817), pupil of P. Delaroche and professor at the École des Beaux Arts, began his career as a portrait painter. But a journey to Russia in the forties seems to have turned his attention to historical painting. He began by a number of drawings of Russian types; and in 1850 exhibited his "Bataille de Koulikovo," followed by his large paintings of the First and Third Empires, and completed the series with the "Charge des Cuirassiers à Reichshoffen," in the Salon of 1875.

In his portraits in 1888 it was pointed out that "he had "not ventured to go into the depths with his President of "the Republic. His M. Ritt was far more living."

Examples—Versailles :—

Magenta and Solférino. 5015-16.

Ney soutenant l'arrière-Garde (retraite de Russie). 1941.

Three episodes in the taking of the Malakoff, Sebastopol. 1969-71.

GERVEX, HENRI, O.* (*b.* Paris, 1852), a pupil of Fromentin, Cabanel, and Brisset, has an amusing and interesting document in the Luxembourg, "Le Jury de peinture," in which the hanging committee of the Salon is seen at work. It will be of value in future as a record of the now vanished Palais des Champs Elysées. And further as a group of portraits of the best known artists of the day in 1884-5, painted five years before the famous schism which resulted in the establishment of the Second Salon. Besides this M. Gervex has painted many excellent portraits. His pictures ant l'opération " is another portrait group. For while longs more strictly to genre painting, it contains por- of the best-known surgeons in Paris. And his " Satyre it avec une bacchante," in the Luxembourg, is a good iple of the work for which the artist was given a second medal in 1874. He " has been attracted," says Paul tz, " by luminous effects and lightness of shadows. He worshipper of surface. And in choice of tone and quality ight he has obtained surprising effects."

Satyre et bacchante, 1874, Luxembourg.
Le Jury de peinture, 1885, Luxembourg.
Le docteur Péan, le Docteur Péan.

'RIANT, ÉMILE, * (*b.* Dieuze, Alsace-Lorraine).—M. at, a pupil of Cabanel and Devilly, in his portraits hes the "*peluche*" background which is sometimes ly an excuse for laziness, and adopts the second method ortrait painting. M. André Michel in 1888 says of one is pictures, " I like to see people in their homes, rounded by the common witnesses of their tastes and ir lives ; our acquaintance with them is thus made easier l less trivial. I am infinitely grateful to M. Friant for nting Mme. B. in her boudoir, leaning on her piano, and using for a moment to speak to a friend."

Sometimes his portraits remind the spectator of a Terburg , Gerard Dow. They display acuity of observation, inty of hand, and energetic conciseness, firm, full and us painting, and a great mastery over technical diffi- es. In his well-known picture " Le Toussaint," in the embourg, the most exact observation in every detail, in y movement is to be seen. But in this picture, and still e in the " Douleur " in the Salon of 1898, the arrested vement and a certain brutality of realistic conception, es the eye most unpleasantly, despite the extraordinary of execution.

Examples :—

La Toussaint, Luxembourg.
Portrait, M. Jules Claretie.
Portrait, M. Coquelin dans le rôle de *Crispin.*

LOBRICHON, TIMOLÉON,* (*b.* Cornod, Jura, 1831).—A pupil of Picot's, has for many years shared with Deschamps the title of the painter of Childhood. But while Deschamps chooses the joys and sorrows of abstract childhood, M. Lobrichon devotes himself to the portraits of real children. He has painted many genre pictures as well. But in the Exhibition of 1889 he exhibited solely as a portrait painter.

DEBAT-PONSON, EDOUARD-B., * (*b.* Toulouse), pupil of Cabanel, is one of the later members of that School of Toulouse whose works show a certain affinity. The sculptors of Toulouse are perhaps superior to the painters. For these, excellent as their work is, are all somewhat inclined to a sadness and blackness of colour. In the Exhibition of 1889 M. Debat-Ponson exhibited some admirable portraits, among them one of M. Constans, then Ministre de l'Intérieur, 1880.

CHAPTER XX.

IMAGINATIVE PAINTERS. DECORATIVE PAINTERS. IDEALISTS. SYMBOLISTS.

THAT the later years of the nineteenth century should witness a reaction in Art was but natural, and to be looked for in the necessary course of events. For a considerable period the success of the actual, of so-called "Realism," of the most material view of Art, had held its own triumphantly, insolently. It has only been needful in the last thirty years to walk through the annual exhibitions, in order to see that in the vehement revolt against the Academic, the Classic, the *Moyen-Age*—against all that has been included in the term of "Pompier"—the dramatic suggestions of literature or history were despised, and poetry, faith, imagination, scornfully swept aside as unworthy a moment's attention. In this revolt, the popular Art of the last thirty years has become for the most part a sort of lurid photography—every *fait divers* seen through windows thrown wide open upon reality, as it has well been said, taken instantaneously "life-size and likeness guaranteed". And the work of art has too often become a mere record—painted it is true with skill and power—of the lowest tendencies of a morbid and neurotic society. Such are the depths to which "Naturalism" in Art has fallen.

But we do not go to Art to be reminded of the base and hideous actualities of life. We are only too keenly aware of them. Saddened and disgusted with the brutalities of existence, we seek some refuge from ourselves. And we turn to Art to show us some fairer state of being—some calmer and loftier outlook on life—to revive our faith in the ultimate destinies of mankind—to elevate and ennoble our thoughts, and kindle our aspirations—whether in the presentment of some poetic vision of nature, or in the mystic conceptions of

Faith and Religion, or in heroic and transcendental dreams of humanity.

Though Corot—the divine Corot—was requested, civilly, by the extreme realists " to kill once and for all the nymphs " with whom he peopled his woods, and replace them by " peasants "—yet whether he painted nymphs or peasants, matters little in the message he has to give us. And the very reason that makes us stand dreaming before Corot's silvery visions, where the nymphs dance beside the waters of Lac Nemi or Ville d'Avray, is the same that makes us stand dreaming before Millet's " Bergère ". Both speak to us of the *au delà*—of that something beyond the mere outward seeming of nature, that satisfies the cravings of our imagination. And in France, some of the successors of Corot the poet, of J. F. Millet the mystic, moved by this piteous desire of human nature for some refuge in the arid waste of materialism, by this cry of the outraged soul for some mystery, for something to worship, have given themselves with ever-growing fervour and conviction to the ideal, to what is mystic and symbolic, to the contemplation of profound and exalted abstractions.

Through all the worst times of the worship of actuality, French Art has found an escape into regions of imaginative beauty by means of a purely national form of expression. Decorative painting has been as much the possession of France since the sixteenth century, as it was the possession of Italy until that period. And in decorative painting—in vast schemes of colour and form—the artist's imaginative faculty has always found salvation. In the earlier half of the nineteenth century, the decorative tradition, dear to France, found a superb exponent in Eugène Delacroix. But he stood alone. And for a while decoration fell into abeyance, until Paul Baudry carried us into the gracious land of fable and faerie, among Gods and Muses, and a race of human beings created by his own love of the beautiful, who died with him. But about 1860 a greater than Paul Baudry arose; and the nobler works of the greatest decorative artist of the century began to be known—the master, who, with his " War and

Peace," with his "Bois Sacré," with his "History of Ste. Geneviève," transports us into regions of pure thought, of lofty symbolism, of serene philosophy, in which a profound reverence for humanity is combined with a profound respect for nature. To Puvis de Chavannes the highest expression of ideal Art in France owes its birth—an expression at once so exalted in thought, so simple in the purity of its manifestation, as to satisfy the aspirations of the sage and the child.

But the revolt from materialism, from actuality, from what has well been termed "a brutal realism," has spread far beyond the limits of decorative painting. It has manifested itself in many ways; for in the last thirty years many influences have been at work in Northern Europe. As with the Romantic movement of the twenties and thirties, literature has led the way in the new development; and literature and plastic art once more show the same tendencies. Literature has become introspective. Art also turns to introspection. It endeavours to suggest ideas, rather than represent facts; to reveal hidden subtleties of character; to pourtray the intangible, the spiritual, the poetic, even the sublime. Nothing is too obscure, too mysterious, too mystic, for the brush. And while much of this modern art is decadent, an equivalent in painting or sculpture for the decadence of Baudelaire, of Verlaine, of Maeterlinck, of Ibsen, it is interesting and suggestive. For it forms part of the great revolt from realism towards idealism.

Though the actual work of the English Pre-Raphaelites is but little known in France, the growing appreciation of our two great English idealists, Mr. Watts and Sir E. Burne Jones, marks the strong reaction in French public taste against a *terre à terre* materialism. The influence of the painter-poet Gustave Moreau, whose death in April, 1898, is one of the most serious losses French Art could sustain, is a proof of this. Almost unknown in England, and hitherto rarely seen in France, Gustave Moreau's work shows singular affinities to that of our English idealists. Working for himself, for his own inner satisfaction, and for a very few enlightened amateurs who have been able to appreciate his great qualities, some small part of his work has been found in private galleries, difficult of access. The rest, his later work, has till now been absolutely unseen. But as Professor of l'École des Beaux Arts in succession to Élie Delaunay, Gustave Moreau's atelier became a centre of "militant originality," of pupils who the master has inspired with a sincere enthusiasm for Art and for his own views on Art, with an admiration and reverence without limit for the great masters and nature herself. Death has unlocked the doors of that inner sanctuary, to which even his pupils were not admitted. And the generosity of M. Charles Hayem has enabled the public to gain some idea of the artist's methods and aspirations, by a splendid gift of his pictures to the Luxembourg.

As I have already said the ideal, the mystic, the symbolic, are questions which occupy an increasing number of French artists. This pre-occupation, this desire for the *au delà*, manifests itself in the most singular ways, in the most unexpected places. If at one end of the scale we find the pure and lofty conceptions of Puvis de Chavannes, or the symbolism of Gustave Moreau's colour harmonies, at the other end we get such examples of perversion and bad taste as "Le Christ chez le Pharisien" or the "Descente de Croix" of the clever artist Jean Béraud, or "l'Hôte" of M. Blanche. Without going to such lengths as Jean Beraud, some artists, followers of Von Uhde and Skredswig, endeavour to modernize the sacred story—to express with sincerity and reverence the "passion of pity," by representations of Christ in modern surroundings, such as "L'Ami des humbles" of M. Lhermitte, or "Le Christ Consolateur" of M. Besson. Or place the "Flight into Egypt," and "Hagar and Ishmael," among the sand dunes of the Pas de Calais, or the tulip and hyacinth gardens of the Low Countries. Others bring all the resources of modern art to the painting of sacred pictures, as with M. Dagnan-Bouveret's "Last Supper," and the "Disciples at Emmaus". Or use all that archæological research and local colour can give, in such a set of illustrations of the New Testament as M. James issot's now famous series. Others again, prefer merely to dicate their poetic thought, leaving it to the divination of hose to whom it speaks. M. Aman-Jean is haunted by the ystery of "*l'éternel féminin*". And in his beautiful and ecorative panels he endeavours as Œdipus before the phinx or Leonardo before Mona Lisa, to read the secret hat lies hidden in her eyes or the enigma of her smile.

But the greater proportion of these artists are not con-ent with suggestion. Their thought must be clothed in ery visible shape. Each "i" must be carefully dotted. f they do not aim so high as Divine apparitions or even as ngels, every one may make essay of Muses—Muses who oo often do not float, but apparently have been studied from ery solid coryphées securely suspended by wires from the lies of a theatre. Such are the "Harmonies de la Nature" ho inspire M. Collin's composer; or Destrem's "Stet apitolium fulgens". And even (though we must speak of his artist with far more serious respect) M. Henri Martin's eraphic beings who lead the Poet through the mystic wood, r his "Apparition de Clémence Isaure aux Troubadours," emind one a little too much of a pantomime.

But go where we will in these later days, the same endency is manifested. M. Adrien Demont must needs all one of his charming landscapes "The Annunciation". nd strangest of all, the painter of the most rigid actualities f Soldiers and soldiering, M. Detaille, cannot withstand the emptation; and in "Le Rêve" he has endeavoured to ombine his usual methods with a touch of the *au delà*. But is has already been better done, we cannot but recollect, in affet's great imaginative work, "La revue nocturne".

BAUDRY, PAUL-JACQUES-AIMÉ, C.*, M. DE L'INST. (*b.* a-Roche-sur-Yon, Vendée, 1828; *d.* Paris, 1886).—The son f a Vendéan *Sabotier*, whose only recreation was his violin hich he played to the stars in the stillness of the forest, aul Baudry inherited from his father a love of silence, of ature, and of music. Indeed so strong was his talent for usic that for a while it seemed likely that he would become he *ménétrier* or violinist of his native place. But his talent for drawing was yet stronger. And he had the rare good fortune of finding a really enlightened artist, Sartoris, a pupil of Abel de Pujol, in the drawing master of the little town of Bourbon-Vendée, now known as la-Roche-sur-Yon. Sartoris, struck with the child's remarkable gifts, persuaded the family he must be painter, not musician; and at the end of three years declared he could teach him no more, but that he must go to Paris. The parents were poor. But Sartoris persuaded the municipal council of the little town to give the boy a pension of 600 francs a year. And at sixteen young Paul set out for Paris; sad at bidding adieu to his home; but registering a vow, as he passed the statue of General Travot, that he too would become famous and an honour to his native place.

In Paris he entered Drolling's studio; and from that hour he lived wholly in his work, allowing no pleasure to distract his mind for a moment. He was the model pupil. In 1847, the first time he competed for the Prix de Rome at the École des Beaux Arts, he carried off the second prize. In the two following years, he found the subjects so trivial—" des sujets "à la fleur d'oranger"—that he felt success would be impossible; for already his personality was making itself felt; and his love of colour, brilliant, flashing colour, while the tradition of the École was cold and grey, was beginning to give him the reputation of a revolutionist. But in 1850 the "Zénobie poignardée et retrouvée par les bergers" enchanted him; and he carried off the premier Grand Prix triumphantly. In Rome he threw himself straight into the arms of the greatest masters of the Italian renaissance—and henceforth his only teachers were to be Raphaël, Michael-Angelo, Leonardo da Vinci, Andrea del Sarto, Correggio, Titian, and Veronese, especially the three latter.

His *envois de Rome* were treated with great severity by the members of the Institute in Paris; even the beautiful "La Fortune et le jeune enfant," now in the Luxembourg, did not find favour in their sight. But Baudry had come to man's estate, and dared to be himself. And after his return to Paris, the Salon of 1857 was a triumph for him, with this icture, four other compositions, and the portrait of Beulé. a moment he had stepped into the foremost rank of the unger artists in the estimation of the public. And the lon of 1862 confirmed his triumphant position in two anches of painting, with his portrait of M. Guizot, and the autiful "Perle et la Vague".

But Baudry had higher ambitions than a facile success a fashionable portrait or genre painter. His dream was revive the great traditions of Decorative painting, which med for a while in abeyance. In such manifestations of t he felt that his love for colour, his desire for imaginative mpositions in which he might realize those visions of grace d beauty which haunted him, could have full play. Money ttered little to him, provided he could but realize his ideal. sought and found his first opportunities in the decorations the Hotel Galliera, the Hotel of Mme. de Païva, and that of . Fould (these latter were bought by the duc d'Aumale and noved to Chantilly). But his greatest work was yet to me to him. His old comrade and friend in Rome, M. arles Garnier, was building the new Opera House in ris. And he offered the decoration of the Foyer to udry. This was indeed the chance he had longed for. d the successful, popular artist, who might have become richest, the most fashionable painter of the day, made deliberate choice between present success and posterity. ery advantage was abandoned for the perfecting of this at scheme. The master—sought after, praised, and ad- red—determined to leave nothing undone that could ure the success of his work. And we have the un- mpled instance of an artist at the very height of his eer going back to school—back to Rome, to the Villa dicis, where the master of thirty-five becomes the student e more. He felt he needed fresh counsel from the mighty inters of the Renaissance. And for a year he worked rder than any young student—copying Michael-Angelo in Sixtine Chapel for ten hours a day; elaborating his great mpositions at night; shut up alone with his idea in the ence of the Chambre Turque. Then came a journey to

England to copy the Raphael Cartoons; another to Spain—but Velasquez had little to say to him—before setting to work. For ten years Baudry devoted himself to the Foyer of the Opera House. And when it was at last accomplished and exhibited in the Palais des Beaux Arts before being placed in position, the amazing quality of the work—the Triumph of Music, more especially music of the theatre—was realized—its vast extent, its extreme beauty, its imaginative power and charm.

Baudry's portraits form a most remarkable and characteristic part of his work. So also do his easel pictures. But it is as a decorative painter that he desired to be known; and as one of the great *Décoratifs* of the century he will go down to posterity. His " Glorification de la Loi " for the Cour de Cassation, is his other most important decorative work. And the beautiful " Enlèvement de Psyché " in a cupola of the gallery at Chantilly is another example. He was preparing a scheme of decoration for the walls of the Pantheon—the history of Jeanne d'Arc—and had made notes and sketches, when his untimely death in 1886 cut short this brilliant and deservedly successful career. In 1897 a statue to the master was erected in his native place; and thus his boyish dream was realized.

" Historical painter, decorative painter, portrait painter, " Paul Baudry to the very end was a faithful artist, " enamoured of perfection, severe towards himself, as much " in love with the present as he was respectful to the past."[1]

Examples :—

Decorations.

Triumph of Music, Foyer of the Opera, Paris.
Glorification de la Loi, Cour de Cassation, Paris.
Les Heures, Hotel de Païva.
Rome, Florence, Naples, Genoa, etc., Hotel de Galliera.
L'enlèvement de Psyché; Saint Hubert; and three decorations from Hotel de M. Fould, Chantilly.

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[1] M. Lafenestre.

Les Noces de Psyché, ceiling, Mr. Vanderbilt, New York.

Pictures.

La Fortune et le jeune enfant, 1857 ; La Vérité, 1882 ; Portrait, M. Peyrat, Sénateur, 1883, Luxembourg.
La Vague et la Perle, lately sold in Stewart Collection, New York.
Psyché et l'Amour, engraved by Waltner.
And many portraits.

PUVIS DE CHAVANNES, PIERRE, C.* (*b.* Lyons, 1824 ; *d.* October, 1898).—Since these pages went to press, not only France but the world at large has sustained an irreparable loss in the death of M. Puvis de Chavannes, a noble man as well as a noble artist, whose place can never be filled, because he was absolutely himself.

"A thinker who paints, rather than a painter who "thinks." Thus M. de Fourcaud describes the great artist, who stands supreme at the end of the nineteenth century.

In Couture's studio, which Puvis de Chavannes entered in Paris, he found nothing to satisfy him. And Ary Scheffer to whom he passed on, had hardly more to give him. At that moment confusion reigned in French Art. Among the militant party a profound disquiet was felt —Corot was still ignored—Millet and Courbet ostracised—the landscape painters feeling their way. On the other hand, the influence of Ingres was still dominant among the remnants of the dying and sterile classic school.

From 1850 to 1859 the doors of the Salon were closed to Puvis de Chavannes. His work during those years is but little known. But in 1859, the decoration of a dining-room in a villa for his brother at Lons-le-Saulnier, revealed his true vocation. As he himself expressed it, "Je sentis "autour de moi de l'eau pour nager". The "Retour de la Chasse," now in the museum of Marseilles, was his first success. The next year, the municipality of Amiens—to their everlasting honour be it spoken—furnished him with a magnificent opportunity, of which he has made yet more magnificent use. The museum of Amiens was being rebuilt, and Puvis de Chavannes was called upon to decorate it. In the Salon of 1861 appeared "Peace" and "War"—the earliest of these decorations. Théophile Gautier was one of the first to acclaim the genius of the new master. "It is not canvas, "but the scaffolding and great wall spaces that this artist "needs," he cried with enthusiasm. To these two, Puvis de Chavannes added later the four glorious subjects on the great staircase—"Le Labour," "Le repos," "Ludus pro patria," and "Ave Picardia Nutrix". Then from 1876 to 1878 came the "Childhood of Ste. Geneviève" in the Panthéon; followed by a long series of triumphs of which I give a list later on.

Until Puvis de Chavannes arose, landscape had been banished from decorative painting. In landscape, in nature herself, he has found a new method. "Inventer dans un "art," says Poussin, "c'est penser dans cet art,—c'est "découvrir des harmonies propre à cet art." Puvis de Chavannes has discovered some of those harmonies. He has gone straight to nature for some of his loftiest conceptions. It is the familiar country of the Isle de France which is used to give us that sense of exquisite repose and purity in the "Childhood of Ste. Geneviève". It is the plain of Picardy—that delightful land through which thousands rush without so much as a glance, as they hurry from Calais to Paris—which we recognise in the noble "Ave Picardia Nutrix". And what is the setting of "Pauvre Pêcheur," save the flats of the mouth of the Seine?

But this landscape, this inspiration of nature, is used with a lofty reticence to enhance the intellectual conception he would present. And his human beings symbolise types of humanity rather than actualities.

In his "Repos" we do not ask where is that country of lofty mountains, and cypress groves, and oleanders blossoming beside the river—we do not ask to what nation those noble and beautiful human beings belong to. We are content—yes, thankful—to believe that somewhere, some when, they have existed or will exist, even if it should but be in the mind of the poet. In his "Labour," it is of the toil of all the ages, strong, patient, heroic, that those calm and splendid forms in the vast landscape tell us—types and symbols of the forces that have built up the world. And why "Pauvre Pêcheur" moves us far more than any brutality of the "imitator of nature," of the *terre à terre* realist, is that he is no mere half-starved fisherman, but a type of sad humanity letting down his net beside the illimitable ocean of life.

In decorative painting it is not enough to cover an immense canvas with paint and people. The building for which it is destined, the exigencies of position, must be ever present to the artist's eye in his vision of the whole, which is to enhance the beauty of architectural line, that inflexible setting in which his conception is to live.

In his drawings and cartoons we may follow the manner in which M. Puvis de Chavannes works out his noble compositions. "Nothing is less complicated," says M. André Michel; "the conception springs directly and frankly from "the very nature of the subject. The claim of literary "invention is reduced to the smallest possible limits. From "the first moment, plastic invention and construction "solicit and command the whole effort of his thought." Gradually the lines of the whole, always subordinated to the architectural setting, arrange themselves. The masses are balanced with a view to this setting; the individual parts take more precise form and shape; and by degrees the rhythm of the whole appears—each element of the future creation, with its own character and value in the synthesis which is being evolved.

It has been the fashion among certain persons to say that the master cannot draw, because by synthetic abbreviations—somewhat excessive at times—he has sacrificed and subordinated forms and movements to the exigencies of his general conception. But in decorative painting, sacrifice is more necessary to the power of the whole, than in any other branch of Art. It is only by deliberate sacrifices in form and in colour, that the master has been enabled to produce works of a truly incomparable greatness. And if his critics will but examine some of his drawings in charcoal, in sanguine, in pencil and silver-point—such as those, for instance, in the Luxembourg—they can easily satisfy themselves. He not only knows how to draw, but it is not possible to study nature more closely, or to find in nature herself more noble, more truthful, more rhythmic suggestions than those which M. Puvis de Chavannes uses to express his great conceptions of life and poetic thought. His Art is purely French; we find in it the best traditions of the French School—composition, eloquence, science, united to an unsurpassed love and reverence for nature. For this great artist has discovered how to ally the true classic sense with the modern spirit. *Inter Artes et Naturam!* He is not afraid to seek for the purest classic feeling in his vision of Rouen of to-day, with its factory chimneys and gothic spires; or in the tranquil and fertile plain of Picardy. "And over the heads of "Italianizers or Ultramontanes he joins hands with the old "masters, founders of the French tradition—French, not "Latin or Roman—those who invented the *opus francigenum.*"[1]

Examples:—

Decorations.

Retour de la Chasse, 1859, Musée de Marseille.

Masilia, Colonie Grecque; Marseille, porte de l'Orient, Hotel de Ville, Marseille.

Peace, and War; Labour; Rest; Ave Picardia Nutrix; Ludus Pro Patria, Musée d'Amiens.

Doux Pays, 1882, Hotel de M. Bonnat.

Le Bois Sacré, cher aux Arts et aux Muses, 1884; La Vision antique; L'Inspiration chrétienne; Le Rhone et la Saône, 1886, Musée de Lyon.

Le grand Hémicycle de la Sorbonne, 1887-89.

Life of Sainte Geneviève, Panthéon, Paris.

Inter Artes et Naturam, Musée de Rouen.

L'été; L'hiver; Victor Hugo remettant sa lyre à la Ville de Paris, Hotel de Ville, Paris.

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[1] André Michel.

La Lumière inspirateur des Muses, Public Library, Boston, U.S.

Easel Pictures.

Pauvre Pêcheur, Musée du Luxembourg.

Décolation de St. Jean Baptiste, M. M. Durand-Ruel.

Moreau, Gustave, O.*, M. de l'Inst. (*b.* Paris, 1826; *d.* 1898).—A pupil of Picot, M. Gustave Moreau entered the École des Beaux Arts in 1846. Forty-five years later he was to return there as Professor. But meanwhile he was destined to encounter that bitter or disdainful opposition, which has been the lot of nearly all the greatest artists of the century. What Sir E. Burne-Jones has represented in English Art, that Gustave Moreau, considerably his senior, had already foreshadowed in France. For with both "the richness of technical beauty yields nothing "to the splendour of the symbol". A poet and a colourist of most singular quality, M. Gustave Moreau has lived in and for his art. Undisturbed alike by the mistrust and misconception of the many, or by the unbounded admiration of the few, he has worked silently, steadfastly, giving himself wholly to the guidance of his imagination. Like Puvis de Chavannes—like all the greatest painters—he has gone to the pure and ever flowing spring of classic inspiration, where each may find what he needs. As did his real master, Chassériau,[1] whose death at thirty-seven deprived France of one of her most exquisite spirits, Gustave Moreau "endeavoured to envelop the powerful evocation of Dela-"croix in the hieratic form of Ingres".

His career may be divided into two periods. In the first he exhibited—at rare intervals it is true—in the Salons, and took part in other public exhibitions. In 1852 and 1853 his "Pieta," and his "Cantique des Cantiques," were bought by the State. He received medals in 1864-5-9. And in 1875 he was made a Chevalier of the Legion of Honour. To this first period belong "Le Minotaur," 1855; "Œdippe et le Sphinx," 1864; "Le Jeune Homme et la Mort," in memory of Théo. Chassériau, 1865; "Diomède dévoré par ses chevaux" and "Orphée," 1866; "Hercule," "Salomé," and "L'Apparition," 1876.

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[1] Théodore Chassériau (*b.* Panama, 1819; *d.* 1856).

But after 1880 he ceased to exhibit at all. His later works have never been seen. The door of his studio was kept jealously closed against all comers. Yet it is interesting to observe that as he withdrew himself more completely from the world, his influence on the world of art grew ever stronger. Round about the Poet-Artist — the recluse "enfermé dans sa tour d'Ivoire"—a legend rose. And the desire for his pictures increased as the possibility of seeing them was withheld. The few rare examples of his paintings which were to be seen might be counted on one hand. The rest were in the private collections of amateurs sufficiently enlightened to appreciate their rare qualities, or in the inviolable sanctuary of that closed studio. A few—a very few comparatively—of the early pictures had been photographed or engraved. And from these reproductions, the pupils—disciples perhaps would be the better word—of M. Gustave Moreau had to gain their impressions of the master's work. For a master he had truly become; and when on the death of M. Élie Delaunay in 1891, he succeeded him as Professor at the École des Beaux Arts, his atelier on the Quai Malaquais became a centre for militant originality.[1] The young and daring spirits flocked to him for counsel. Those who yearned for escape from the actual, turned to "the inspired initiator and the artist "predestined to be the link between the Romantic school "and the new symbolism".[2]

But one singular result of the lack of opportunity to his pupils for studying his colour, may be observed in their work. The master's colour is one of his greatest and most singular charms; at once delicate and intense. His methods are almost those of the enameller. His manner of using blue as a basis to work upon is quite original. And some of his water-colours—notably "L'Apparition," "Le Jeune Homme et la Mort," and the wonderful little "Crucifixion"—all in the Luxembourg—sparkle like jewels. But the pupils have only been able to study his form—his intention—to listen to his inspiring views on Art. And while endeavouring to cultivate that form and intention, their colour, with few exceptions, is remarkable for its cold sadness. All this is now changed. The doors of that closed studio have been thrown open by death. And one of M. Gustave Moreau's most profound and enlightened admirers, M. Charles Hayem, has given the public an opportunity of studying some of the master's choicest works, in his superb gift of six pictures to the Luxembourg.

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[1] **M. Aimé Morot has succeeded Gustave Moreau.**

[2] **Roger Marx.**

Such work as that of M. Gustave Moreau met with little sympathy during the reign of realistic art. Even such a distinguished critic as M. Paul Mantz expresses himself with a certain reserve as late as 1889, the year M. Moreau was made a Membre de l'Institut; though he confesses that "he has ended by interesting us"! And after speaking of the artist's sympathy with the late fifteenth century, and suggesting that his inspiration was drawn from Mantegna and Crivelli, he says, "The master's sincerity is absolute; he "is not systematically retrospective, he has passed through the "rose garden and its scent has clung to his clothing; but he "possesses an individual caprice, and a fantasy all his own". But such a judgment would seem cold beside those of the critics of the last six or eight years. For every year has added to the rapid growth of his influence on artists and critics alike. And his death in April, 1898, was one of the most serious blows French Art could have sustained.

Examples in Luxembourg :—

Orphée.
L'Apparition, 1876.
Œdipe et le Sphinx, 1864.
Le Jeune Homme et la Mort, 1865.
Venise.
Crucifixion.
L'Amour et les Muses.

These six last are the gift of M. Charles Hayem, 1898.

Cazin, Jean-Charles, O.* (*b.* Samer, Pas de Calais, 1841).—Since the death of Corot no landscape painter has shown better right than M. Cazin to be regarded as his legitimate successor. The harmonies of his composition, the values which give them birth, the truly poetic sense of nature, all suggest kinship with the great master. The difference, however, between the two artists is more than merely a difference of degree. It is one of temperament. The sunny, happy disposition of *le père Corot* shows itself in the least of his sketches. His view of nature is tender, poetic, but always gay. M. Cazin, a man of the north, also gives us a dreamy, poetic view of nature. But it is touched with the *welt-schmerz* of the age—the intimate, reflective sadness of the pessimist. "The veiled serenity " and gentle melancholy " of his pictures render them infinitely attractive and full of repose. Some artists, as M. André Michel has delightfully said, call upon us with loud, authoritative voices, to come and see the corner of the world they have discovered. " One might say that every stroke of " their brush attempts to explain how things are made, and to " reveal them by displaying them. . . . It was a mistake on " the part of the Almighty that they were not consulted during " the seven days of creation! Cazin takes you gently by the " arm—and under his breath, almost without a word, without " a gesture, he invites you to contemplation."

His pictures of twilight, of the summer night when the stars come out in the blue-black sky over Pisa, or a single light shines through the chink of a shutter from those sleeping houses across the canal of some French provincial town, have a penetrating charm, a repose all their own.

But what is specially remarkable about M. Cazin's pictures is the manner in which he treats figures in landscape. Though he had already exhibited in 1865 and 1866 it was not until 1876 that he appeared as an artist—an artist thoroughly matured, both in power and in knowledge by ten long years of silent endeavour, intellectual cultivation and foreign travel. From 1871 to 1875 he lived chiefly in England, and there devoted much time to fascinating experiments in pottery. He also painted in Holland, Flanders

aly; was a Conservateur de Musée, and a professor. And
the Salons of 1876-77-78 his pictures at once produced a
vid impression of surprise. They struck a fresh and un-
cpected note. Here were episodes from the Bible story
eated after a purely modern method, with a familiar land-
ape used to enhance the poetic emotion they conveyed to
e spectator. For M. Cazin was one of the very first to be
uched with the mystic reaction of which I have already
oken. In these early pictures, "La fuite en Egypte," 1877,
Le voyage de Tobie," 1878, "Le Départ," 1879, "Judith,"
Hagar and Ishmael," 1883, etc., landscape plays a con-
derable role. The figures form a natural and harmonious
art of the whole, as in the noble pictures of Poussin or of
embrandt, who treated such subjects of history and legend
much the same way.

From 1883 to 1888 M. Cazin again gave himself a time
r study and reflection, spending much time in northern
taly. Since then landscapes have formed the chief part
f his exhibited works. And in his figure pictures, legend
nd history have given place to a more purely modern
entiment of the aspects of humanity, such as "La
ournée faite," "Les Voyageurs," etc. But whether he paints
orking men and women of to-day, or Judith going forth
om the deserted ramparts. or Tobias and his angelic guide,
r Hagar and Ishmael in the desert, M. Cazin always treats
is subjects with dignity and elevation, and a profound
oetic sense.

The Luxembourg contains the "Hagar and Ishmael,"
883, and the "Chambre Mortuaire de Gambetta ".

FANTIN-LATOUR, HENRI-IGNACE-THÉODORE,* (*b.* Grenoble,
836).—Pupil of his father, and of M. Lecoq de Boisbaudran.
I. Fantin-Latour belongs to the growing school of Imagina-
ive painters. Though in his earlier portraits he was some-
imes accused of sacrificing the interest which should be
oncentrated on his sitters to the details of their setting, each
resh work brings him nearer to those purest traditions of
French Art, in which expression of thought has come before
puerile imitation of outward appearance. A friend of

Manet—a passionate admirer of Wagner's music—every year sees M. Fantin-Latour making a fresh step onwards towards the ideal. as against the merely photographic. At the same time he never permits his execution to be sacrificed to his idea. His admiration and knowledge born of long study of the Venetian school is profound. And he knows accurately how to produce unexpected and special effects flashing and shimmering in rich and serious harmonies, with the grain of his canvas—with the stone—or with pastel.

In his scenes from Wagner's operas it would seem as if he tried to rival with the brush the glorious harmonies of the master he worships. And in such grandiose conceptions as the "Dernier Thème de Schumann," or the "Vision" from Oberon, he transports us into realms of purest fantasy—pursuing his way calmly, unmoved alike by fashion or by blame.

Examples:—

Un atelier aux Batignolles, 1879, Luxembourg.
Fleurs Variés, Mrs. Edwards.
These are flowers of Midsummer, G. Woodwiss, Esq.
The bather, C. J. Galloway, Esq.
Homage à Eugène Delacroix, 1864; Scène de Tannhauser, 1864; Scènes de Rheingold, 1878-80; Scènes de la Walkure, 1879.

CARRIÈRE, EUGÈNE,* (*b.* Gournay, Seine et Oise).—M. Carrière, a pupil of Cabanel's, is among the most interesting modern representatives of French Art. His system, his point of view, has been met by violent attacks. He has been accused of affectation, of pose. But no clamour has turned him aside from his personal vision, in which life and nature appear to him through a tender haze.

He seeks his poem and his drama, in the fine and tremulous atmosphere of Parisian interiors, at the hour when the fading light gently obliterates all strongly marked contrasts, and softens colours and forms. "It is the *milieu* of "his dream, the choice of his spirit, this veiled harmony in "which nothing is lost but all is refined, this soft cosy

" refuge, where far from all brutal contact the beloved vision " exists in the heart of the accustomed ways."

Each of M. Carrière's pictures, suggestive and intensely human, is the dream of a personality. We perceive the heads of his personages, modelled with exquisite and suggestive delicacy, through this strangely nebulous atmosphere. Whether in his portraits—or in the lovely "Maternité" of the Luxembourg—or in such a picture as the "Theatre Populaire," 1895—a profound human sentiment, tender and sad, is always present. And to his view of art we might apply Baudelaire's words, " What can be seen in sunlight is always " less interesting than what takes place behind a window " pane. In this dark or luminous hole life lives, life dreams, " life suffers."

In the Universal Exhibition of 1889 M. Carrière's contribution of three portraits and two subject pictures were rewarded by the decoration of the Legion of Honour. M. Carrière's contributions to the Salon of 1898 serve to accentuate his peculiar methods. One, a portrait group of an elderly lady and her grandchildren, is full of tenderness, and vague, almost melancholy sentiment. The second, a decorative panel for the Amphitheatre of Free Instruction at the Sorbonne, is a deeply interesting work—two symbolic figures just waking from sleep, above Paris wrapped in a mysterious smoke-like atmosphere, with long lines of mist beginning to rise from the dimly seen city.

Examples :—

Maternité, 1892, Luxembourg.
A Portrait Group, 1897, Luxembourg.
L'Enfant Malade, 1885, Musée de Montargis.
Portrait, Louis Henri Devillez, 1887.

MARTIN, HENRI-JEAN-GUILLAUME (*b.* Toulouse), pupil o M. Jean-Paul Laurens, received a first class medal in 188 for a "Paolo et Francesca". In 1885 he was given a *bourse de voyage*—one of those travelling scholarships which are of such inestimable value to the young artist. And at the Universal Exposition of 1889, where he exhibited four pictures, he received a gold medal.

M. Henri Martin is a born *décoratif* and symbolist. Perhaps, if that is a title to fame, he is one of the most "discussed" artists of the day. For it is difficult to keep his name out of any symposium in Paris on Modern Art; and once mentioned, it is a signal for the most unbridled and unending discussion.

In 1895 his picture "L'Inspiration," destined to form part of a great scheme of decoration for the Hotel de Ville of his native city, was bought for the Luxembourg; which also robbed Toulouse of another of his canvases. The city, however, has gained in the end. For the picture of 1898, "L'Apparition de Clémence Isaure aux Troubadours," is undoubtedly the best of the three.

In both "L'Inspiration" and "Clémence Isaure," M. Henri Martin chooses the edge of a southern pine wood for his locality—the late sunset for his hour of day. In both light flashes here and there upon the tall, red, pillared stems. In one, the poet wandering through the mysterious forest is attended by gentle and seraphic beings, floating like trails of evening mist behind his head, who reveal to him the thought for which he seeks. In the other, the amazed and enraptured troubadours perceive a cloud-like group of mystic forms, from the midst of which Clémence Isaure, protectress of the Arts, with the symbolic "*pensée*" at her breast, delivers to her well-beloved poets the charter of their Floral Games. It is interesting to compare the two pictures; for in three years M. Henri Martin has made a great stride forward.

His well-known and well-abused method of producing the play of light he loves, is by little dots or comma-shaped strokes, which at a short distance melt into a whole. This treatment answers its purpose in his hands admirably for decorative work; though it is somewhat worrying to the eye if seen too close. But this peculiar touch is greatly modified in the "Clémence Isaure". Each year M. Martin's pigment grows softer, more melting. Each year the presentment of his conception, without losing distinction or strength, becomes more harmonious, more poetic; for each year shows a decided advance upon the preceding one.

Examples :—

Paolo et Francesca aux Enfers, 1883, Musée de Carcassonne.

L'Inspiration, 1895, Luxembourg.

L'Apparition de Clémence Isaure aux Troubadours, 1898, Hotel de Ville, Toulouse.

Decorative Frieze, Hotel de Ville, Toulouse.

Aman-Jean, Edmond (*b.* Chevry-Cossigny, Seine et Marne).—Among those modern painters who occupy themselves with all the introspective, psychologic enigmas of character and temperament which so fascinate writers and artists of the present day, M. Aman-Jean holds a prominent place. " L'éternel feminin " is his study. And he analyses every movement, every pose, every thought of those subtle creatures, who appear on his canvas, reflective, contemplative, fragile, graceful. " The gestures are half-weary, the " hands with tapering fingers drop lazily, the unfathomable " mystery of the glance and the vague smile—irony, in" terrogation or regret—reveal the flight of unquiet " thought."[1]

M. Aman-Jean's work is distinctly decorative — even when it is not avowedly so, as in the panel of 1895, " La Jeune fille au Paon ". The beautiful portrait in the Luxembourg for example, with its grave and harmonious colouring, is almost Japanese in its decorative qualities. The artist, whose personality as well as whose talent has in the last few years made him the chief of a very considerable school, believes that poetry still exists in our modern life. And to reveal these poetic suggestions is the task he has set himself —a task he is fulfilling with rare distinction.

Renan, Ary (*b.* Paris).—Son of the famous and learned philosopher, and great-nephew on his mother's side of Ary Scheffer the artist, M. Ary Renan could hardly fail, with such parents and such traditions, to distinguish himself by a very distinct personality. And in this we are not doomed to disappointment. His work shows an exquisite distinction, a symbolism at once poetic and philosophic, a quality both as to colour, draftsmanship, technique, and imagination which is rare.

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[1] Roger Marx.

A pupil of Delaunay and Puvis de Chavannes, a follower of M. Gustave Moreau—on whose work he has written an admirable treatise—M. Ary Renan has much in common with this master in his sense of colour, his delight in what is rich and precious in material, what is beautiful in form and colour. Producing little, but that little of a very high order, M. Ary Renan's work is hardly known in England. And his small and exquisite "Plainte d'Orphée" passed almost unnoticed at the Grafton Galleries in 1894. But in France his position as one of the leaders of the *Jeune École* is a recognised one. And his remarkable picture, "La Phalène," which was exhibited in the Salon of 1895, was the painting chosen by acclamation in the Quartier Latin that year.

The Luxembourg possesses his "Sappho". His first Salon picture in 1880 was a portrait. His second in 1882, "Le Plongeur".

Cottet, Charles (*b.* Puy, Haute Loire), is undoubtedly one of the most interesting of the younger painters. Each year since the State in 1893 purchased his "Rayons du Soir (port de Camaret)" for the Luxembourg, the strong and serious personality of the young artist has developed steadily. Each year he has added some fresh contribution, some stronger and deeper note to the series of pictures to which he gives the collective title, "Au pays de la Mer". As with J. F. Millet's toilers on the land, these toilers of the sea—their lives, their sorrows, their joys—belong to no one corner of France or any other country. M. Cottet synthetises, while others analyse. It is the spiritual vision set forth by the very simplest and humblest elements that suggests this deeply significant work. And his great triptych of 1898, which has been bought for the Luxembourg, reaches a height that he has not yet attained of pathos and power both of conception and execution. The central panel is "Le repas d'adieu," while right and left are "Ceux qui s'en vont" [illegible] qui restent". Before the subdued emotion—the rave harmonious colour of the lamp-lighted room—of the roup of men on the boat as she steals away under the stars —of the women watching on the rugged shore—it is impossible to remain unmoved; or to imagine that a great uture does not await so serious and self-respecting an artist.

Tissot, James, * (*b.* Nantes, 1836).—A pupil of Flandrin and Lamothe, M. Tissot entered the École des Beaux Arts in 1857. In the Salon of 1859 he exhibited two paintings of saints, *à la cire*, two portraits of women, and a "Promenade dans la Neige". His "Faust et Marguerite" of 1861 is now in the Luxembourg. From that time, for some twenty years he constantly contributed to the Salons, and exhibited in England portraits and genre pictures, for the most part of an extremely exact contemporary realism, such for instance as "The Last Evening," belonging to Mr. Charles Gassiot[1]—a scene on board some ocean steamer.

In 1886, however, M. Tissot's work and aims underwent a omplete change. As he himself tells us, he started for the East in the autumn of that year to study the scenes of the New Testament, and render them from his own point of view. "While some," he says, "like the schools of the Renaissance, have been occupied only with the *mise en scène*, and others, like the mystic schools, with sentiment alone, they have with one accord abandoned the ground of historical and topographical accuracy . . . This is why, attracted as I was by the divine figure of Jesus, and by the entrancing scenes of the Gospel story, and desiring to represent them, as faithfully as I could do, in their different aspects, I determined to start for Palestine, and to visit it as a devout pilgrim."

The results of that visit are well known. For ten years M. Tissot devoted himself wholly to the series of 365 small water-colour pictures, "The Life of our Lord Jesus Christ," which have been exhibited since 1896 in the Lemercier Gallery in London. When in 1894 they were first shown in Paris they created, and justly, a profound sensation. For "by its decision, its evident sincerity, and an obstinate and

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[1] Exhibited Guildhall, 1898.

"pathetic insistence, the work commands and retains our sympathy".[1] In some degree it reminds us of the naturalist work of the French miniaturist masters of the fifteenth century. We have their preciseness and minuteness of detail. But if Jehan Fouquet had been to the East, he would have given us what unhappily is wanting in M. Tissot's rendering—colour, light, and warmth. For though he has seen Egypt and Palestine as the devout pilgrim, he has not seen them as the colourist.

The work, otherwise, is an amazing example of illustration, exact in every possible detail; though wanting in imaginative or really religious quality.

Dubufe, Guillaume, * (*b.* Paris, 1853), is the son of Edouard Debufe (1819-1883), and grandson of Claude-Marie Dubufe (1790-1864), two of the best known portrait painters of the early half of the century. A pupil of his father and of Mazerolle, M. Dubufe seldom paints portraits, though had he given himself to that line of work, his own talent as well as the tradition of two generations would have ensured him a speedy success. M. Dubufe is however of too independent a character to care to reap where others have sown. And his painting is distinctly decorative, with a grace and lightness of its own. As an instance of his graceful decorative treatment of sacred subjects, we may cite his triptych of "La Salutation Angélique," or, again, the very charming series o water-colour drawings, illustrating the Life of the Virgin which have been reproduced by Boussod and Valadon.

M. Dubufe, with M. M. Carolus-Duran and Duez, wa one of the chief organisers of the Société Nationale de Beaux Arts, founded in 1890 under the presidency o Meissonier, and familiarly known as the "Salon of th Champ de Mars".

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[1] André Michel.

CHAPTER XXI.

THE IMPRESSIONISTS.

IMPRESSIONISM—one of those clever but somewhat misleading terms to which the French language lends itself with such readiness—is almost the latest development of French Art. None of the successive artistic movements of the nineteenth century have been subjected to more opposition, ridicule, abuse, and misrepresentation. And with some reason. For of late "Impressionism" has too often signified the daubings of some young person ignorant of the very first principles of drawing or painting, who dares to call himself an "Impressionist," because he is too lazy or impatient to submit to the ceaseless training and study that are necessary for the artist; too ignorant to use his brush or his pencil, and takes to a palette knife instead. It is such as these who bring discredit on the really fine artists who they pretend to admire.

A certain kind of Impressionism in painting is no new thing. We find artists of every period, in every school, in every country, whose work at times has been Impressionist—if by Impressionism we mean the vivid, personal impression of a fugitive effect whether in landscape or figure—an impression of colour, of light, of movement, of emotion—the sudden revelation, gone in a moment, as the breath of the wind across the grass.

The Impression is something more than the sketch. There is no finality about the sketch. It is the suggestion, the step on the way that leads up to some more permanent record; a delightful step, it is true, which we often find more attractive than the laboriously finished composition, in which the vigour and freshness of the first intention is sometimes lost. The Impression in a way is final. It is the permanent record of the fugitive effect. And to produce that permanent record of the effect, the emotion, the movement, which may only last for five minutes—nay, for five seconds—requires far more technical skill, far more sound knowledge, far more lively imagination, than is needed for many a highly finished and perfectly academic composition, studied day after day from the model.

If the Impressionist—I do not of course speak of the ignorant and impertinent dauber—if the Impressionist is able to produce this effect, he must be master of every available means in order to attain such an end. And it is only when he possesses absolute knowledge of the laws of colour, absolute technical dexterity in both drawing and painting, that he can afford to be an Impressionist—to play with his subject, so to speak, because he is certain of himself and of his own powers. The ignorant and lazy painter considers Impressionism to be a short cut. Not so the real artist, with whom it is the deliberate choice of certain methods by which to record certain phases of nature which are usually considered too delicate, too evanescent, for the brush. And light and fleeting as the effect of the picture may appear, it is often the result of the most patient, solid work. For instance, the actual pâte of Mr. Whistler's famous "Wave" is of extraordinary thickness—solid as the four-mile-deep Atlantic—one colour superposed on another with unlimited skill and knowledge of the result to be produced. And the excellent M. Belot, an engraver, gave Manet eighty sittings as his model for "Le Bon Bock".

Modern Impressionism has not come into being in a night like some unhealthy toad-stool growth. It is the result of a regular evolution in the heart of the French school of the nineteenth century. The Impressionists of to-day, if they can trace their ancestry back to some of the giants of the earlier times, are the sons of those great artists of the thirties and forties who dared to go straight to nature and paint her as they saw her, each from his own personal standpoint, discarding once for all the bondage of false formulas both in subject and treatment. Millet was one of their forerunners—Constable and Bonnington have had their share in the evolution—Corot, Courbet, Manet are their parents —those who dared in a period of narrow, academic dogmatism to use the absolutely simple methods, that direct touch, that breadth and mass, that we find in Rembrandt and Velasquez. Those who dared to study in the open air; who dared to banish for ever from their palettes the bitumens and other abominations which were the curse of the French school of the day; and to give us in their place the sensation of every delicate, subtle nuance of clear, light, transparent colour, of tone, of the true "relations between the state of the atmos- "phere which illumines the picture, and the general tonality "of the objects painted in it". These are some of the principles which the Impressionists learned from their immediate forerunners—principles known to the great masters of the past: but lost sight of for many years under the deadening influence of the Classic decadence.

But another factor has had much to do in developing Modern Impressionism. This is the influence of Japanese Art. The more complete and scientific knowledge of Japanese Art which has spread throughout the Western World in the last twenty-five years of the nineteenth century, has been of incalculable importance in its bearings on Modern Art, whether plastic or textile. By its very limitations, Japanese Art has grown to be purely impressionist, as well as intensely naturalistic. And when it became known at its best, artists perceived that certain effects which heretofore had been overlooked altogether, or considered impossible in Art by reason of their elusive nature, were not only possible, but contained elements of beauty which repaid both study and endeavour. Whether consciously or unconsciously, this Japanese Art has largely influenced the Impressionist school. In no artist's work is it more evident than in that of M. Degas, whose very perspective has been effected by that of Japan. While many of the landscape painters, since the methods of their Japanese brethren have become known, see that it is possible to paint a red roof, a white wall, a green tree, a blue river, a yellow road, frankly, boldly, without attenuations, or false shadows, in the full blaze of the midday sun—and yet to produce a work of art.

It is novel, it is daring, it is full of dazzling, palpitating light this Impressionist painting. It often exasperates and confuses the public, because the Impressionist has endeavoured to find a language of his own, absolutely suitable to the expression of his thought. "The indolent eye of the "public, accustomed to conventional forms, to writings "consecrated by the whole of a glorious past, is slow to "make the effort necessary to decipher this language, which "the unprejudiced read with ease."[1] And because the Impressionist puts on his canvas what he sees, not what he is expected to see, the public shouts with derisive laughter, or grows stupidly angry. But Impressionist painting nevertheless is perfectly sincere. And in the hands of such masters as M. Claude Monet, as M. Besnard, as M. Renoir, it is full of poetry, of emotion, of beauty, of intense truth to nature and to life in their most subtle and often most charming phases.

The Impressionist doctrine has been summed up by their latest historian as "the study of luminous phenomena and of "social phenomena". These artists are not occupied with the past in history or in tradition. They desire to represent modern life, and the world in which they find themselves at the present moment. Light is what they have sought beyond all besides. And while the more lyric Romantics chose the sunset as their favourite effect in nature, the Impressionists in their preoccupation with close analysis take the light of full midday. "In this ardent and exclusive "contemplation of atmosphere made visible," says M. André Michel, . . . "and the better to express its splendour, or "its more fugitive nuances, they have made use of all that "science has been able to teach about colours; they have "decomposed the elements of each tone, and placed them "side by side upon the canvas, in order to obtain by this "'*mélange optique*' more transparent lights, more delicate "vibrations." These little blots of pure colour, which, when seen close, are a fruitful source of rude and imbecile merriment to the ignorant public, resolve themselves at a little distance—the right distance—into flaming skies, shivering trembling leaves, luminous dancing shadows, reflected in liquid, rippling waters. Such effects as these were worth recording. They do not sum up the whole of Art. They are not the ultimate end and attainment of the painter's craft. But they form a link, a very solid and brilliant link, in the ever-lengthening chain. And such as they are, they are worthy of serious and intelligent consideration.

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[1] Leonce Benedite.

To Edouard Manet we must look as the real leader of the Impressionist movement. His influence has been of deeper import than has, I think, been fully grasped as yet. For although the chiefs of the Impressionist School were not his pupils in the strict sense of the word—he seldom even criticised their work—yet they instinctively gathered about him; and his influence had much to do with the development of their methods and their aims. Manet opened the eyes of many men; and taught them to look about them, to see for themselves, and to paint what they saw. It was mainly owing to him that his contemporary, M. Degas, left his portraits, and turned to those scenes of the Theatre or the Racecourse, which have made his name famous.

Claude Monet—the modern heir of much of the great Turner's passionate and fantastic love of passing, fleeting, vivid dreams of colour, light, and atmosphere—was one of the first to recognise the power and truth of Manet's doctrine. Pissarro, who began as the "classique raisonable," joined the camp of revolt. Cézanne gave himself to his bathers and boaters. Sisley to landscapes. Renoir to those rainbow reflections in portrait and figure paintings, dazzling, and delightful. Mme. Berthe Morizot to her luminous seapieces, or her genre pictures, at once strong and feminine. And Caillebotte, whose legacy of forty Impressionist pictures to the Luxembourg in 1896 made so profound a sensation in the art world, soon joined the group. Some of them, disdaining the ridicule with which their work was greeted, still exhibited. Manet gained his medals and his cross. M.

Renoir in spite of the miserable positions assigned to his pictures, persevered for a considerable time in sending them to the Palais de l'Industrie. M. Sisley has till quite recently exhibited at the Champ de Mars. M.M. Claude Monet, Renoir and Sisley were already known in the atelier of Gleyre, Mr. Whistler's master. And Claude Monet was in fact the godfather of the movement. For it was the title of a picture of his—" Impression "—which was taken up ironically by the adversaries, and used to designate the whole group.

To this first group others must be added, who exhibited with them in 1874 at Nadar's on the Boulevard des Capucines—Bracquemond, Boudin, Lepic, Lépine, de Nittis, Legros, Millet, Desboutin. A little later they were joined by Raffaëlli, Lebourg, Forain, etc., who were soon taken up by the public, and whose names appeared in the annual catalogues of the Salons. M. Besnard, though considerably their junior, now ranks as one of the most brilliant of the school. While numbers of other artists whose talent has developed on quite other lines, " though they have not " borrowed Manet's paint brush, have looked through his " glasses ". And the spirit and genius of Manet have been with Roll, with Gervex, Bastien-Lepage, Cazin, Lhermitte, and many more; though their strong and vigorous personality has led them into paths of their own.

But Art in France is never absolutely stationary. It is always searching, reaching forward to some fresh revelation. And already signs are to be seen of a new movement among the younger artists, of which it is too soon to speak with any authority. Certain among them " while they profit by the " acquisitions of the school of the open-air, while they " remain attentive to the play of reflections and delicate " harmonies of the envelope, are returning to a closer study " of form, and a relatively sombre and 'ancient' mode of " painting, which reposes us from the excesses of impres- " sionism ".[1] These artists would seem to consider that the preoccupation of the Impressionists with light—sometimes with violent, unmitigated light—has been carried far enough. They prefer the *crépuscule*. And they choose the mysterious light of plain or forest, or the dimness of an interior, at the lovely hour when daylight dies on the earth, but still lingers on tree-tops and cloud and hill. Such men as M. René Ménard, M. Lucien Simon, M.M. Prinet, Griveau, Boulard, Dauchez, etc., will have to be counted with in the twentieth century.

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[1] André Michel.

PAINTERS.

MANET, EDOUARD,* (*b.* Paris, 1833; *d.* 1883).—The fate of all the most original artists of the nineteenth century—Delacroix, Géricault, Rousseau, Corot, Millet, Courbet—has been opposition, abuse, neglect, and at last, often too late, a tardy recognition. But the abuse which was meted out so unsparingly to his predecessors, was as nothing compared with that lavished upon Edouard Manet.

The eldest of three brothers in a well-connected family belonging to the magistracy, Edouard Manet was destined for the bar or the army. As a child his education was carried on by the abbé Poiloup. He then entered the Collège Rollin, where his life-long friendship began with M. Antonin Proust. But the boy's passion for Art already displayed itself. From an uncle in the Artillery, an enthusiastic sketcher in pen and ink, the nephew soon caught the fever; covering his exercise books with portraits, landscapes, and fanciful drawings. And when at sixteen his studies at the College were ended, he declared that he preferred Art to the Code, and that a lawyer he would not be. His family were of a different opinion. They promptly sent the youth to sea in a merchant vessel. And he had an uneventful voyage to Rio Janiero, making pencil sketches of all he saw—a picturesque corner of the deck of the *Guadeloupe*—an amusing face or scene in South America. In the later days he often laughed over his first essay in painting. As the vessel neared the coast it was discovered that the cargo of Dutch cheeses had been damaged by salt water. Edouard Manet offered to repair the disaster. " Conscienciеusement, avec un blaireau, je refis la toilette des " têtes de mort, qui reprirent leur belle teinte lie de vin. " —Ce fut mon premier morceau de peinture."

Upon his return, Manet, in spite of his family's protests, entered Couture's studio. Couture, a disappointed man, whose temper was irritable and whose tongue was bitter, was specially severe on any student who showed signs of originality. His pupils were to perpetuate his own methods. They were to learn the lessons he taught them, and nothing else. Manet's personality and audacity were evident in every line he drew. And his method of work from the model —taking here an ear, there a turn of the neck, there a shoulder, and treating it independently of the rest—infuriated the teacher. Manet's principle, both then and for the rest of his life, was to make use of all technical instruction : but to observe nature closely, and reproduce it according to his own feeling ; neither borrowing from his predecessors, or his memory, but boldly facing reality.

The scenes of the terrible days of December, 1851, made a profound impression on the young artist. And the story of his adventures and hairbreadth 'scapes have been vividly told by M. Proust who shared in them, and by Bazire in his *Life of Manet.* Unsettled and distracted by national events, unsatisfied by Couture's teaching, Manet while ostensibly remaining a pupil in the studio, made several journeys to study the foreign galleries. He first went to Germany and Austria ; and later on to Italy. His sketch books in Florence are crowded with notes of extreme interest. He merely glanced at Rome : but Venice and its collections enchanted him. He spent some time there ; and we are told that a rapid copy of a Tintoret was " a marvel of clever reproduction ". This journey left a certain mark upon his work for some time.

But Manet was still unsatisfied—groping, seeking for light and truth. Couture's studio offered little that suited either his taste or his temperament. He and M. Proust took counsel with the great masters of the Louvre ; and it was in the Louvre, with Velasquez and Goya, that Manet found the answer to all his questionings and aspirations for light and for truth. Spain alone could satisfy him ; and to revive and respect the teaching of Spain under modern aspects, by modern methods, became his ambition. Disgusted by the brutalities of Couture's criticism, or rather abuse, Manet finally left his studio, and gave himself up with increasing ardour to work according to his own convictions. From early dawn till twilight in his simple studio of the rue Lavoisier, he was to be found at his easel. A few, a very few friends in art and letters recognised his talent. And Mr. Whistler, M.M. Legros, Fantin-Latour, Zola and Baudelaire, were from the first his most faithful, most valiant exponents and defenders.

In 1861 he made his first appearance at the Salon with a portrait of himself and his young wife, and " The Spanish Guitar Player ". Over both the cry of " realism " was raised. " Realism " was the *bête-noir* of the moment. But still the delightful " Guitar player " was less maltreated than might have been expected. Théophile Gautier, with his generous, honest recognition of what was fine, no matter whence it came, was enthusiastic. " Caramba," he cries, " there is a " *guitarero* who does not hail from the Opéra-Comique, " . . . but Velasquez would greet him with a friendly little " wink, and Goya would hand him down a light for his " *papelito*." And more than this. The Jury of the Salon, inspired by Delacroix, actually gave Manet a *mention honorable*. It was his first success. And his last for many a year.

In the two next years the partisans of tradition were too strong. Manet was excluded from the Salon. In the famous—or infamous—Salon of 1863, such was the enmity displayed by the Jury to all but received and well-authenticated talent, that the *Exposition des Refusés* was opened in the same building as the *Salon des Acceptés*. In this " den of Revolution," as it was supposed to be, Manet was one of the artists whose works attracted most attention. But a surprising list of names were grouped about him. Legros, Bracquemond, Jongkind, Harpignies, Whistler, Saint-Marcel, Sutter, Lavielle, etc. Manet's " Déjeuner sur l'herbe," " le Bain," " Le Fifre de la Garde," made a profound impression. The Emperor and Empress scandalized the official world by adventuring themselves into the dangers of the den, and still more by admiring what they found there. And the obedient public followed their example. It was a heavy blow to officialdom; and it had its effect. In the next year Manet appeared again at the Salon in company with many of the other *refusés;* though the critics attacked him with ferocity.

His "Olympia" of 1865, now in the Luxembourg, which in some of its treatment, especially in the brevity of the shadows, and the delicate modelling of the contours in the lights, has much in common with the work of Ingres, created a perfect scandal. It is curious to read over some of the criticisms of the day.

The next year, however, the "Joueur de Fifre" and the "Acteur tragique" were refused by the Jury. And in 1867 both Manet and Courbet were excluded from the Universal Exposition. They replied by opening independent exhibitions of their own works, to let the public judge whether they were indeed the ruffians and criminals they were supposed to be. Manet exhibited fifty pictures. It was a grand record of work of the most varied kind. With the beautiful "Enfant à l'Épée," might be seen "le Buveur d'Absinthe," "le Guitarero," "Lola de Valence," "le Christ mort et les Anges"; besides sea-pieces, portraits, still-life, flowers, animals, eaux fortes, and three fine copies. As he said in the quiet and dignified introduction to the catalogue, "The Artist does not say to you to-day, Come and see "faultless works: but, Come and see sincere works". The protest had its effect. If his pictures were still laughed at, they were for nine years admitted to the Salons. And an increasing number of persons saw that Manet must be counted with seriously. M. Zola, in 1867, had published a study upon the artist, which is a chef d'œuvre of artistic criticism. And other writers now followed his example.

The year 1870 marks a most important stage in the artist's career. It was just before the war that a mere accident—the visit to a friend near Paris, in whose park he began painting—revealed to Manet a new method—painting in the open-air. And after he had served throughout the iege of Paris in the artists' battalion of the Garde Nationale, rith Meisonnier as Colonel, he once more took up his brush -but as a new man. No longer an exclusive follower of ıe Spaniards, Manet had found the full use of his powers. nd henceforth he was the pioneer, opening the way for ıose who have come after him in the school of *plein-air.*

Then the recognition waited for so long, so courageously, egan to come to him. M. Théodore Duret, whose *Critique 'Avant Garde* is the most valuable work on the Impressionists, ad long been one of his devoted defenders, and had already ought an example of the master's second manner. And ow M. Durand-Ruel came forward. Recognising the nmense importance of the artist's work, he bought 50,000 :ancs-worth of these despised pictures; thus beginning his elebrated collections of Impressionist paintings. Others on followed such a lead. M.M. Ephrussi, Bernstein, Iay, and many other enlightened amateurs, possessed themelves of Manet's pictures. M. Faure, the celebrated singer, wns a collection of thirty-five.

The "School of the Batignolles," as it was called, athered new converts to itself. And the fine sea-piece in 872, the fight between "The Kearsage and Alabama," so riginal in treatment, so true to nature, won the artist many dmirers. But it was "Le Bon Bock" which brought him really popular success. And until 1876 unkind fortune eemed to have relented in some degree. But in this year Le Linge," and "Desboutin" the engraver's portrait, were oth refused admission to the Salon. This time the Jury as gone a step too far. Manet was an artist of recognised ower. The press, with hardly an exception, cried out with ıdignation at such treatment. For, as one distinguished erson, since well-known in public life, said truly in a letter ɔ the artist, "The Jury is at liberty to say, I do not like Manet. But not to cry, Down with Manet—*À la porte, Manet.*"

The artist had only one more insult to endure. The Jniversal Exhibition of 1878 followed the example of that f 1867. Manet's pictures were excluded. But now the

Jury of the Salon was transformed by the introduction of new blood. After 1878 Manet, if not welcomed by all, was received with courtesy at the Palais de l'Industrie. In 1880 his magnificent portrait of M. Antonin Proust conquered all prejudices. In 1881 seventeen members of the Jury triumphed over an adverse minority; and Manet was given a second medal. Among the valiant seventeen we find the names of Carolus-Duran, Cazin, Duez, Gervex, Guillaumet, Henner, Lalanne, de Neuville, Roll, Vuillefroy.—It is pleasant to record them. And in December of the same year, M. Antonin Proust, then Directeur des Beaux Arts, had the happiness and satisfaction of giving his friend the Legion of Honour. It was an act of courage. But it was also one of justice. And happily it came just not too late. For in little more than twelve months the artist, who had led the way so bravely for so many years, despite opposition, ridicule, and persecution, died painfully, just as success and recognition as a master among the masters had come to him.

Examples—Luxembourg:—

Olympia, 1865; Le Balcon, 1869, etc.
Portrait, M. Antonin Proust, 1880; Jeanne, 1882, Collection M. A. Proust.
Le Guitarero, 1861; Le Fifre; Le Bon Bock, 1873; Hamlet; and many others, Collection M. Faure.
L'enfant à l'Épée, Metropolitan Art Museum, New York.

Degas, Hilaire-Germain-Edgar (*b.* Paris, 1834).—A pupil of Lamothe, M. Degas entered the École des Beaux Arts in 1855. Ten years later he exhibited a pastel, "Scène de guerre au moyen age," in the Salon; the next year a "Steeple Chase"; and in 1867-8 various portraits. But two influences were destined to have a profound effect on the artist's work and career. First the friendship and principles of Manet. Secondly the Art of Japan.

M. Degas has always been distinguished by the science and precision of his drawing. He in fact prefers the point to the brush. And hence to some extent his predeliction for pastel, with which he can obtain at the same time an exquisite and harmonious colour effect with scrupulously exact draftsmanship. But while Manet's example induced him to leave his portraits and devote himself to modern life—to grace in motion, to scenes of the racecourse and the theatre—Japanese Art completely transformed his outlook on Art. He not only became a decorative painter, as is every Japanese artist. But he even adopted in some cases the very methods and perspective of Japan—thereby producing effects so unusual as to cause confusion and dismay to the spectator—who while willing enough to think such effects perfectly legitimate and even admirable in the hands of a Japanese, considered them but little short of criminal in those of a European.

Examples of M. Degas's work are to be seen in the Luxembourg, the collections of M.M. Durand-Ruel, and of many amateurs in Paris, the United States, and in London.

Monet, Claude (*b.* Paris, 1840),—pupil of Gleyre, stands at the head of the Impressionist School. A great artist, with a profound knowledge of ways and means, he endeavours to render the purest poetry of nature, her most exquisite, most elusive aspects, with the brush. A legitimate heir in his passionate sense of colour of the great Turner, M. Claude Monet has gone further in his analysis of colour, of light, of atmosphere, than any other member of the Impressionist School. He paints straight from nature; and seeing nature with the eye of the colourist as well as the poet, he is not afraid to find in nature colour harmonies hitherto hardly noticed.

As soon as artists such as Corot, Courbet, and Manet began to paint straight from nature, they saw that painting must no longer be black, but light; that nature was full of light; and that only the clearest, purest, lightest tones should be used to reproduce on canvas "l'éther ardent et "sublime, manteau brillant, émanation souveraine de Zéus"! Delacroix, the first colourist of the nineteenth century in France, led the way. Then came Corot and Courbet; and Manet completed the revolution which was to open the eyes of artists and public to the enchantment of light and colour.

That the exclusive worship of light and colour has led many of its devotees into noisy, and sometimes absurd excesses is but to be expected. But M. Claude Monet has already won a place wholly his own; and made a contribution of the very highest value, as well as of exquisite beauty, to the study of colour and of nature in her most fugitive and most poetic aspects.

The Luxembourg now contains two admirable examples of the artist's work. "Jardin des Tuileries" and "A snow scene".

The doors of M. Durand-Ruel's appartement in Paris have been decorated with fruit and flowers by M. Claude Monet; and some of these decorations, notably a branch of oranges, are of striking beauty. M. Durand-Ruel also possesses a large collection of his finest pictures. A number of his pictures are in America, where they are greatly appreciated. Mr. Desmond FitzGerald, of Brookline, Mass., owns perhaps six of the finest landscapes Monet has ever painted. And the "Champ d'Avoines," belonging to Mr. John Nicholas Brown, of Providence, R.I., is also among his best. Mr. Potter Palmer, Chicago; Mr. Frank Thomson, Philadelphia; Mr. H. O. Havemeyer, New York; Mr. A. A. Pope, Cleveland; Mr. C. Lambert, Paterson, are also among the principal collectors of Monet's works in the United States.

While in France the chief collectors are the Comte de Camodo, M. Faure, the well-known singer, M. Durand-Ruel, whose private collection in the rue de Rome comprises many of the finest Monets, M.M. Decap, Pellerin, Gallimard and Bérard, in Paris; and M. Depeaux in Rouen.

In 1891 M.M. Durand-Ruel organised an Exhibition in their galeries of the rue Laffite of fifteen of Monet's celebrated series of "Haystacks". In 1895 they exhibited the twenty views of "Rouen Cathedral". And some of them were again exhibited at the Petit Galleries in 1898, with Views of Vernon, and Norwegian Landscapes.

RENOIR, PIERRE AUGUSTE (*b.* Limoges, 1841).—A pupil of Gleyre, where he was associated with M.M. Claude Monet and Sisley, M. Renoir first appeared at the Salon in 1864 with "La Esméralda". In spite of his pictures being "skied," or put out of the way in corners, he persevered for many years in sending to the Salons. In 1879, with three other pictures, he exhibited his amazing portrait of "Mlle. Jeanne Samary of the Comédie Française"—a superb example of his art. M. Renoir excels in portraiture of women and children. His light and rapid brush gives their supple and subtle grace. He is the figure-painter par excellence of the earlier Impressionists. On his canvas he groups life-size figures, generally half-lengths—a sort of magnified genre painting. But all are plunged in a rainbow atmosphere, in which the play of multi-coloured, reflected lights produces an effect at once novel and charming.

M. Renoir was one of the first of that little group known as l'École des Batignolles who gathered round Edouard Manet. And although, as I have said, Manet did not pretend to teach, or even to criticise the work of those who met together twice a week at the Café Guerbois, he was always eager to help them on by pointing out the merits of their work to critics or amateurs. Fantin-Latour in his "Atelier aux Batignolles" (Luxembourg) has immortalized some of the group. Manet sitting at his easel, M.M. Renoir, Claude Monet, Zola, Maître, Astruc, and Bazile, gathered about him, as he paints M. Otto Schœderer's portrait.

M. Renoir was one of the original members of that Impressionist Exhibition in 1877, which made such a stir and first showed the public that the Impressionists were a body who had to be taken into account in future. The majority of those who visited the rue Le Peletier seemed to think "that the artists who exhibited were not perhaps devoid "of talent, and that they could perhaps have produced good "pictures if they had chosen to paint like the rest of the "world, but that their first object was to make a row to "enrage the public".[1] While the amateurs or critics who ventured to admire these works were treated as amiable lunatics.

A recent exhibition of the works of the four chief Impressionists (1898), at Monsieur Durand-Ruel's galeries in the rue Laffite, has proved how public taste has changed. And the large room filled only with M. Renoir's works showed the solid worth, as well as brilliancy and vivid charm of colour and treatment in the artist's work. Most of the same amateurs who I have mentioned as collectors of Monet's pictures, pay great attention to the works of Renoir, Sisley, and Pissarro.

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[1] Théodore Duret.

Exhibitions of Renoir's works were held in the Durand-Ruel Galleries in 1892 and 1898.

Among the finest examples by Renoir are:—

La Femme au chat, Collection Durand-Ruel; La Terrasse; La Femme à l'éventail; Pêcheurs au bord de la mer; Déjeûner à Bougival; La Loge; Portrait de Mademoiselle Samary; Jardin à Fontenay aux Roses; La Tasse de Thé; La Bouquetière; La Source; etc., etc.

PISSARRO, CAMILLE (*b.* Saint-Thomas, West Indies, 1830), was a pupil of M.M. A. Melbye and Corot. His first Salon picture, "Paysage à Montmorency," was exhibited in 1859. And it is curious in reading over the "Salons" most in sympathy with the aims of the newer school, to find that for several years such critics even as M. Théodore Duret, chide him gently for a certain want of light in his pictures! He is certainly the one of the Impressionists whose methods are most in keeping with those of the earlier naturalist school. And it was not until he came under the all-powerful influence of Manet that he left the manner of a "classique raisonable," and joined the band of the Batignolles.

M. Pissarro chose for his earlier pictures the landscape of the pure country districts, plough lands and harvest fields, leafless or full-flowered trees, the country road, the farm yard, the village street. But with his second manner his subjects too have changed. And the boulevards with all their sense of movement, of haste, of clear, bright atmosphere, have become his favourite theme. He treats such subjects with a never-failing freshness, variety, and charm, with an intense appreciation of the light and colour and life of the great city, preserving in all a breadth and harmony of conception and execution which is most impressive.

Among the chief examples of his work are :—

Sydenham ; La veillée ; Retour des champs ; Vue de Rouen—all reproduced in L'Art Impressionniste by G. Lecomte, 1892—L'Église d'Eragny ; Le Printemps ; Paysanne gardant ses Oies ; Le Pont de Charing Cross ; Vue de Pontoise ; La récolte des pommes de terre ; Vue de Knocke, Flandre occidentale ; Vue de Louveciennes.

Exhibitions of the works of M. Pissarro were organised by M.M. Durand-Ruel in 1892-94-96. In 1897 an exhibition of Views of Rouen took place. And in 1898 a very remarkable one of views of Paris, taken from the Boulevard des Italiens, during the Carnival or in winter, and the place du Théâtre Français, near the Avenue de l'opéra.

BESNARD, PAUL ALBERT, O.* (*b.* Paris).—Pupil of J. Brémond and Cabanel, M. Besnard gained the Grand Prix de Rome in 1874. But this vigorous and original artist very soon broke loose from the bonds of academic system, and began to see light and colour for himself. Having exhibited pretty regularly since 1864, in 1882 M. Antonin Proust called attention to his sincerity of expression, "which has "not been sufficiently remarked" in "L'abondance encourageant le travail". And the vigour and life of his portraits in 1884 of M. Legros, Mr. J. Johnston, London correspondent of the *Figaro*, and M. Magnard its editor, were most striking. Then came the grand decorations of the École de Pharmacie, which confirmed M. Besnard's reputation as a thoroughly original artist, and a great decorator. "With Besnard," says M. de Lostalot, "we enter the "domain of fantasy : but fantasy regulated by science. The "artist went to Rome, as we know. But should we reproach "him if he has not stayed there ? The École des Beaux Arts "admirably fulfils its use as a nursery garden for ordinary "talent. If it helps on the growth of a wild plant is that a "reason to cry that it is profaned ? M. Besnard, brought "up, instructed by the School, owes it great gratitude, but "not to the extent of renouncing his artistic being in which "the desire for novelty, for a fresh departure, is surging."

M. Besnard, though he did not strictly belong to the earlier group of Impressionists, has more and more given himself over to the aims and objects, the studies, the enthusiasms which move them. His chief preoccupation also, is with light, colour, and atmosphere. On these points he is a great theorist. "He does not consider that light is a thing "by itself, intended to illumine objects: but that it is "already a colour, or rather a mixture of diluted colours"—absorbing all reflections from the surfaces it touches on reaching the earth, and renewing and increasing their luminous vibrations.

Even when he startles us, M. Besnard is always interesting. There is a rhythmic amplitude about his figures—especially his women—which is suggestive of true "style," in these days when style is rare. That he chooses exceptional effects is true—as in the "Flamenco," 1898, or the "Marché aux chevaux Arabes," 1898, or "La Femme qui se chauffe," in the Luxembourg, which is a marvel of reflected lights. But as M. Paul Mantz, that most severe and fearless of critics, said in 1889, "this study of artificial light "would not have displeased Rubens". And in his amazing "Portrait de Théatre" of 1898, with the sweep of its miraculous pink satin gown, and the delicious tone of the set scene behind, he has created an enchanting masterpiece from a flash of colour, of light, of a laugh, as Mme. Réjane raps out some delightful impertinence.

M. Besnard like so many seekers for light, has been led to the East. And during a winter and spring in Algiers he found the light and colour that responded to those visions that had haunted him. But Algeria as seen by M. Besnard contrasts curiously with the Algeria of many of the earlier orientalists. "It is an Algeria, seen through a transparent "mist of reflections, and exquisite, vaporous tints." And over it all seems

"Courir un frisson d'or, de nacre et d'émeraude".

In M. Besnard's decorative paintings—such as those of the Hotel de Ville, the Mairie of St. Germain l'Auxerrois, etc.—this preoccupation with light and colour produces a brilliant and happy result. While in the celebrated frescoes of the École de la Pharmacie, to the beauty of decoration is added the beauty of original and poetic sentiment.

SISLEY, ALFRED (*b.* Paris, 1840[1]), another pupil of Gleyre, and a true lover of the country, delights to render its gayest aspects. In his methods of colour he belongs to the Impressionist school; he has indeed been often called a "*pointiliste*," which seems to be—whatever it may mean—a serious accusation, one almost capable of leading the miscreant to the *cour d'Assises* in time. If, however, his pictures were looked at without prejudice, it is probable that such a delightful work as the "Boat Race at Henley," now in the Luxembourg, would disarm criticism, and be found to be a most vivid and artistic rendering of the scene, with its brilliant colour, light, and atmosphere. M. Sisley is well-known for his views of Moret, near Fontainebleau, and landscapes about that town.

Among his best works are:—

> Les bords du Loing; Effet d'automne; La Seine à St Mammès; La rivière "La Serpentine" à Londres; Le pont de Moret; La Seine à Marly; Paysage à Louveciennes.

BOUDIN, EUGÈNE,* (*b.* Honfleur, 1825; *d.* 1898), must be classed among the Impressionists; though for some reason he has never been subjected to the same distrust and persecution as the rest of the school. He received a third class medal in 1881; a second class in 1883; and was made a chevalier of the Legion of Honour in 1889. His two admirable pictures, "Corvette Russe dans le bassin de l'Eure" (1887) and "Villefranche—la rade" (1893), are in the Luxembourg.

M. Boudin exhibited with the Impressionists in their early exhibitions. And his methods, and appreciation of colour and light, show that his aims are the same as theirs.

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[1] M. Sisley died January, 1899, at Moret, after a long and painful illness.

Among the members of the Impressionist group we may also mention:—

GŒNEUTTE, NORBERT (1854-1894), who died at the age of forty, just as his fine etchings and his singular and interesting paintings were giving him a distinct position. MONTICELLI, ADOLPHE (*b.* Marseilles, 1824; *d.* 1886), who, though belonging to a much older generation, had a great deal in common with the later school in his methods of colour, and his most curious and fantastic scenes. BRACQUEMOND, FÉLIX, O.* (*b.* Paris), the celebrated engraver. MORISOT, Mme. BERTHE, the pupil and friend of Manet, of whose delicate, yet vigorous work the Luxembourg contains an admirable example.

CHAPTER XXII.

ARCHITECTURE OF THE NINETEENTH CENTURY.

UNITY of purpose—so remarkable an attribute of the French artistic genius, which finds its highest enjoyment, its most natural and national expression, in the well-ordered lines of Architecture—is nowhere seen to greater advantage than in the relations of Architecture and the State. The State in France has always recognized its duty to Art, although perhaps it has not been uniformly successful in fulfilling that duty. But as a Builder, the State has given evidence of a lively artistic conscience; and this has produced results of extreme grandeur and importance. The evils of excessive centralization and State aid may be great. They may encourage a condition of tutelage, and check private initiative and enterprise. But on the other hand, with regard to public works, the gain of a certain unity of purpose is immense. A Haussman may not be an unmixed blessing. But "it must be acknowledged that if Paris were divided "into a number of vestries or other local organizations, with "a Corporation in the Ile Saint Louis, and a County Council "on the Boulevards, it would not be the very beautiful city "that every one owns it to be."[1]

What is termed in France "The Administration of Fine Arts" is no new invention. Art, as I have endeavoured to show, was at first wholly dependent upon the Church; then with the full development of the Feudal system, on the King and the great nobles; and was found grouped in independent provincial schools. Later on, as the kingdom and body politic became organized and centralized, Art followed the same impulse. It became ordered and organized in the

[1] A. Barthélemy.

Guilds, and centred more and more round the King and his Court, wherever that might happen to be fixed—in Touraine or in Paris. Till, with the founding of the Academy, Art became official, almost exclusively dependent on the King and the State.

The official department of Art has seen many vicissitudes. Up to the Revolution of 1789, the "Direction des Beaux Arts" was included in the administration of the Royal Buildings and Royal Demesne. The first Republic made it a part of the Ministry of the Interior. In 1830 Louis Philippe transferred it to the Ministry of Commerce and Public Works. In 1833 it was divided between the Ministry of the Interior and that of Public Instruction. In 1848 it was attached—with some show of reason—to the Museums. With the third Empire it was first joined to the Ministry of State; then to the Imperial Household. And when in 1870 a separate Ministry of Fine Arts was formed, it was given the direction of the State Stud Farms! After the fall of the Empire, the Direction of Art was tossed about from one department to another—always, let it be remembered, doing good work for the State in spite of these many administrative changes—till in 1881, Gambetta during his brief term of office created a "Ministry of Art"—not of Fine Arts—a step of great importance. This, however, was only for a time. And the Administration of Fine Arts now forms part of one of the eleven ministries of the French Government—the "Ministère de l'Instruction Publique et des Beaux Arts". But though it is under the Minister charged with that department, Art has a separate head in the Director of Fine Arts, who enjoys a position of almost unlimited independence; and, happily for the interests of French Art, is not changed with changes of Government. Many distinguished men have filled this unique position. And it is now occupied by M. Roujon, under whose wise and able conduct French Art has entered upon a period of unprecedented liberty.

Besides being the chief patron of Art, in whose hands are vested the powers of reward and encouragement, the State in France exercises three distinct functions in regard to Art. First, as an Educator. Secondly, as a Curator. Thirdly, as a Builder. And in this last—in its relations to Architecture—the State is enabled to encourage all other branches of Art, in the embellishment of the buildings it erects.

The State acts as an Educator by three means. By the École des Beaux Arts in Paris. By the Academy of France in Rome. And by the travelling Scholarships granted to young artists whose works in the two Salons show such talent as would be benefited by a sojourn in foreign countries. The scope of these Scholarships has been greatly extended of late. Italy, Sicily, and Greece are no longer considered the only field for study. And the *Boursiers* now go to Spain, Algiers, Egypt, and even to the far East to study the monuments of India, China and Japan.

The importance of the Educational function of the State with regard to Architecture has been admirably pointed out by Mr. W. H. White, late Secretary of the R.I.B.A. "Any "one," he says, "with knowledge sufficient of France and its "architects . . . cannot fail to admit the direct influence of "organization or system upon the national Architecture of "that country. It has not only men enough to design and "superintend the erection of public buildings, but the talents "of those men are uniformly good, some are exceptionally "good. This result is largely due to systematic training. "A student of the School in Paris and in the Academy at "Rome, who for a time works in a subordinate quality on "important public buildings, in due course endows the "capital with a Bibliothèque de Ste. Geneviève, or a Palais 'de Justice; and though I am treating of Paris alone, the 'system holds good for all France. Years pass and he 'is elected by the Academy to fill a vacant chair in the 'National Institute; he is chosen by the State to fill per'haps one of the important offices of Inspecteur-Général 'des Monuments Nationaux des Édifices Diocésains, or des 'Batiments Civils, whereby he becomes one of the profes'sional advisers of the Minister entrusted with the charge 'of a public department. Thus Schools, Academy, and

" State work together for the general good. The State " moreover, recognizes and supports the Académie des Beaux " Arts as the domain of the living chiefs of painting, sculpture, architecture,—the acknowledged arbiters in questions " arising out of the theory and practice of the Fine Arts, " and men, who in early life have won the honours that " School or Academy offer to merit, whom the State, economically careful of its investments, assists in their unequal " struggle with the sordid interests of the community at " large, and who, figuratively and substantially, reimburse " the country a hundred times for the cost of their training " in Paris, Rome, Athens, and among the master edifices of " France."

As a Curator, the State has done work of incalculable importance to the whole civilized world. It has recognized that it is the trustee of the treasures of Art which belong to the Nation; and therefore that it has a plain duty in regard to Museums, and in the protection of artistic and historic buildings. French museums are of comparatively recent date. In fact they nearly all date from the Revolution, before which event Art treasures were in private collections. The Revolution, as I have already shown, created provincial museums, as well as the national ones of the Louvre and Lenoir's Museum of Comparative Sculpture and Architecture. Now every provincial city has its museum, which is aided by the State as well as supported by the local Municipality. And the four National Museums of France are the Louvre, the Luxembourg, Versailles, and Saint-Germain. While two other museums of very recent date have been instituted with regard to their direct educational effect on the artists of France. These are the Museum of Decorative Art, and the Museum of Comparative Sculpture of the Trocadero.

This last, which originated in the excellent Lenoir's "Musée des Monuments Français" of 1795, "is, from an " educational point of view, one of the greatest achievements "of the present Government in France". It was revived and reconstituted through the exertions of Viollet-Le-Duc and the "Commission des Monuments historiques".

And this brings us to one of the most important movements of the century. "Founded in 1837 the Committee have slowly but steadily made their way, thanks to the energy and talent of such men as Mérimée, Vitet, Lenormant, de Laborde, Lamartine, Vaudoyer, Labrouste, Questel, Victor Hugo, Lasteyrie, Viollet-Le-Duc, Beulé, Quicherat, Abadie, Ruprich-Robert, M.M. Boeswillwald, Antonin Proust, and many more. The Committee enjoy an almost complete independence, disposing as the members think fit of the money—more than a million francs—put every year in their hands by the State. It may be that their *restaurations* have not always been faultless. But they have done great service. They had from the first three objects in view: a classification of the monuments of France; the constitution of a museum of arts, reproducing the different specimens of French architecture and sculpture from the time when those arts first had conscience of themselves; and the passing of a bill empowering the Government to oppose the destruction of a classified building, when such a destruction is contemplated by the owner, whether private individual or public body. The classification has been made, and is still carried on as far as the movable objects of art are concerned; the Trocadero Museum has been established; and since 1887 France has had a law protecting her historical buildings, such as Sweden, Norway, and Denmark possessed long ago, Italy in 1872, and other countries at different times."[1]

Lastly the State is a great public builder. And if it fully recognizes its duty and its power, it may in itself become a great artist. For its duty in this department is to promote that perfect artistic collaboration between architects, painters, and sculptors, which alone has given and will give the world noble and complete monuments. This artistic completeness is often lost sight of. But we may safely say, that in spite of many failures, in no country is its importance so fully recognized as in France. The revival of Decorative Art is

[1] Antonin Barthélemy.

bringing to the architect's aid the talents of the best artists in all departments, who with the splendid spirit of the sculptors and painters of the past, are ready to serve together, if thereby they can produce a whole which shall be worthy of the highest civilization.

The work done by the State in France as a builder is of prodigious importance in the nineteenth century. It has left a mark on Paris—to say nothing of the provinces—unequalled since the days of Louis XIV. It has given Paris some of its noblest monuments; while it has preserved and restored those which otherwise would have been lost. To the architects of the nineteenth century are due the completion of the Louvre and the Madeleine. The building of the Arc-de-Triomphe. The Bourse. The Bibliothèque Ste. Geneviève. The École des Beaux Arts. The Palais de Justice. The New Sorbonne. And the New Opera—"one of the "monuments of the century which represent progress in "Architectural design, and the most typical creation of the "Style Napoléon III.".[1] The nineteenth century has also witnessed the opening of that superb street, the rue de Rivoli. Begun by Napoleon I., it was carried from the Place de la Concorde beyond the Tuileries. Napoleon III. cut through the thick mass of buildings about the Palais Royal, and it was pushed on to the Hotel de Ville. It has now been carried right on by the rue St. Antoine to the Place de la Bastile—a magnificent artery from West to East. Besides this, under Baron Haussman and the Empire, and of late under the Republic, new Boulevards and Avenues, streets, squares and public gardens, have been opened out in all directions. And while they have undoubtedly destroyed many buildings of historic interest, they have helped to produce a general effect of extreme magnificence.

The temporary buildings of the great Exhibitions—especially that of 1889—must not be forgotten. They have displayed architectural qualities of a very high order. While the magnificent permanent Palace of Art which is to form so large a part of the Universal Exposition of 1900, will endow Paris with a fresh evidence of the high architectural attainments of her artists, and the importance of the State as a Builder.

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[1] Fergusson.

ARCHITECTS.

BRONGNIART, ALEXANDRE-THÉODORE (*b.* Paris, 1739; *d.* 1813), will always be remembered as the author of the Bourse, in Paris. It was begun in 1808, in the full tide of the Classic revival. And whether such a building be suitable or no for such a purpose, it is a stately and magnificent object, surrounded by a colonnade of sixty-six Corinthian pillars; and is one of the purest specimens of classical architecture in Paris. It was finished by Labarre in 1826. To Brongniart, who was received as a member of the Royal Academy of Architecture in 1781, were also due the Theâtre Louvois; the Hotels de Bondy, Montessor, and Monaco; the Bains Antiques in M. de Bessenval's Hotel, decorated by Clodion;[1] the chapel in the cemetery of Mont St. Louis, etc., etc.

BALTARD, LOUIS-PIERRE (*b.* Paris, 1764; *d.* 1846), owed his success to no master but himself. He was both architect and painter, as well as a prolific writer on architectural subjects, from the monuments of Rome, to prisons and fortifications. Government architect, Professor of Architecture at the École des Beaux Arts, and honorary president of the Society of Architecture at Lyons, he exhibited drawings, paintings and plans in most of the Salons from 1791 to 1835. In the city of Lyons he built the Magazin à Sel, the prison de la Perrache, and the Palais de Justice—his last work. He succeeded Dufourny as architect to the prisons of Paris, of Bicètre, and of les Halles et Marchés; and built the chapels of Ste. Pélagie and Saint Lazare; and the magnificent Abattoirs of La Villette.

HUVÉ, JEAN-JACQUES-MARIE (*b.* Versailles, 1783; *d.* 1852), the son of another J. J. Huvé, also an architect, was pupil of his father and Percier. Under Vignon he was appointed Manager of Works in 1808 for the "Temple de la Gloire," which in 1817 was transformed into the Church of La Madeleine. And on Vignon's death in 1828 Huvé was appointed architect, and completed the work in 1842. Its cost amounted to £520,000.

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[1] See Clodion, chap. xi.

PERCIER, CHARLES (*b.* Paris, 1764; *d.* 1838).

FONTAINE, PIERRE-FRANÇOIS-LÉONARD (*b.* Pontoise, 1762; *d.* 1853).

The names of these two artists are so indissolubly connected that it is not possible to treat them separately. In work as in friendship, they were associated. Percier, the son of an old soldier who was Concièrge at the Tuileries, gained the premier prix d'Architecture in 1786 on a *projet de Palais pour la réunion de toutes les Académies.* In Rome he found his friend Fontaine who he had known at the École, and who, only receiving a second prize, had come to Italy at his own expense. The two young men began to work together. And from this moment no influence could weaken their generous and devoted union. Returning to France in 1793, the two friends found themselves penniless; and were glad to furnish designs to the famous cabinet-maker, Jacob.[1] But at last Percier was appointed architect to Malmaison. He of course shared his good fortune with Fontaine. And their future was assured when Napoleon entrusted the two friends with the completion of the Louvre.

Perrault's building was ruinate, and had to be finished before anything else. Napoleon then (1802) demanded a scheme for uniting the Louvre with the Tuileries on the north of the Carousel. Percier and Fontaine submitted no less than eleven plans. But before any decision was arrived at, the rue de Rivoli was opened; and on the Emperor's return from Austerlitz, the vast space of the place du Carousel was swept free of the buildings and houses which encumbered it. In 1807 the Arc de Triomphe du Carousel was erected between the two palaces, winning the grand prix d'architecture for Fontaine in 1810. They then set about the northern gallery from the Tuileries. This they carried as far as the pavillon de Rohan. But happily the fall of the

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[1] See David, p. 259.

Empire put an end to their scheme for cutting the huge *place* in two, by a transverse line of building from the Pavillon Lesdiguières to the Pavillon de Rohan ; and the magnificent open space was saved from fresh disfigurement. After Napoleon's fall their position as architects to the Louvre was continued ; and they completed the decoration of the Musée Charles X., etc. They had already (1807) built the two great staircases at each end of the Colonnade of the Louvre ; and re-arranged the interior of the Grande-Galerie. The nine bays, the columns of precious marbles which divide them, and the lighting of this magnificent gallery, are due to Percier and Fontaine. It was finished just before the marriage of Napoleon and Marie-Louise, 2nd April, 1810.

After 1830 Fontaine alone continued architect to Louis Philippe ; and Percier spent the last years of his life in his friend's appartement in the Louvre. With the third Empire, Fontaine hoped that at last he would be able to carry out his projects for the completion of the Louvre. But he died in 1853. And it was left to Visconti and Lefuel to accomplish the great work.

VISCONTI, LOUIS-TULLIUS-JOACHIN (*b.* Rome, 1791 ; *d.* 1853).—Though he was the son of an Italian—Ennius Visconti, the celebrated archæologist, who Napoleon I. employed to organize the museum of antiques and pictures at the Louvre—yet Visconti must be included among French architects. He was naturalized at the age of eight ; brought up in the Louvre by his father ; as a pupil of Percier he entered the École des Beaux Arts in 1808 ; and gained the second prize in 1814. He was made an Officier of the Legion d'Honneur in 1846 ; and a Membre de l'Institut in 1853.

In spite of his father's high position, Visconti began humbly as manager of works at the Entrepot des Vins in 1820. He then became sub-inspector to the Ministère des Finances ; inspector in 1822 ; and a little later *architecte-voyer* to the third and eighth arrondissements—a post he kept for twenty-two years. In 1824 he built the Fontaine Gaillon. And the next year, as architect to the Bibliothèque Nationale, he prepared twenty-nine different plans for the restoration and arrangement of this vast building. But it proved a dream that he was unable to realize. Under Louis Philippe he executed many works—among them the Fontaine Molière; the Hotel Collot, quai d'Orsay; Hotel Pontalba; many tombs, etc. And as architect to the Minister of the Interior for *Fêtes Publiques*—undertakings in which the imaginative faculty bears so large a part—his success was very great. It was Visconti who arranged the funeral of Napoleon I., in 1840, of which Victor Hugo gives so moving a picture in *Choses Vues;* and the Fête of 15th August, 1853. Visconti also gained the competition in 1842 for Napoleon's tomb.

But his greatest work was the completion of the Louvre, for which he furnished the general plan. The difficulties were immense, because the lines were not parallel. But he cleverly managed to disguise, not to destroy, this defect; and by means of a double lateral gallery, succeeded in harmonizing the apparently insurmountable differences of parallelism between the buildings along the river face, and those along the rue de Rivoli. The first stone was laid in July, 1852. In July, 1853, the walls were half way up of the buildings joining the old Louvre—*i.e.*, the Cours Visconti and Lefuel, and the pavillons Daru, Denon, and Molien, with which every one who has visited Paris is familiar as the part of the palace by which we enter the picture galleries. Those of the rue de Rivoli were finished as far as the roof line. But on 29th November, 1853—fifteen months after this immense work was begun—Visconti died suddenly of apoplexy. And his superb scheme had to be carried out by Lefuel.

Lefuel, Hector Martin (*b.* Versailles, 1810; *d.* Paris, 1880), entered the École des Beaux Arts in 1829. He gained the grand Prix de Rome in 1839. Became architect of the Palace of Meudon; then of that of Fontainebleau; and in 1854 succeeded Visconti on the works of the Louvre and Tuileries.

On succeeding Visconti, Lefuel made various alterations and additions with regard to the decorations: but he adhered to the general plan of his predecessor. He arranged the interiors, designed the rich ornamentation on the rue de

Rivoli, and decorated the façades, directing the work of 154 sculptors and an army of decorators. And on 14th August, 1857, the "New Louvre" which we all know, was solemnly inaugurated by the Emperor.

Blouet, Guillaume Abel (*b.* Paris, 1795; *d.* 1853), "un véritable artiste, une intelligence d'élite, un homme "plein de décision et de jugement," gained the prix de Rome in 1821. Ten years later we find him chief of the French scientific expedition to the Morea. And in 1832 he replaced Huyot as the architect chosen to complete the Arc de Triomphe de l'Étoile. This magnificent monument was begun in 1806 by Chalgrin. But the work had progressed slowly; architects and plans alike had been frequently changed; and it was not until Blouet succeeded Huyot, that the work was vigorously pushed on to its completion. Thoroughly convinced of the high merit of Chalgrin's original conception, Blouet's only endeavour was to carry this to its logical conclusion. He returned to Chalgrin's plan of monumental trophies on the four piles of the Arch. And M. Thiers suggested that Rude should furnish the scheme of decoration.[1] To Blouet therefore France owes the "definite "realization of the finest architectural idea of the century".[2]

Besides this great work, Blouet was one of the chief authorities on penitentiaries upon the cellular system. He constructed the buildings for the well-known Agricultural Colony of Mettray; and wrote many valuable reports and suggestions on prisons. He also restored and embellished the gardens and palace of Fontainebleau; and erected the tombs of Bellini and Casimir Delavigne.

Duban, Félix (*b.* Paris, 1797; *d.* 1870), was for the last twenty years of his life one of the best known personalities in Paris. "As he walked along the Quai Voltaire, on his "way to the École des Beaux Arts or the Institute, even "those who were not personally acquainted with him "were tempted to bow to him, because they felt themselves "in the presence of a man of note."[3] Dignified and imposing, yet with the eye of the dreamer, Félix Duban might have been mistaken for a speculative philosopher—a retired Minister of State—a subtle writer—for anything rather than the professor of such a positive science as Architecture. Indeed—as his friend M. Charles Blanc has pointed out—the strong dose of poetry which he brought to bear on architecture might have upset the absolutely essential balance between sentiment and reason, without that first quality of a builder — the firm, steady good sense which Duban possessed in so high a degree.

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[1] See Rude, chap. xxiii. [2] Louis Gonse. [3] Charles Blanc.

It was this poetic and imaginative faculty which not only enabled Duban in his admirable drawings and plans to reconstitute the buildings of ancient Rome and Pompeï—the spot where first he experienced the enchantment of the Greco-Roman genius—but later on helped him to complete the Galerie d'Apollon, and to build the École des Beaux Arts. This last was a most complicated work. Its requirements were many and varied, with its studios for work from the model, for the teaching of all the arts; assembly rooms for the professors; cells for the competitors for the Prix de Rome; a Library; a Museum for the diploma works; vast spaces for casts from the antique; one hall for competitions, another for prize works; a great gallery for the *Envois de Rome;* and a theatre for the distribution of prizes. Added to this, the remains of the ancient Convent of the Petits Augustins, their cloister, their garden, their church, had all to be turned to some use. And it was necessary also to incorporate those exquisite specimens of French Architecture already on the spot, which Lenoir had collected during the revolution — the gateway of Anet, the fragments of Gaillon, etc. Duban's perfect taste enabled him to succeed in this most difficult task; evolving a building which was mainly in the style of the Italian renaissance, "but with a "more lively sentiment of the spirit of antiquity". And to those who much frequent the École des Beaux Arts, the whole building is invested with the charm of unity and repose.

But Duban's success did not stop with the Beaux Arts. To him we owe the restorations of the Sainte-Chapelle;

the façade of the Old Louvre facing the river; the Galerie d'Apollon which had remained untouched since the great fire of 1661; and the Chateau de Blois, that most marvellous of Renaissance buildings. In all these, Duban's extraordinary intuition as well as his profound archæologic knowledge, enabled him to reconstitute each building by an effort of imagination; and to work from the vision which his intelligence and his poetic instinct had conjured up.

Needless to add he was a most active member of the Commission des Monuments historiques.

LABROUSTE, HENRI (*b.* Paris, 1801; *d.* 1875),—pupil of Vaudoyer and Lebas, won the grand prix de Rome in 1824 with a *Cour de Cassation.* His fine drawings of the Temple of Neptune at Pæstum are preserved in the Archives of the Institute. They were a revelation of the true import of Doric architecture in all its magnificence; and Labrouste was the first to discover traces of the use on the exterior of polychromatic work, which made a considerable stir at the Institute.

His great work was the Bibliothèque Ste. Geneviève (1843-49). And he succeeded Visconti as director of the works of the Bibliothèque Nationale. Besides this M. Labrouste built the Hospice at Lausanne. La Prison cellulaire d'Alexandrie. Le petit collège de Sainte-Barbe at Fontenay-aux-Roses. And with M. Duc, his fellow-worker at Pæstum, he organized the *cérémonie des funérailles des victimes de Juin*, 1848.

Diocesan Architect of Ile-et-Vilaine; Vice-president of the Société Centrale des Architectes; Member of the Commission des Monuments historiques, of the Conseil des batiments civils, and of the Jury des beaux-arts, M. Labrouste was one of the most influential architects of the century.

VAUDOYER, LÉON (*b.* Paris, 1803; *d.* 1872), gained the premier prix de Rome in 1826 with a *projet de Palais pour l'Académie de France à Rome.* In 1845 he was appointed architect to the Abbaye Saint-Martin des Champs, whose buildings were appropriated to the Conservatoire des Arts et Métiers. Vaudoyer restored the church and refectory of the famous monastery; and added the new portions of the building, which harmonize admirably with the fine remains of the original edifice. To Vaudoyer also, is due the monument to General Foy in Père Lachaise, of which David d'Angers executed the sculpture. But his greatest work is the new Cathedral of Marseilles. He laid the foundations in 1855, and devoted the whole of the remaining years of his life to this magnificent work, though he was not destined to see its completion.

His son, M. Alfred Vaudoyer, is also a distinguished architect.

QUESTEL, CHARLES AUGUSTE (*b.* Paris, 1807; *d.* 1888), a pupil of Vincent, Blouet, and Duban, was one of the most active of the architects of the third Empire.

The Amphitheatre of Arles, and the Pont du Gard were restored by him. While among his original buildings are the Church of Saint-Paul, Nîmes, 1838; Fountain of Nîmes 1846; Prefecture, 1862, and Musée, 1864, Grenoble; Hospice de Gisors, 1862; Asile des Aliénés, Paris, 1863; etc., etc.

LASSUS, J. B. ANTOINE (*b.* Paris, 1807; *d.* 1857), one of the greatest Gothic architects of the century, was charged with the restoration of the Palais de Justice, and the Sainte Chapelle—that gem of early pointed architecture. He also began the restorations of Notre Dame, and of Saint Denis, in conjunction with Viollet-Le-Duc. He built the Église Saint Nicholas, Moulins; the Église Saint Nicholas, Nantes. And was the author of many and learned works upon the history of Gothic Architecture—among others the valuable monograph on the Cathedral of Chartres, written in collaboration with M. Amaury-Duval.

VIOLLET-LE-DUC, EUGÈNE, C.* (*b.* Paris, 1814; *d.* Lausanne, 1879).—Few men have had so great an influence on the Art of their own time, few have made so valuable a contribution to the history and science of architecture as Viollet-Le-Duc. His writings alone would have formed a life's work for most men. The famous *Dictionnaire raisonné de l'Architecture Française*, in ten volumes, is the standard work on its subject. So is the *Dictionnaire du Mobilier français*.

Not to mention essays and books innumerable on kindred subjects. But it is as a restorer of some of the most precious buildings of France that we must study Viollet-Le-Duc's career. For from 1840 he worked continually for and with the Commission des Monuments historiques, and helped to found that most valuable institution the Museum of Comparative Architecture of the Trocadero. It is indeed impossible to over-estimate the debt which France and the world at large owes to this distinguished and learned man.

A pupil of Leclère, young Viollet-Le-Duc on leaving his studio in 1831, travelled for eight years in France, Italy, and Sicily, closely studying the buildings of these countries. On his return in 1839 he was appointed auditor to the *Conseil des batiments civils* and inspector of works at the Sainte-Chapelle with Lassus.

In 1840 the Commission des Monuments historiques entrusted him with the restoration of the Abbey Church of Vézelay;[1] and of the churches of Montréal; Saint Pierre-sous-Vézelay; Sémur; Saint-Nazaire; Carcassonne; and the Hotels de Ville of Saint-Antonin and Narbonne. A competition for the restoration of Notre Dame de Paris was opened in 1843. The plans of Viollet-Le-Duc and Lassus were chosen: but it was several years before the works began. Meanwhile in 1846 he was appointed Architect to the Abbey Church of Saint-Denis, and Inspector-general of diocesan edifices in 1853. Besides these important functions he carried on the restorations of Amiens and Reims. And his colossal Dictionaries were published between 1853 and 1858. After the death of Lassus in 1857, Viollet-Le-Duc remained sole architect of Notre Dame. The beauty of his restoration of that incomparable cathedral is known to every one who has visited Paris. He built the *flèche* which crowns the transept, and completed the work as we see it to-day.

But in spite of these prodigious tasks, Viollet-Le-Duc found time from 1851 to 1854 to travel in Germany, England, Spain, and Algeria, for the purpose of study. And in 1858 he undertook the rebuilding of the Chateau de

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[1] See chap. ii.

Pierrefonds—a work of extreme interest and magnificence, which was not completed till 1875.

Among his other restorations and constructions are the Churches of Saint-André, Autun; Notre Dame à Beaune; Notre Dame at Sémur-en-Auxois; Neuvy-Saint-Sépulcre (Indre); Saint Sernin, and Le Couvent des Jacobins, Toulouse; Le Chateau de Montbard (Côte d'Or); Salle Syndicale, Sens; Church and Cloister of Moissac; Ramparts of Carcassonne; Palais des Papes and ramparts, Avignon; Church of Eu.

BAILLY, ANTOINE-NICHOLAS, M. DE L'INST. (*b.* Paris, 1810), a pupil of Debret, was chief divisional architect to the City of Paris, and diocesan architect to the departments of le Cher, l'Indre, les Basses-Alpes, and la Drome. He built the Tribunal de Commerce, a fine work in the Renaissance style, in Paris, 1860-65; the façade of the Lycée St. Louis, 1861-65; and the Mairie of the fourth Arrondissement, 1866.

As Diocesan architect at Bourges his work was of great importance; as to him is due the restoration of parts of the Cathedral, and of the justly celebrated Hotel Jacques Cœur—one of the most delightful of mediæval buildings. Bailly also rebuilt the Cathedral of Digne; and the tower of that of Valence; besides many private hotels and chateaux.

MAGNE, AUGUSTE (*b.* Etampes, 1816; *d.* 1885), pupil of Debret and Guénepin, is the author of the restorations of the Palais de l'Institut, and the Mont Saint-Michel. While in Paris he built the Eglise Saint Bernard, 1862; the Théatre du Vaudeville, 1872; the Marché des Martyrs; and the Marché de l'Ave-Maria.

BŒSWILLWALD, EMILE, C.* (*b.* Strasbourg, 1815), a pupil of Labrouste, entered the École des Beaux Arts in 1837. An architect of much distinction and learning, he has been one of the most active members of the Commission des Monuments historiques. The Commission appointed him their Inspector-General; besides which important office he has been architect to the Sainte-Chapelle, and diocesan-inspector of the Basses-Pyrénées, Eure-et-Loir, and la Sarthe. To M. Bœswillwald are due the plans for the restoration of the Cathedral of Laon, which were exhibited in 1844, and again in 1855. He also built the churches of Niederhaslach, Neuwiller, and Guebwiller, in Alsace-Lorraine, etc., etc.

Denuelle, Alexandre (*b.* Paris, 1818; *d.* 1879), though not strictly speaking an architect, was an architectural painter, whose work as painter to the Commission des Monuments historiques was of great value. To M. Denuelle is due the decoration of Saint-Germain-des-Près, Paris; of the Grande Galerie of the Louvre; of the Cathedrals of Limoges, Bayonne, Toulouse, Carcassone, Grenoble, Orléans, Beauvais, Amiens, Séez, Fréjus; the Abbey of St. Denis; the Oratory at Birmingham; and numberless other buildings in France.

Ballu, Théodore (*b.* Paris, 1817; *d.* 1885), who completed the modern Gothic Church of Ste. Clotilde, begun by Gau, rebuilt the Hotel de Ville, after its destruction during the Commune of 1871.

Millet, Eugène (*b.* Paris, 1819; *d.* 1879), a pupil of Labrouste and Viollet-Le-Duc, was in turn the master of many of the most distinguished architects of to-day. He designed the well-known Church of Paray-le-Monial; the Chapelle Saint-Gilles at Troyes; the Churches of Châteauneuf; Chatel-Montagne, etc. But his greatest work was the restoration of Saint-Germain-en-Laye—a gigantic undertaking which he did not live to carry out. It has been in hand for twenty-five years, and it is not yet finished: but the old palace, which has undergone so many changes and such cruel usage, has been admirably reconstituted.

Ruprich-Robert, Victor-Marie-Charles (*b.* Paris, 1820; *d.* 1887), was one of the most active and valuable members of the Commission des Monuments Historiques, which, as I have said, has conferred such inestimable benefits not only on France but on all who are interested in the architecture of the past. To his learning and care we owe the restoration of some of the most magnificent monuments of the Middle Ages and the Renaissance.—The Abbaye-aux-Dames, Caen; the Chateau d'Amboise, which is still going on;

Saint-Sauveur, Dinan; Saint-Luc, Calvados; The Cathedral of Séez, Orne; and many others.

From 1851 M. Ruprich-Robert lectured on the history and composition of ornament at the Imperial school of design and mathematics. And besides his innumerable drawings and plans which appeared every year in the salons, and most of which are now in the Archives of the Monuments Historiques, he wrote many valuable pamphlets on architectural subjects.

Garnier, Charles, G. O.*, M. de l'Inst. (*b.* Paris, 1825; *d.* Paris, 1898).—The death of M. Charles Garnier, in August, 1898, removes a distinguished and well-known personality from French Art. A pupil of Leveil and Lebas, Charles Garnier entered the École des Beaux Arts at the age of seventeen. In 1848 he carried off the grand prix d'architecture. And his friendship with Baudry, which had begun at the École, was strengthened when the painter arrived at the Villa Medicis, two years later.

After Charles Garnier's course of study in Rome was over, he travelled with Théophile Gautier and Edmond About in Italy, Greece, and Turkey; returning to Paris in 1854. Eight drawings of the actual condition and a restoration of the "Temple de Jupiter-Pan-hellénien," at Egina—made in 1852—were exhibited in the Salon of 1855. Meanwhile, Garnier was appointed sub-inspector of works for the restoration of the Tour-St.-Jacques, a small and ill-paid post; and in 1860 he became architect to the city of Paris.

But his great talent was not recognized until M. Walewski, Minister of State, opened a competition for the construction of the New Opera House. His project was one of 170 which were sent in by all the best architects in France. It was unanimously chosen. A plaster plan, executed at the artist's expense, was exhibited by a special decree without appearing in the catalogue, at the Salon of 1863, and the works of the New Opera House were begun at once. With unlimited money at his disposal, M. Garnier was able to give full scope to his vivid imaginative faculty. The magnificent building was not finished until 1875—during the War of 1870-71 it was used as a granary. The architect called to his aid the talent of all the best sculptors and painters of the day. Carpeaux's "Danse" on the exterior, and Paul Baudry's decoration of the Foyer, give some idea of the superb scale on which M. Garnier carried on his life's-work—for such in fact it was. With a few exceptions since 1875, he has been almost exclusively occupied with his duties as permanent architect to the Opera. Among the exceptions are: The Casino of Monte Carlo, 1879. The House, No. 195 Boulevard Saint-Germain, Paris, 1880. The Observatory, Nice. Panorama Marigny, Champs Elysées, Paris, 1883. And the extremely interesting historic series of dwellings, *L'histoire de l'habitation*, at the Universal Exposition of 1889.

Paul Baudry's portrait and Chaplain's medal have made us familiar with the personal appearance of this great artist, who was also a distinguished writer upon his profession.

VAUDREMER, ÉMILE-JOSEPH-AUGUSTE, O.*, M. DE L'INST. (*b.* Paris, 1829).—A pupil of Blouet, M. Vaudremer gained the grand prix de Rome in 1854. His most important works are the Prison de la Santé. The restoration of the lateral façade of the church of Saint Germain l'Auxerrois. And the Bishop's Palace, Beauvais.

The most important works of M. SAUVAGEOT, LOUIS-CHARLES, * (*b.* Santenay, Côte d'Or, 1842), a pupil of M. Emile Millet and Viollet-Le-Duc, are to be found at Rouen, where he is Government and City Architect. Among these are the Théatre des Arts, the Musée-Bibliothèque, the Church of St. Hilaire, and many other buildings and monuments.

NÉNOT PAUL, O.*, M. DE L'INST. (*b.* Paris), who gained the Prix de Rome in 1877, has had a rapid success in life; for eighteen years later he was elected a membre de l'Institut, in recognition of his great work, the building of the New Sorbonne.

FORMIGÉ, J. CAMILLE, O.* (*b.* au Bouscat, Gironde, 1845), a pupil of Laisne, was the architect of what were familiarly known as the two "*Blue Palaces*" at the Universal Exposition of 1889, or to give them their official names, the Palais des

Arts-Libéraux, and the Palais des Beaux-Arts. To M. Formigé was also due the plan of the great central fountain in the gardens, of which M. Coutan was the sculptor.

M. Formigé has for many years been employed by the Commission des Monuments historiques.

BOUVARD, JOSEPH-ANTOINE, O.* (*b.* St. Jean de Bournay, Isère),—a pupil of Dufeux, is closely connected with the Exhibitions of 1889 and 1900. For he was the author of the Palais des Expositions Diverses at the first—that charming central dome, which we cannot but regret, now that it has been demolished to make way for the gigantic Exhibition of 1900, to which M. Bouvard is the Director of Works.

Among his other works are the building for the Archives de la Seine, and the completion of the Hotel Carnavalet.

DUTERT, CH. L. F., O.* (*b.* Douai, 1845).—M. Dutert who carried off the Prix de Rome in 1869, was a pupil of Lebas and Ginain. An artist of bold and original genius, he constructed the Galerie des Machines of the Exhibition of 1889, showing therein what admirable use modern architecture might make of novel materials, "and how utilitarian iron "work, honestly confessed without deception or falsehood, "might possess its role and its own beauty in decoration". For the whole effect of those great arches was grandiose in the extreme. And M. Dutert's last work—the New Museum of Natural History, adjoining the Jardin des Plantes, has more than confirmed the reputation he gained in 1889.

In this great red brick and white stone building, M. Dutert has given proof once more and in an even more impressive manner, of his originality, while preserving a proper architectural dignity in the whole conception. It is in the decoration of this great building that M. Dutert has shown his power of dealing with novel elements. "His "primordial, essential idea is this; to give up at all hazards "those *banal*, classic, worn-out elements, that arsenal of "mouldings, profiles, capitals, consoles, and cornices, with "which our architects' brains have been so stuffed that they "come into being beneath their pencil of themselves, so to "speak, naturally—as the commonplace epithets from the pen

" of a society chronicler, or the ' flowers of rhetoric ' from " that of a bygone latinist."

M. Dutert has had the courage to return to the methods of the Gothic architects ; and to seek his suggestions for decoration in the natural world. Therefore, as he has built a Museum of Natural History, his capitals are no longer Doric, Ionic, or Corinthian, but formed of gigantic lions and lionesses. The round-headed arcade of the principal door is composed of great palm leaves ; the band above of cockle shells. Along the band of shells in very faint relief which separates the two storeys, huge birds of prey spread their wings at intervals, each the work of sculptors such as M.M. Gardet, Valton, Boutry, Louis Noël, etc. ; and each forms a crown of the arcade of the ground floor. It is one of the best and most striking portions of the building. Saurians and crustaceans are used as consoles to some of the upper windows ; and while they represent rare or extinct species, they are always so interpreted as to lend themselves to the strict architectural necessity of their position. Lines of shells replace the usual dentils beneath the windows. And insects decorate the gutter below the roof. While in the interior the beautiful balusters and balconies of stairs and galleries are composed of iris, ferns, chrysanthemums, and laurels, absolutely true to the nature of each plant, and yet subordinated to the exigencies of architectural harmony.

CHAPTER XXIII.

SCULPTURE OF THE NINETEENTH CENTURY.

1. The Pioneers.

From the First to the Third Empire.

"The finest sculpture is still the product of France. And "why? Because sculpture is a formal art, which lives by "tradition, and which can only flourish where it is well "taught. . . . The superiority of France in this great art— "I speak of the superiority of the moment—is derived no "doubt from various causes, for instance that exquisite "sense of measure which is natural to the French spirit. "But it is derived also from the uninterrupted sequence of "vigorous study, which has produced an uninterrupted "succession of illustrious masters." These words were written by the eminent critic, M. Charles Blanc, nearly forty years ago. They demonstrate admirably the secret of that impulse, which during this century has been given to Sculpture, and has once again helped to place France in the proud position of leader in Modern Art.

The glory of French Sculpture has always been its inherent personality—its strong national note. What produced its decadence at the beginning of the century was no lack of talent—no lack of training, so absolutely essential to art—but the chilling of the warm, generous, fearless national genius by the powerful, the dominating pedagogy of Louis David's false ideal of Classic beauty, aided and abetted by the Italianizing influence of the delightful and seductive Canova.

It has been suggested that a sort of self-mistrust in matters of Art, led the men of the revolution and the first

Empire to turn eagerly to the traditions of a ready-made art—that it was a sense of their own ignorance—the need of something stamped by the hall-mark of centuries of cultivation as stable and settled—that led them to seize on the art of Greece and Rome, as it was then known, and take it as their model and ideal. I cannot agree with this ingenious and amusing theory. As I have endeavoured to demonstrate, the Classic revival of David and the Empire had its origin far back in the eighteenth century. But be the causes what they may, it is undeniable that the living, personal French Art of the eighteenth century, had at the beginning of the nineteenth given place to a debased Classic ideal. And the all-powerful influence of David, and of Canova — twice summoned to Paris by the Emperor, whose taste for all things Italian was manifested both in Architecture and Sculpture—had a profound effect on the sculptors of the day. While these classic tendencies were fostered—at all events in decorative sculpture—by the neo-pompeiian tastes of the architect Percier.

We have but to glance at the early nineteenth century sculpture in the Louvre to see evidences of these tendencies on all sides. We find an amazing amount of talent. Some artists display much grace. All show facility. While here and there in portraiture, face to face with the human being. we get a certain sense of life. But for the most part, if not frigidly classic, all are correct and elegant to the point of positive irritation. In such works for instance as those of Pradier—the author of the "Style Louis Philippe," and the most popular artist of his day—we find nothing noble or moving. The soft, smooth touch has no word to say to us. The works are at once faultless and exasperating. But while even the older men—Rolland, Lemire, Dumont, are affected in some degree by this overwhelming current of classicism; while the younger men—Chaudet, and Cortot, Cartellier, Bosio, and many another, are unable to resist it; to say nothing of the High priests of a close "imitation of the Ancients," such as Ramey, Moitte, etc.—yet help is at hand.

The regeneration which Géricault, Delacroix, and the landscape painters wrought in painting, was brought about in Sculpture by three great artists—David d'Angers, Rude, and Barye.

It is no exaggeration to say that Modern Sculpture, whether in France, in England, or in America, owes its being to the impulse given to the Art by the lofty and magnificent conceptions of these three masters. The desires, the ambitions, the questionings and searchings for a nobler, a more true and living art, that were at once the glory and the torment of the leaders in letters and in painting of the Romantic movement, haunted the three great sculptors likewise—the two first brought up in the strictest sect of artistic Pharisees. For David d'Angers was a pupil of David the painter and Roland the sculptor. And Rude, with his premier prix, was only prevented going to the School of Rome by lack of public funds; and while in exile in Brussels was under the direct influence of David. Out of the heart of the Classic school they came—these Pioneers, who swept away the deadening, cramping formulas of a false classic ideal, by the profoundest respect for the higher ideals of pure Greek Art; and brought life, truth, imagination, and patriotism to the renaissance of the art of Sculpture.

Before studying the history of the modern school, and its three great founders, David d'Angers, Rude, and Barye, certain artists of the first Empire and the Restoration must be mentioned. In a few of them we find germs of that honest love of nature and sense of life, which has so distinguished modern French sculpture. But most of them, although their talent is undeniable, yield to the overwhelming pressure of the Classic revival under Louis David, or the insipid sentimentality of the Restoration; to the deadening influence of academic or official art.

Chinard, Joseph (*b.* Lyons, 1756; *d.* 1813), the sculptor of the Directoire and the Consulate, is now well-nigh forgotten. But all his works bear the stamp of truth, and of a vigorous if somewhat naïf personality. Not one person in a thousand looks at his "Carabinier" of the Arc de Triomphe du Carrousel. Nevertheless it is a most living figure. The bust f Mme. Récamier, copied and so widely distributed by hifflet, which has been sometimes attributed to Houdon, vas by Chinard. And some of his terra-cotta medallions re of great value. His life was chiefly spent at Lyons, vhere he was Professor at the School of Fine Arts.

Chaudet, Antoine Denis (*b.* Paris, 1763; *d.* Paris, 1810), hared the Imperial favours so lavishly bestowed on Canova. nspired by the immortal sculptures of Jean Goujon, Chaudet vith Moitte and Rolland decorated the œils de bœuf of the ez-de-chausée and the upper storeys of the Louvre in 1808, vhen Percier and Fontaine completed Perrault's building. Iis statue of Napoleon as Cæsar adorned the Vendôme olumn until 1814. And his well-known bust of the mperor (now at Arras) has become classic.

In spite of a certain conventionality, his "Amour" (534, ouvre) is graceful, with a charming set of conceits in low elief on the plinth. And "Le Berger Phorbas et Œdipe" 533) is a statue of considerable merit.

Dupaty, Louis (*b.* Bordeaux, 1771; *d.* Paris, 1825), took p sculpture somewhat late. He had been intended for the agistracy, but renounced it for Art, trying landscape paintng under Valenciennes, and historical painting with Vincent, efore he settled upon sculpture. He gained the prix de ome in 1799, staying in Italy for eight years. For his ovely "Biblis changée en Fontaine" (667, Louvre) alone he vould deserve mention; not to speak of many statues and usts in public gardens and galleries.

Cartellier, Pierre (*b.* Paris, 1757; *d.* Paris, 1831), the upil of Bridan and master of Rude,[1] had a true sense of ife, strong convictions, and an honest nature. This was ade evident in the excellent teaching his pupils received in is justly popular atelier; and in the fine bas relief of the Capitulation of Ulm" on the Arc du Carrousel, and that f the "Char de la Gloire" above the Colonnade of the ouvre. At Versailles we find a bust and statue of Louis onaparte, King of Holland; and a fine statue of Pichegru, y Cartellier.

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[1] See Rude, p. 480.

Bosio, Francois-Joseph (*b.* Monaco, 1773; *d.* 1845).—"The abundant and facile Bosio"—chevalier of Saint-Michel, Baron, Premier Sculpteur du Roi, Professor of the École des Beaux Arts, and Member of the Institute from the founding of the seventh chair—was equally in favour under the Empire and the Restoration. All the Court, under both régimes, posed for him. The bronze chariot of the Arc du Carrousel is his; so are some of the bas reliefs of the Vendôme Column; the Louis XIV. of the Place des Victoires; the Henri IV. enfant, of Pau; and the silver replica at Versailles; where we also find a bust of Napoleon and one of Charles X.

Giraud, Pierre-Francois-Grégoire (*b.* Luc. près Draguignan, 1783; *d.* Paris, 1836), is another of those artists who has not deserved the neglect he has met with. A fine classical scholar, and pupil of his compatriot, J. B. Giraud, he developed a thoroughly original and personal talent. His stately "Projet de Tombeau" (697) of the Louvre is in wax, a substance Giraud always preferred to clay; and its effect in this case is that of finely polished bronze. The conception is full of real feeling; for it was the result of a profound sorrow, and of the desire to perpetuate the memory of his wife and two infant children. It is of great value in the history of Art, for it betrays the coming revolution. Romanticism is already in the air.

His well-known "Chien Braque" (695) was exhibited in the memorable Salon of 1827; and is a fine and life-like study.

Cortot, Jean Pierre (*b.* Paris, 1787; *d.* 1843), is better represented in the Louvre by his "Soldat de Marathon"—heavy though it be—than by his stiff and silly "Daphnis and Chloé". He was one of the purely official school. He produced numbers of Royal Statues; was given the fourth group, "Le Triomphe de 1810," on the Arc de Triomphe in preference to Rude; and was eulogized by Raoul Rochette, the perpetual secretary of the Academy and the sworn foe of naturalism.

Pradier, James (*b.* Geneva, 1792; *d.* Bougival, 1862), who has been called the author of the Louis Philippe style, belonged to a French Protestant family, which had taken refuge in Geneva after the Edict of Nantes. He was studying at the Municipal School of Geneva, when Vivant Denon, the director of the Louvre, remarked his aptitude for sculpture. He took him to Paris, obtained a pension for him from Napoleon to enable him to complete his studies, and placed him with Lemot, in 1809. He gained the grand prix in 1813. And after five years in Rome returned to Paris, and exhibited for the first time in 1819—not in 1817 as has been often stated. The piece was the "Centaure et Bacchante" now at Rouen. In 1827 he was a Membre de l'Institut, and Professor at the École des Beaux Arts.

Pradier's gifts—his facility, his decent paganism, his correctness and elegance—were such as suited the taste of the time. "He sets out every morning for Athens, and arrives "every evening at the rue de Breda"! said the caustic Préault. His Psychés, his Sapphos, his Fils de Niobé, even his pretty "Toilette d'Atalante," are exasperating in their insipid elegance. He fills the place in sculpture which Delaroche filled in painting—that safe and happy mean which brings prosperity; for it is certain to make no demands upon the greater depths of feeling and intelligence.

Besides the works I have mentioned, the Louvre owns his excellent bronze bust of Maxime Du Camp. To Pradier also are due the bust of Louis XVIII. at Versailles. Four "Renommées" on the Arc de Triomphe de l'Étoile. Twelve "Victories" for the Tomb of Napoleon. "Comédie gaie et Comédie sérieuse" for the Fontaine Molière, rue de Richelieu. And the statues of "Lille" and of "Strasbourg" on the Place de la Concorde; besides innumerable busts, statues, and groups.

Among other more or less academic artists may be mentioned SIMART, PIERRE CHARLES (1806-1857), who sculptured seven of the bas reliefs for the tomb of Napoleon, and the pediment of the Pavillon Denon at the Louvre. JALEY, J. L. NICHOLAS (1802-1866), a good pupil of Cartellier's, whose statue of Louis XI. is in the Louvre. LEMAIRE, PH.-JOSEPH-HENRI (1798-1880), author of the Pediment of the Madeleine, and the bas relief of the Funeral of Marceau on the Arc de Triomphe. PERRAUD, J. JOSEPH (1819-1877), the author of the somewhat famous bas relief of "Les Adieux" now in the Louvre, which was acclaimed by the partisans of pure classicism as the last word of Greek Art. It is indeed an admirable bit of sculpture: but was so much better done 2000 years ago, either in Athens or in Rome. CLÉSINGER, JEAN-BAPTISTE-AUGUSTE (*b.* Besançon, 1814; *d.* Paris, 1883), who enjoyed a brilliant but ephemeral reputation. And is now best known as the son-in-law of George Sand, having married Mlle. Solange Dudevant. In 1847 his "Femme piquée par un Serpent" brought him great popularity. His statues of Rachel and George Sand at the Comédie Française are inferior.

But before DURET, FRANCISQUE (*b.* Paris, 1804; *d.* Paris, 1865), we pause among the Classic pastiches of many of the other sculptors of this period, with a sense of relief. With his "Jeune Pècheur dansant la Tarentelle" a finer, stronger, more honest chord is touched. It is a pity that such an impulse only lasted for a time; and that Duret's later works did not carry him beyond the youthful vigour of this early effort.

PRÉAULT, AUGUSTE (*b.* 1810; *d.* 1879), must be by no means forgotten in speaking of the beginning of the Romantic movement. For though perhaps he is better remembered as the author of many mordant *bon mots* which are still quoted in the studios, he was also the author of the fine "Jacques Cœur" at Bourges; of the "Clémence Isaure" in the garden of the Luxembourg; of the "Marceau," an admirable statue on the place d'Armes at Chartres; and the "Cavalier Gaulois" of the Pont d'Iéna.

We now reach the true Pioneers of Modern Sculpture.

DAVID, PIERRE JEAN, dit DAVID D'ANGERS (*b.* Angers, 1789; *d.* 1856).—Among his contemporaries David d'Angers ranked as the first sculptor of the age. His medallions were placed far above the works of Houdon in the past, or of Rude in the present. This opinion has however been modified. In a few important works he attained a complete revelation of his powers, such as the Pediment of the Pantheon—the "Philopomène" of the Louvre—the tomb of "Général Gobert" at Père Lachaise—and I am inclined to add the tomb of the "Comte de Bourck," also in Père Lachaise.

But his medallions are without doubt the most important part of his work, worthy, so M. Charles Blanc considers, to be placed beside the drawings of Ingres, or Charlet's lithographs. They are indeed instinct with the quality which distinguishes all his work—the sensation of life. In these medallions we get a series of portraits of all his contemporaries, a series of extreme intrinsic interest, and of the very highest historic as well as artistic value. Through them we know what manner of men and women, to take a few names at random, Bonaparte—the Bonaparte who Gros saw at the bridge of Arcole—Kléber, Géricault, Alfred de Musset, Lafayette, the captivating Mme. Récamier, Goethe, Schiller, Flaxman, Fennimore Cooper, Lady Morgan, Bentham, Spurzheim, Lamartine, George Sand, Jules Janin, Théophile Gautier, Lord Byron, Victor Hugo, Delphine Gay, Dumas, Thiers, Guizot—every one of note, in fact—appeared to the artist, who worshipped genius, and knew so well how to render the type, the character, the nationality—nay, even the colouring of his sitter. It is an education in itself to study the series which adorns the walls of the Salle Rude at the Louvre—that Hall to which, alas! such a fraction of the thousands of visitors ever penetrate.

David d'Angers—son of a sculptor in wood who served the Republic as a soldier in La Vendée—"a delicate and "sickly child, was carried off by his father among the "baggage of the army". He was brought up to the sound of drum and cannon, amid the horrors and heroisms of war; and his whole soul was affected by so strange an education. He belonged to the French Revolution, and the passions it engendered. But those passions in David d'Angers were always generous and noble ones. Though a thorough-going republican, he could nevertheless dedicate one of his finest works to the Vendéan general, Bonchamps, a fanatical royalist—because the general had spared the life of David's father, taken prisoner after Saint-Florent.

At ten years of age, in spite of all opposition, the child was determined to be an artist. He had mastered the rudiments of education and drawing at the École centrale of Angers. And one fine day, with fifty francs in his pocket, lent him by a painter named Delusse, he set out for Paris. Arriving there with nine francs, he became a stone carver to gain his bread. But after a time a pension was allowed him by the city of Angers, and in gratitude he added the name of his native place to his own. As the pupil of Louis David and Rolland he soon began to make his way. And as *Pensionnaire* (he only gained the second prize) he spent the usual time in Rome studying the antique.

After his sojourn in Rome he heard that Lord Elgin had brought the marbles of the Parthenon to England. And as a pious pilgrim of old to the Holy Land, David instantly started for London. What he gained from a profound study of Phidias was what he already possessed in no small degree—the sense of life. "The taste for noble "lines, moderation of movement, measured gesture, the "selection of forms, and the artifices which best set them off— "all this he knew already, and he talked of it all like a Greek: "but the moment he found himself in the presence of nature "with the clay in his fingers or the chisel in his hand, his "dominant faculty reasserted itself in full force; carried "away by his warmth of temperament he gave himself over "wholly to the endeavour to give movement to marble or "bronze."

Few artists have displayed a more complete professional probity, a more inflexible conscience in all their work, than David. And when once he had embarked on his contemporary medallions, no sacrifice of time, money, or ease, was too great to gain his end. He would travel to London to model Sir Walter Scott's profile; to Berlin for Rauch, the sculptor; to Weimar, for Goethe; to Lombardy to "seize the great nomad Byron on the road to death"; to Athens even, for portraits of Canaris, Fabvier, and Coletti.

"These gentlemen would not come to me—no matter. I am "met with my little slate, racing along as if I was hurrying "to see immortality. A statuary is the registrar of posterity. "He is the future!"

A prodigious number of statues and busts were produced in his studio. His records of men of mark adorn the squares and museums of cities far and wide, from Dunkerque to Missolonghi, from Aix to Philadelphia. While in Paris some of his finest monuments are to be found in Père Lachaise—another much neglected spot, of deep interest to the student of Modern Sculpture.

RUDE, FRANÇOIS (*b.* Dijon, 1784; *d.* Paris, 1855).—"Rude is a doctrine, a principle; he has caught sight of the "eternal verities of Art; he is the block of granite upon "which rest the generous hopes of our School."[1]

A Burgundian by race and birth, François Rude is a worthy descendant of the Burgundian masters of the fifteenth century. Those splendid instincts which guided the hand of Claus Sluter as he sculptured his "Puits de Moïse" and his "Philippe le Hardi," live again in "Le Départ"; in "Maréchal Ney"; and in the "Gaspard Monge". Rude possessed in full measure the distinguishing gifts of his Burgundian forerunners—a fearless love of truth and detestation of cramping formulas—solid judgment—keen observation—a gay but well-balanced temperament—and an iron constitution.

Son of a coppersmith in the rue de la Petite-Poissonerie, at Dijon, the lad's strong hand was trained betimes to the use of hammer and file in the forge. But his father, who was in easy circumstances, gave him an excellent education as well. And in 1798 his taste for drawing was so pronounced that he entered the school of design, under that admirable teacher Devosge, whose name is still held in honour at Dijon. And well it may be. For he was the master of Prud'hon as well as of Rude—a man of taste and insight, and of generous appreciation of talent. Thanks to Devosge, young Rude was recommended to M. Frémiet,

[1] Louis Gonse.

contrôleur des contributions directes, who henceforth played an important part in his life. M. Frémiet not only gave him his first commission—a bust of M. Monnier, his father-in-law—but paid the artist's substitute for military service. And in consultation with Devosge, this excellent man soon decided that Rude must finish his education in Paris.

In 1807 Rude therefore set forth, armed with a letter to the all-powerful Vivant-Denon, superintendent of museums. Vivant-Denon was also a Burgundian. He received his young compatriot warmly, and sent him to Gaulle, to whom the direction of the sculptures for the Vendôme Column, just begun, had been entrusted. Rude helped with the bas-reliefs of the base. But of far greater importance was the fact that he became a pupil of Cartellier, in whose studio the most promising young artists gathered; while about the same time he entered the École des Beaux Arts. Cartellier's advice to the new-comer was worthy of master and pupil alike. "Observez les gestes et les attitudes, "cherchez surtout la synthèse morale des vos figures."

In 1809 Rude gained the second prix de Rome. In 1812 he gained the first with his "Aristée déplorant la perte de ses abeilles". This success was a perilous one. For a time he fell under the influence of the pedagogues of classic formula. Happily, however, he was not able to go to Rome, as all available money at that moment was needed for war. One must believe that his vigorous personality would in any case have triumphed in the end over the deadening influence of the École de Rome, as it then was. But that it would have delayed the full development of his genius cannot be doubted. Events however were hastening on with fateful rapidity.

Rude, like most of the young generation, was possessed by the Napoleonic idea. After Waterloo he fled to Dijon. There he joined his early friend, M. Frémiet, and accompanied him to Brussels. Here among the exiles of the Revolution and the Empire, he found David; and fell once more under classic influence. Undaunted by exile or misfortune Rude set himself bravely to work. A bust of King

William I., which pleased the sovereign, and others of Bonnet, Jacotot, and Villaine, brought him into notice. And the friendship of these exiles proved of great service to him. Thanks to David he obtained an important share in the sculpture of the Chateau de Tervuen, built for the Prince of Orange—a series of decorative bas reliefs. Also commissions for the cariatides of the Théatre Royale; and for the pediment of the Hotel des Monnaies. It is interesting to see in these classic works how his innate sense of life, of nature, of movement, struggles with his endeavour to remain severely academic.

Twelve years he spent at Brussels; where besides the works already mentioned, he executed allegoric figures for the d'Arenberg Library—cariatides for the Salle du Concert Noble—a pulpit for the church of Saint Étienne, Lille—and produced a chef d'œuvre in his wonderful bust of David, now in the Louvre. This period of exile was indeed a happy one to François Rude. He earned an income sufficient for his modest needs. And he married the beautiful Sophie Frémiet, herself a charming artist and a pupil of David's. He had loved her with the tenderest devotion for many years; and she remained to the end the joy and crown of his life.

Meanwhile Cartellier and others urged him to come back to Paris. And in 1827 he returned to his native land, and exhibited the model of his "Mercure" in the Salon. This was welcomed by the Classics, who hoped to find in the rising master a valuable recruit for academic art. Their disenchantment was considerable when in the Salon of 1831, Rude, besides the bust of "David," exhibited the enchanting "Petit Pêcheur jouant avec une tortue".

The "Petit Pêcheur," now one of the treasures of the Louvre, began the long list of Rude's noblest works. Exquisite in its fresh, life-like truth, it was acclaimed by the young school as an unanswerable protest against "les rêveries glacées de l'ideal". The painters had found emancipation in the revolt of Géricault and Delacroix. Now Sculpture had found its champion. And this new life, these new ideals in art, filled the souls of men wearied of a false classicism with hope and enthusiasm. The little Neapolitan fisher boy was absolutely irresistible. Exhibited in marble in 1833 he was bought for the Musée Royale; and his author was made a chevalier of the Legion of Honour.

Commissions and successes now followed fast. M. Thiers, a warm admirer of the "Mercury," asked Rude to furnish a scheme for the decoration of the Arc de Triomphe de l'Étoile. Begun by Napoleon in 1806, to celebrate his own glory, it had progressed but slowly. And it was not until 1832, that under Blouet[1] the work was pushed forward vigorously. Rude's idea was of four great subjects—"Le Départ, le Retour, la Défense du Sol, la Paix," for which he furnished sketches. But jealousies and intrigues only left him one of the groups. To Cortot, the official Cortot, was given "Le Triomphe de 1810". "La Résistance" and "La Paix" were given to Étex. "Le Départ des Volontaires de 1790" alone fell to Rude. But it is enough to secure the immortal fame of its author. The very stone cries aloud in the passion of patriotism. While for dignity and nobility of thought and expression, no Greek would be ashamed to call Rude his brother.

Celebrated, overwhelmed with commissions, Rude remained as unmoved by success as he had been by difficulties; living the same serenely tranquil life in his little atelier of the rue d'Enfer, where Madame Rude reigned over the simple, modest home, and completed his happiness. As a master—for at length after much hesitation he decided to open an atelier—he trained some of the most brilliant of contemporary sculptors, who adored and revered him. "His "teaching, essentially technical, is based on the rigorous "study of nature." "I am here to teach you sculpture, not "to teach you to think," he would say.

The list of his works in those fruitful years from 1836 to the end, is a long one. But certain among them, but little known outside France, need special notice. The first of these is the tomb of "Godefroy Cavaignac" in the Montmartre Cemetery. In the name of a committee, Étienne Arago came to request Rude to undertake the work. The subscriptions were scanty. "Why talk of money?" was the artist's characteristic reply. "I knew what the man " was worth. I would do it for nothing." The nude figure, after the manner of the *gisants* of the sixteenth century, was modelled entirely by Rude's own hand with impetuous fervour. On the nude he himself arranged the drapery; and confided its execution to one of his favourite pupils. And after retouching the winding sheet, he inscribed on the damp clay, "Rude et son jeune élève Christophe". Cast in bronze in 1847, it was not put in position till 1856, after Rude's death. The second work is the monument to his compatriot, "Gaspard Monge," the mathematician. This was a commission for the Burgundian city of Beaune. Rude threw himself into the work heart and soul. He had seen Monge in his youth. And assisted by a portrait, and by his friend Jacotot's recollections, he produced a marvel of life. "He represents him, not as a dignitary of the Empire, but as " the savant . . . his face strained in the effort of thought— " the attitude grave and meditative, emphasizing by a demon- " strative gesture the phrase which seems to leave his mouth." The original plaster model of the head is in the Louvre—an extraordinary bit of force and audacious *modernité*.

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[1] See Blouet.

The third work is the magnificent statue of "Maréchal Ney," erected by the Government of the third Empire, on the spot in the Avenue de l'Observatoire where Ney was shot.[1] Rude had for many years dreamt of some heroic statue in which he could express his anger and regret for "le brave des braves". And when M. de Persigny proposed the work to him in 1852, he eagerly seized the coveted opportunity. But he had to abandon his first idea—Ney baring his breast to the firing party. The monument was not to be a work of rancour, but "the sign of a rehabilitation proclaimed by the

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[1] Owing to alterations for the Sceaux railway, Ney's statue has been moved, and much of its beauty is lost. For whereas Rude designed it so that the light should fall on it from the right, it is now lighted from the left, the face is in shadow, and the original conception is utterly destroyed.

"public conscience". The last touches were given to the bronze in May, 1853. And on December 7th, the anniversary of Ney's death, the archbishop chanted the *De Profundis*—amid the roll of muffled drums Rude's chef d'œuvre is uncovered—and Ney appears to the vast bare-headed crowd —Ney of the great Napoleonic *épopée*, with flashing sword, head thrown back, and every line expressing that shout of "En Avant," which comes from the bronze lips.

But two years remain. The Universal Exhibition of 1855 was a triumph to the great artist, and he received the Médaille d'Honneur of Sculpture by forty-seven votes out of fifty. But he never became a member of the Institute—Duret, Simart, and Lemaire being preferred to the sculptor of "Le Départ". And on the 3rd November, 1853, Rude died suddenly and gently—a heart attack ending the life of an honest man and a great artist.

Examples in Louvre:—

Petit Pêcheur jouant avec un tortue, marble. 808.
Mercure attachant ses talonnières, bronze. 809.
Maurice de Saxe. 810.
Jeanne d'Arc écoutant les Voix, 1852. 812.
Bust, Louis David. 815.
Original plaster head, Gaspard Monge.
Napoléon s'éveillant à l'immortalité, 1846, plaster model. The monument is at Fixin, near Dijon.
Le Départ, 1832; and part of the great frieze, Arc de Triomphe de l'Étoile.
Godefroy Cavaignac, bronze, 1833, Cimetière de Montmartre.
Le Maréchal Ney, 1853, Carrefour de l'Observatoire.
Gaspard Monge, Beaune.
Général Bertrand, Chateauroux.
Hébé; and L'Amour dominateur du monde, 1857, Musée de Dijon.

BARYE, ANTOINE-LOUIS, O. * (*b.* Paris, 1796; *d.* 1875). —"The life of Antoine-Louis Barye," says M. Charles Blanc, "may be related in fifteen lines; but a whole book would be "needed to give an account of his work, which is immense."

Born in Paris in 1796, he was destined to be a mere workman, and at fourteen was apprenticed to an engraver in metal, who had obtained from the ministry of war the privilege of furnishing all the stamps for the metal ornaments of military dress—buttons, belt buckle, collar clasps, eagles, grenades, etc. His apprenticeship was not at an end in 1813, when a decree placed 160,000 Frenchmen born in 1796, at the disposition of the minister of war. Barye, among them, was attached to the topographical brigade of engineers, and employed in modelling some of the plans in relief, which are still in existence—such as those of the Mont Cenis, Cherbourg, Coblentz, etc. He then joined the 2nd battalion of sapeurs du génie. But in 1814 his military service ended; and he again took up the profession of metal engraver, which was soon in his hands to become an art.

His early studies and his tastes inclined him to sculpture. But six months' work under Bosio left him chilled and discouraged. And in 1817 he entered Gros' studio. Here he found what he needed—that vigour of life, movement, expression, which he had so far sought for in vain in sculpture, yet hoped to find in the future.

In 1819 he competed for the prix de Rome as engraver of medals. He only obtained the third prize. The next year he competed in sculpture. He won the second prize—Jacquot carrying off the first with a more academic piece. The next year Barye was not even mentioned. So he gave up all thought of the prix de Rome, and became once more an "ouvrier ciseleur". He placed his talent at the service of a goldsmith, Fauconnier, in the rue du Bac; one of those persons whose genius consists in finding the best men and using them. Barye invented jewels, engraved precious stones, chased necklaces and every sort of delicate ornament, many of which Fauconnier sold to the Duchesse de Berri, who showed them at Court.

But Barye, married and living with his family close by in the passage Sainte-Marie, never for a moment relaxed his artistic education. He drew from nature in Suisse's school; and painted from the old masters in the Louvre. He tried his hand on portraits, beginning with his two little daughters; and studied anatomy both of man and of animals with infinite care and patience. He then acquainted himself with all the different processes of casting; and the best methods for making casts by the sand or wax process.

His existence was a quiet and simple one, after the fashion of artists of that date. Charlet, Chenavard, Abel Hugo, and a few others had founded a little dinner club, which met at la mère Saguet-Bourdon's, at the barrière du Maine, and was intended to consist of artists and writers. Barye and Sainte Beuve were the first to be admitted. Others joined. Béranger occasionally appeared; and Charlet contrived to get his intimate friend General de Rigny admitted as a great favour; for those who had no title in art or letters were looked on with disfavour. "It was here that the great "battle of the romantics for the triumph of Victor Hugo in "*Hernani* was prepared. Barye spoke little, but always dis-"creetly and always well. He listened, observed, caught "the profiles of the guests and used them to model medals in "the Pisan taste. Beneath a phlegmatic appearance he hid "an ardent and passionate soul, and he seemed cold because "he was both modest and proud."[1] Such was the training of the great master.

To the Salon of 1827 he sent several busts. But that of 1831[2] was the beginning of his real fame. He exhibited besides a "Martyrdom of St. Sebastian," a "Tiger devouring a young crocodile" and the sketch of a "Bear". In the next few years came the "Lion strangling a viper"; the "Cerf terrassé par deux lévriers de grande race," and the "Jeune lion terrassant un cheval". The enthusiasm these noble works created among the new school of artists was intense. Here in plaster and in bronze, side by side with Rude's "Pêcheur" and "Le Départ"—was the life, the truth, the liberty, for which literature and painting were fighting so fierce a battle. For centuries animals in marble and bronze —lions and horses—for who had ever thought of the presentment of a tiger, a bear, a gazelle, or a crocodile !—for centuries they had been treated in a merely conventional manner. The first apparition of Barye's work served to reveal all this to the eyes of artists, and to open a new field for Art. And, innovator as he was, he never in all the amazing novelty of his treatment lost the dignity, the true beauty of the classic spirit.

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[1] Charles Blanc.

[2] It is deeply interesting to observe how the talent of the modern school manifested itself at the same moment. The Salons of 1827 and 1831 comprise some of the most important modern works.

It was in 1834 that his famous bronzes began, and his fame was established. In 1831 he was given a second class medal. In 1833 the Legion of Honour. From 1848 to 1851 he held the post of conservateur de la galerie des Plâtres et des Moulages au Louvre. And in 1855 was made Officier de la Legion d'Honneur.

His life was spent between Paris and the Forest of Fontainebleau, where, among the famous group at Barbizon, Barye worked as the humblest and youngest landscape painter—painting his beloved animals in water-colour or oils against a background of the forest—after studying their lives, their ways, their every turn and movement, in the Jardin des Plantes.

Besides his large groups, Barye produced a number of those marvellous little bronzes which are now so eagerly sought after by all connaisseurs. And nowhere have Barye's works been so much appreciated as in the United States.

Examples in Louvre :—

Tiger and Gavial, bronze. 493.
Jaguar and hare, 1852, bronze. 495.
Centaure et Lapithe, 1851, bronze.
Groups of Peace; War; La Force protégeant le Travail; L'ordre comprimant les pervers, Pavillons Denon and Richelieu, Louvre.
Lion, of the Column of July, Paris.
Lion strangling a boa, Garden of the Tuileries.

Young bears playing, and Tiger eating a goat, Musée de Lyon.

Lynx, plaster model, 1833, Musée de Lisieux.

Elephant, 1834, S. A. R. duc de Nemours.

Jeune lion terrassant un cheval, Duc de Luynes.

The South Kensington Museum has some fine casts of Barye's works.

CHAPTER XXIV.

FRENCH SCULPTURE OF THE NINETEENTH CENTURY.

2.—CONTEMPORARY SCULPTORS AND MEDALLISTS.

IT is always a pleasant task to praise. And as regards the chief sculptors of the last fifty years, it will be readily conceded that little but sincere admiration is called for. France so easily, so incontestably, takes the first place in nineteenth century sculpture, that the task of recording mere material attainment would be a very simple one. In the Exhibition of 1889 we were offered a memorable opportunity of studying the efforts of modern artists. And the impression made by their works was a profound one. For, besides technical skill, and appreciation of beauty, we found evidences of the revolt against materialism of which I have spoken elsewhere. And in many works which have been produced since 1889, we see that this mystic and spiritual revival is having an increasing effect on sculptors as well as on painters.

The barriers have long been overthrown which bound Art in fetters. Rude and Barye opened the way once for all to original thought, to individual effort. And although rewards and encouragement are still the attributes of the Institute and the State, neither the one nor the other is now afraid of recognizing new talent, even though that talent may have sprung into being outside the walls of the École des Beaux Arts. Indeed we may say that the personal note is now the popular one. And it seems probable that we may soon be crying aloud for a return to a stricter and more academic view of Art, after seeing eccentricity exalted into a supreme virtue, and the great ones of the past despised.

As I pointed out in the last chapter, sculpture cannot exist without respect for the great traditions of the past—

without persistent training. And nowhere at the present time is the sculptor given such training as in France. But this training, so absolutely essential, has its perils. The sculptor's art, so material in itself, has always had to guard against the danger of being content with a duplicate of the human creature—against looking upon perfection of accomplishment as an end. Modern Italian statuary, with its lace petticoats and other ghastly abominations, shows to what depths of degradation a positively absurd technical dexterity can lead.

Had I to dwell on mere material attainment of a very high order, I repeat, my task would be an easy one.' But if a statue is to live, we demand more than the outer semblance of the human form, however perfect. What we must seek in the amazing assemblage of talent that we see among modern French sculptors, is the thought, the spirit, which alone makes the work live. And I hope to show that in the works of many modern artists we do find the perfection of training and technical skill allied with the ideal that gives life. In Carpeaux's " Danse "—in M. Paul Dubois' " Jeanne d'Arc "—in Chapu's adorable " Jeunesse "—in M. Guillaume's bust of " Mgr. Darboy "—in M. Falguière's " Henri de la Rochejaquelein," and M. Mercié's "Souvenir"—in the works of Puech and Dalou and many more, we find the life-giving idea that will keep their name and their fame alive in time to come. M. Rodin is of course the prophet of the hour—the Impressionist in marble. While M. Bartholomé, maintaining a less startling and rugged technique, may be taken as an example of the symbolist and mystic. And one notes with thankfulness that thought, ideas, searchings after manifestations of the spirit in material form, in marble and bronze, are very present among the contemporary sculptors.

MEDALLISTS.

Before, however, we study the recent sculptors of France, one branch of their art must be noticed—a branch in which the French have always been distinguished, and are now absolutely supreme. Of the medals of the sixteenth and seventeenth centuries I have already spoken. The eighteenth century, when delicate decorative sculpture attained such perfection, also produced medals of considerable beauty. Andrieu and Augustin Dupré represented the art during the Revolution. But after the Restoration it fell for a while into abeyance, until the impulse given to modern sculpture by the three great pioneers, David d'Angers, Rude, and Barye, produced a revival likewise in this exquisite form of art. Among the modern sculptors, besides David d'Angers, many have from time to time turned their attention to medals—Rude, Préault, Barye, Carpeaux. Some of Chapu's finest portraits are to be found among his medals in the Luxembourg. But it remained for the medallists of the last forty years to complete the renaissance of their art, and carry it to heights of attainment it has never hitherto reached.

In the Luxembourg, we have an admirable opportunity of studying the works of these masters in their art. The somewhat rugged work of MICHEL CAZIN. ANTOINE GARDET's fine portraits of Mme. de Chambrun and Mme. Ernest Hébert. ALPHÉE DUBOIS' fine commemorative and official medals. ALEXANDRE CHARPENTIER'S imaginative work, and his charming babies, " Pierre et Jean ".

And the work of the four chiefs in this art stands out grandly among so much that is admirable. These are—

DANIEL-DUPUIS, JEAN-BAPTISTE, * (*b.* Blois), who won the grand prix de Rome in 1872. Among the many examples of his work, perhaps some of the finest are his portraits, such as those of M.M. Guillaume, Barrias, Roger Marx, P. C. Jules Janssen.

PATEY, HENRI-AUGUSTE-JULES (*b.* Paris), grand prix de Rome 1881, and author of the beautiful " L'Espérance ". A case of M. Patey's medals was exhibited at the Exhibition of French Art at the Guildhall, 1898, and made a profound impression.

CHAPLAIN, JULES-CLÉMENT, O.*, M. DE L'INST. (*b.* Mortagne, Orne).—A pupil of Jouffroy, M. Chaplain gained the grand prix de Rome in 1863. It is difficult among the many chef d'œuvres of this great artist to single out one in particular. But whether we choose "L'Inspiration"—or the portrait of "Gambetta"—the commemorative medal of the "Donation du Chateau de Chantilly à l'Institut"—or the charming silvered bronze of "Mes Enfants"—all bear the stamp of the true artist.

ROTY, OSCAR, O.*, M. DE L'INST. (*b.* Paris), is the supreme master, whose every touch, firm, strong, delicately imaginative, reveals his genius. Grand prix de Rome in 1875, a pupil of Dumont and M. Ponscarme, M. Roty's distinguished talent gives evidence of profound study. While, whether in the tiny medal or the large plaquette, we find tenderness, imagination, deep insight into character and temperament, unflinching love of truth, a fertile invention, and unsurpassed charm.

One need only mention "Maternité," "Le Club-Alpin-Français," "M. Pasteur's 70th Birthday," "M. and Mme. Bigot-Danel's Silver Wedding," and the portrait plaquettes of the artist's parents, of Mlle. Taine, of Mme. Roty, of little Maurice Roty, aged fifty-two months, with the spray of wild rose on the reverse—to call to mind some of the most exquisite works of art the nineteenth century has produced.

SCULPTORS.

CARPEAUX, JEAN-BAPTISTE (*b.* Valenciennes, 1825; *d.* Courbevoie, 1875).—The firstfruits of Rude's influence, Carpeaux was a worthy pupil of that great master. For next to Rude, Carpeaux is perhaps the most striking individuality among sculptors of the century. The city of Valenciennes, which has given birth to so many fine artists in the past and the present, sent young Carpeaux to Paris with a small allowance. He went first to Rude's studio; and then, by his master's generous advice, to that of Duret, who was more in favour with the École des Beaux Arts, which Carpeaux entered in 1844. Ten years later he gained the grand prix de Rome. His first *envoi* from the Villa Medicis was a "Petit Pêcheur à la Coquille"—evidently inspired by Rude's delicious "Petit Pêcheur". But it was Michael Angelo whose genius affected him most deeply in Rome. And er the Fisher boy, he threw himself with passion into his oup of "Ugolino," in which the influence of Michael Angelo clearly seen. The plaster model was the last piece he sent m Rome; the bronze, now in the gardens of the Tuileries, s exhibited in the Salon of 1863.

In 1866 M. de Niewerkerke presented Carpeaux at the ileries, and thus began a connection which lasted to the ry end. For it was Carpeaux's hand that modelled the last st of Napoleon III. at Chiselhurst on January 13, 1873. e original plaster model is now in the new room at the uvre, opened in June, 1898, which contains besides, the ginal models of his busts of Alexandre Dumas fils, of adame Carpeaux, and several others. Carpeaux's bust rtraits were a most important part of his work. He began e series in 1862; and left some thirty as a lasting conbution to contemporary biography. It is only necessary mention the Eugène Giraud, now in the Louvre, and the rvellous bronze of M. Gérôme, to show how Carpeaux's nner in portraiture has affected many of the most celeated and modern of living artists.

The first commission given him by the Emperor was the coration of the southern façade of the Pavillon de Flore, the Tuileries. The great group of the pediment is the st original part of the work. But in the delicious central s-relief—"Le Triomphe de Flore"—we get the master's nius fully shown. The great success of this decoration s followed by others still greater—the beautiful group, a Danse," for the new opera house, full of such extradinary life, vigour, and lightness that it positively gives sense of air; and the famous fountain of the Avenue de bservatoire—"Les quatre parties du monde soutenant la hère". The plaster model is now in the Louvre. "It is he last word of the sculptor of motion"—the four nude nale figures, a European, a negress, a Chinese, and a ruvian, turning in rhythmic measure beneath the great here that rests lightly on their upraised hands. Each ure is symbolic in a high degree—as well as of extreme auty.

Examples in Louvre :—

- Bust, bronze, Eugène Giraud. 528.
- Busts, original plaster, Mme. Carpeaux; Mme. I.; Mme. Lefevre ; Alexandre Dumas fils ; Napoleon III., dated Chiselhurst, Jan. 13, 1873.
- La Danse, original model for the group on the New Opera House. 529.
- Les quatre parties du monde soutenant la sphère, original model. 531.
- The same in bronze, Avenue de l'Observatoire.

FRÉMIET, EMMANUEL, O.*, M. DE L'INST. (*b.* Paris, 1824), one of Rude's most distinguished pupils, as well as his nephew, began his long series of Salons in 1843 with a gazelle—a study in plaster. And for some years he exhibited little else but splendid studies of animals. Indeed, all through his brilliant career, animals have been one of his most original and most delightful subjects of observation. Every visitor to the Luxembourg knows the delicious "Dénicheur d'Oursons"—the little Pan with his careless, humorous face, wholly occupied in stirring up a wild bee's nest for two baby bears. I confess I never can pass the little demi-god, so absorbed in his idle mischief, without a friendly word. Of late M. Frémiet has turned again to these studies of animal nature in a commission for the Museum d'Histoire Naturelle in Paris, for which he modelled the fearful scene of a combat between Borneans and ourang-outangs, exhibited in the Salon of 1895. He had already tried his hand on such monstrous creatures in his "Rétiaire et Gorille" of 1876. But M. Frémiet has not devoted himself to animals alone.

In 1880 he exhibited the first edition of his "Jeanne d'Arc" of the Place des Pyramides. But dissatisfied with certain details, with a splendid generosity and rare artistic conscience he began the whole thing over again. More recently, among many other works, the fine "Velasquez équestre" must be noted, in the Jardin de l'Infante at the Louvre—a souvenir of that little Infanta of Spain, who, when barely four years old, was despatched to France under a treaty as fiancée of Louis XV., then twelve, and sent home three years later, only leaving her name to the garden in which she played beside the Seine.

Everything M. Frémiet produces is touched with an originality of thought, an impetuous vigour, a life and fire, which should go far to inspire his contemporaries and his followers. These qualities are to be found in those small bronzes—animals and statuettes—which are the delight of the connaisseur.

Examples in Luxembourg:—

Pan et Ours, marble. 482.
Le Chien blessé, bronze, 1851. 481.
Saint Georges, statuette gilt bronze. 483.
Jeanne d'Arc, Place des Pyramides, Paris.
L'homme à l'Age de pierre, Jardin des Plantes.
Velasquez équestre, Jardin de l'Infante, Louvre.
Louis d'Orléans, bronze, Chateau de Pierrefonds.
Ravageot et Ravageode, chiens bassets, Chateau de Compiègne.

Among his best known statuettes are the Ménestrel—Fauconnier—Spadassin—Saint Michel—all in silvered bronze. And the series of military statuettes in bronze.

GARDET, GEORGES, * (*b.* Paris), pupil of Aimé Millet and M. Frémiet, is a direct inheritor of Barye. And without Barye, one imagines M. Gardet would hardly have reached such high attainment as a sculptor of animals. His tiger fight of the Luxembourg—the marble coloured slightly, gives a singularly life-like touch—is a grand bit of work. While his group of Lions and Tigers for the chateau of Vaux le Vicomte, was one of the chief triumphs of the Salon of 1898.

CAIN, AUGUSTE-NICHOLAS, O.* (*b.* Paris, 1822; *d.* Paris, 1894), a pupil of Rude and M. Guionnet, is another artist who devoted himself to the study of animals. His two colossal bronze groups at the entrance to the Tuileries gardens from the rue de la Paix—of the Tigers and Rhinoceros, and the family of Lions—are familiar to every visitor to Paris. And such is their force and life that one would not be surprised if they bore Barye's signature.

CHRISTOPHE, ERNEST-LOUIS-AQUILAS,* (*b.* Loches, 1827; *d.* Paris, 1892).—" Son jeune élève Christophe" was one of Rude's favourite pupils, who more than most sculptors gave himself over to those imaginative endeavours which are so curious and interesting a development of Modern Art. His two groups in the Luxembourg, one in bronze, one in marble, are both inspired by lines of Leconte de Lisle—"La Fatalité"

> L'epée en main, le pied sur la roue immortelle—

—And " Le Baiser suprême," of the Sphinx to the poet who she destroys.

CORDIER, CHARLES,* (*b.* Cambrai), another pupil of Rude's atelier, has, unlike Christophe, endeavoured to record racial types in all their reality—such as his busts of a " Négre du Soudan " and a " Négresse des Colonies "—in various coloured marbles ; and to revive the polychrome sculpture of the ancients.

And while speaking of this subject let us note the very remarkable little statuette—now in a place of honour in the Luxembourg—of " Salammbô chez Mathô," by **RIVIÈRE-THÉODORE, LOUIS-AUGUSTE** (*b.* Toulouse), a pupil of Jouffroy and M.M. Falguière and Mercié. It is technically described as a " Statuette chrysélèphantine," in which, after the fashion one supposes of the *Minerve Chrysélèphantine* of Phidias, ivory, gold, silver, and bronze are mingled. Whatever the means, the sensation of that supreme scene of Flaubert's great novel is finely rendered.

CARRIER-BELLEUSE, ALBERT-ERNEST, O.* (*b.* Anizy le Chateau, Aisne, 1824; *d.* Sèvres, 1887).—A pupil of David d'Angers, Carrier-Belleuse was for many years director of the Works at Sèvres. His portrait statues and busts were highly thought of. But his " Hébé endormie," now in the Luxembourg, created a real sensation in the Salon of 1869.

MILLET, AIMÉ O.* (*b.* Paris, 1819; *d.* Paris, 1891), sculptor and painter, pupil of his father and of David d'Angers and Viollet-le-Duc, entered the École des Beaux Arts in 1836. In 1849 he exhibited a " Jeune Pâtre pleurant son chevreau ". And after a good many portrait busts, etc., and a number of excellent paintings from various Italian and Spanish masters, his " Ariane " of 1857 was bought by the State. It is now in the Luxembourg. The huge " Vercingétorix," for the plateau d'Alise, Côte d'Or, of 1865 ; and the tomb of " Henri Murger," Cimetière Montmartre, are among his best known works, with the great group surmounting the new Opera House.

A charming portrait of Aimé Millet, by M. Bonnat, was given by the painter and Mme. Aimé Millet to the Luxembourg.

DUBOIS, PAUL, G.O.*, M. DE L'INST. (*b.* Nogent sur Seine, 1829).—M. Paul Dubois, the distinguished Director of the École des Beaux Arts, is singularly well-fitted for such a position ; for he is a painter as well as a sculptor, and a keen observer in both arts. " Un des maîtres les plus fins, les plus " délicats, les plus noblement artistes et, ce qui ne gâte rien, " un des plus modestes de notre temps." Such words betray the admiration with which the artist is regarded both as man and as artist.

Studying first under Toussaint, one of David d'Angers' pupils, M. Paul Dubois entered the École des Beaux Arts somewhat late, in 1858, when he was nearly thirty. But his time had not been wasted; for he had spent the intervening years in travel and study. And it was in Italy in 1860 that he made the sketch of his " Saint Jean-Baptiste, enfant ". This charming statue in plaster was exhibited in 1863 with the " Narcisse," and followed in 1865 by the plaster model of the well-known " Chanteur Florentin ". The three statues—the " Narcisse " in marble, the others in bronze—were exhibited in the Exposition Universelle of 1867 ; and are now in the Luxembourg. They had an immediate success, and gained their author a Médaille d'Honneur. We see in them a certain early Florentine influence. But in the next few years, with his admirable busts of Henner, Paul Baudry, etc., etc., the master's own individuality asserts itself, and prepares us for his chief work, the " Tomb of Général Lamoricière," in the Cathedral of Nantes.

This great monument is placed opposite Michel Colombe's famous tomb of the Duc de Bretagne.[1] And M. Paul Dubois has arranged his chef d'œuvre with singular felicity, after the style of the Renaissance monuments. The General's figure lies under a canopy supported by black and white marble columns. And at the four outer angles of the stylobate four figures are seated—as in Michel Colombe's monument—Charity, Faith, Meditation, and Military Courage. While Wisdom, Eloquence, Justice, Strength, Hope, Prudence, Religion, occupy medallions on the columns; and delightful funeral genii, and renaissance ornaments in low relief, complete the work, which holds its own even in comparison with that of the famous Colombe.

Among M. Paul Dubois' later works one of the most remarkable is the "Jeanne d'Arc" of 1895—an equestrian statue for the city of Reims. Among the many statues of La Pucelle, few have surpassed this in admirable thought and feeling—even to that "gaucherie" with which she carries her sword aloft, "comme elle portrait le cierge à l'Église de "Domrémy," as M. Melchior de Vogüé says.

M. Paul Dubois' paintings are chiefly portraits. The charming one of "Mes Enfants" appeared in the Salon of 1876, and was again exhibited in the Exposition Centennale of 1889, with several others.

Examples in Luxembourg:—

Saint-Jean-Baptiste, enfant, bronze. 473.
Narcisse, marble. 474.
Chanteur Florentin, bronze argenté. 475.
Tomb of Général Lamoricière, Cathedral of Nantes.
Jeanne d'Arc, bronze, Reims.
Connétable de Montmorency, Terrace, Chantilly.

CHAPU, HENRI-MICHEL-ANTOINE, O.*, M. DE L'INST. (*b.* au Mée, Seine et Marne, 1833; *d.* 1891).—The death of M. Chapu at the height of his powers in 1891 was a heavy blow to modern sculpture; for it robbed France of a most brilliant, a most original, and a most poetic artist. If nothing remained of M. Chapu's work but the "Jeunesse" of Henri Regnault's monument in the cloisters of l'École des Beaux Arts, it would be enough to secure him a foremost place for all time among nineteenth century sculptors. Few modern figures are so full of absolute grace, combined with such a poetic sensation of passionate and yet dignified regret.[1]

A pupil of Pradier and Duret, he entered the École des Beaux Arts in 1849; and after two second prizes, gained the grand prix de Rome in 1855. "If M. Chapu has been to "Rome, he demonstrates how one can return from thence." Without ever casting aside the respect of tradition, he is essentially modern in his work.

His first work for the Salon was in 1863, the "Mercure inventant le caducée," now in the Luxembourg. This must not be confounded with Idrac's statue of the same subject—which I must consider much the most original of the two. Chapu's is somewhat "rhetorical". He had not shaken himself free from the fetters of tradition at that time. But within ten years he could give us the exquisite "Jeunesse". The model of the "Jeanne d'Arc"—a much discussed figure—was in the Salon of 1868. The marble in that of 1870. It is now in the Luxembourg. But Chapu's full talent is manifested in such ideal figures of women as the exquisite "Jeunesse"—the pathetic and lovely figure of "Princesse Hélène" on the tomb of the Duc d'Orléans at Dreux—and the beautiful "France" of the Cathedral of Rouen, holding a sword while she offers a wreath of bays to the kneeling Cardinal Bonnechose above her.

The Luxembourg contains some very fine medals by Chapu, mostly executed between 1864 and 1881. They are larger than is usual; and some are of high merit.

Examples in Luxembourg:—

Mercure inventant le Caducée. 449.
Jeanne d'Arc à Domrémy. 450.
Medals, bronze.
La Jeunesse, Monument to Henri Regnault, École des Beaux Arts.
La Pensée, tomb of Mme. d'Agoult.
Monument of Duc d'Orléans, Église de Dreux.
Monument to Cardinal Bonnechose, 1883, Cathedral of Rouen.

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[1] See p. 388.

GUILLAUME, CLAUDE-JEAN-BAPTISTE-EUGÈNE, G. O. *, M. DE L'ACAD. FR. (*b.* Montbard (Côte d'Or), 1822).—M. Guillaume, a pupil of Pradier, is one of those artists distinguished alike as a thinker and a worker, who has contributed both in theory and in practice to the advancement of Art. His life has been marked out for success from the beginning. Entering the École des Beaux Arts in 1841, he gained the grand prix de Rome in 1845. Ten years later he obtained a first medal. But his reputation was already established by his "Gracchi," in the Salon of 1853, now in the Luxembourg, which was an evidence of Ingres' famous dictum, "Le dessin est la probité de l'art". And this probity has always been found in M. Guillaume's work, marked among that of modern artists by a dignity, almost amounting to severity of style. This is seen in a high degree in his noble bust of "Monsignor Darboy"[1] in his pontifical robes, which with certain others by M. Guillaume—notably the "Ingres" in the École des Beaux Arts—are well worthy to rank with the grand series of busts for which the French school has been famed from its outset. M. Guillaume's life is a record of constant and well-merited success. In 1862 he was elected a membre de l'Institut. Two years later he was made Director of the École des Beaux Arts, a post he filled till 1879. In that year he became Directeur Général des Beaux Arts. A little later Directeur de l'École de France à Rome. And in 1898 he was elected a membre de l'Académie de France, as a recognition of his many writings on Art.

Examples in Luxembourg:—

Anacréon, 1851, marble. 487.
Les Gracques, 1853. 488.
Mgr. Darboy, 1874. 489.
Le Faucheur, 1849. 490.
Vie de Ste. Clotilde, bas relief, Church of Ste. Clotilde.
Four saints, stone statues, Church of La Trinité.
Fronton et Cariatides, Pavillon Turgot, Louvre.
La Musique instrumentale, façade of the Opera.

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[1] Archbishop of Paris, shot among the other hostages during the Commune, at La Grande Roquette, May, 1871.

Ingres, bust, École des Beaux Arts, Paris.
Colbert, statue, bronze, Reims.
François Buloz, bust, Collection of M. C. Buloz.

FALGUIÈRE, JEAN ALEXANDRE JOSEPH, C.*, M. DE L'INST. . Toulouse, 1831).—It is difficult to write of the intensely ympathetic talent of M. Falguière without overstepping e limits of conventional criticism. Few artists make so ersonal and intimate an appeal to the artistic sense, as the ulptor of "Le Vainqueur au Combat de Coqs," that wholly elightful bronze of the Luxembourg, so full of vigour, and outh, and the *joie de vivre.* One hardly knows which is the ost triumphant creature—the beautiful lad, or his proud ame-cock.

M. Falguière is one of the many distinguished artists to hom Toulouse has given birth. And in the vivacity and ense of life in his work, we trace his southern blood. A upil of Jouffroy, he gained the grand prix de Rome in 1859. nd the "Vainqueur au Combat de Coqs" brought him a edal at the Salon of 1864; followed by a first class medal n 1867, for the well-known "Tarcissius," the boy martyr.

But with all his vigour and daring sense of life, M. alguière is never found wanting in dignity or in the true ense of beauty. His statue, for instance, in 1895, of the endéan hero, "Henri de la Rochejaquelein," is the work f a poet. The proud young figure of the general of twentywo years old, is the embodiment of his famous saying: "*Si je recule, tuez-moi ; si j'avance, suivez-moi ; si je mœurs, vengez-moi*". And in the noble portrait bust of the "Baronne aumesnil, Surintendante de la Légion d'Honneur," we ind a tender and respectful presentment of dignified old ge, infinitely touching and impressive. Among his most elebrated statues are the "Eve" of 1880, his two "Dianas," nd the "Saint Vincent de Paul".

But M. Falguière does not confine his artistic effort o sculpture alone. In 1875 he obtained a second medal for ainting, with his "Lutteurs". And his "Éventail et poigard" of the Luxembourg, shows the same qualities of life nd vigour as his sculpture, with a fine sense of colour as well.

Examples in Luxembourg:—

Sculpture.

Tarcissius, marble. 477.
Un Vainqueur au Combat de Coqs, bronze. 478.
Portrait de Mme. la baronne Daumesnil. 479.
Saint Vincent de Paul, marble statue, Panthéon.
Le progrès terrassant l'erreur, Panthéon.
Lamartine, Macon.

Painting.

Éventail et poignard, Luxembourg.
Lutteurs.

Mercié, Antonin, C.* (*b.* Toulouse), a pupil of Jouffroy, and of his compatriot M. Falguière, is another of that brilliant company of artists from Toulouse, which includes Ingres and Boilly, Falguière, Idrac, and Marqueste, Troy, Valenciennes, Serres, Debat-Ponson, Destrem, and scores of lesser lights.

There was no hesitation visible in M. Mercié's talent from the outset; and success came swiftly. M. Falguière's favourite pupil gained the grand prix de Rome in 1868; and four years later received a first medal for his beautiful "David," in the Salon of 1872. This success was confirmed in 1874 by the epic group "Gloria Victis"—a subject which, treated with such original and harmonious skill, was bound to stir all hearts at such a moment. The bronze now stands in the Square Montholion. And the original plaster group has been moved to one of the Salons of the Hotel de Ville. In 1877 came the fine bronze group in high-relief, "Le génie des Arts"; which replaced Barye's "Napoléon III." on the guichet of the Louvre.

But perhaps Mercié's most charming work is the exquisite figure known as "Le Souvenir," on the tomb of Mme. Charles Ferry, at Thann, Alsace. M. Charles Ferry has given a repetition of the original to the Luxembourg. And it would be hard to find a more lovely and touching work in modern sculpture than the graceful veiled figure of the young and beautiful woman.

Examples :—

David, bronze, Luxembourg. 510.
Le Souvenir, Luxembourg. 511.
Gloria Victis, plaster model, Hotel de Ville, Paris.
Gloria Victis, bronze, Square Montholion, Paris.
Le Génie des Arts, Guichet du Louvre.
Quand même, Jardin des Tuileries.
Arago, statue and bas relief, Perpignan.
Monuments to Baudry and Michelet, Père Lachaise.
Monument to le roi Louis Philippe, Dreux.

IDRAC, JEAN-ANTOINE-MARIE, * (*b.* Toulouse, 1849; *d.* Paris, 1885), another Toulousian, who died at the age of thirty-six, had already shown not only promise but power. A pupil of M.M. Guillaume and Falguière, he gained the grand prix de Rome in 1873; and in 1879 exhibited his " Mercure inventant le Caducée," now in the Luxembourg (493); followed in 1882 by the " Salammbô " (494). He also collaborated with his fellow-citizen, M. Marqueste, in the very fine equestrian statue of " Etienne Marcel," now on the Quai des Gesvres.

MARQUESTE, LAURENT-HONORÉ, O.*, M. DE L'INST. (*b.* Toulouse), a pupil of Jouffroy and M. Falguière, and a grand prix de Rome two years before Idrac, is represented in the Luxembourg by three statues—Cupidon (507); Galatée (508); Persée et la Gorgone (509).

But though not actually born in Toulouse, **PUECH, DENYS**, * (*b.* Gavernac, Aveyron), may be counted as a member—the youngest—of the group. For he is of the country—a pupil of MM. Falguière and Chapu—and one of the most interesting of the younger sculptors.

The Luxembourg contains two of his statues—" La Muse d'André Chénier " (520), and " La Sirène " (521). They show besides extreme facility, both thought and inventiveness. One of his charming busts of women is also there—a part of his work in which he has already made a great reputation, though he only gained the prix de Rome in 1884. In the Salon of 1898 he exhibited a large plaster group for the monument to François Garnier, to be erected in the place de l'Observatoire. Let us hope that the future may see much more of M. Puech.

Barrias, Louis-Ernest, O.*, M. de l'Inst. (*b.* Paris, 1841), the sculptor of the "Spinner" (431), and of the better known "Mozart enfant" (432), both in the Luxembourg, is the son of Félix Barrias the painter, and a pupil of Jouffroy and Cavelier. His really fine statue of "Bernard Palissy" in the little square of St. Germain des Prés, is hardly ever observed in the rush of trams and omnibuses. But it well repays careful attention; for it shows admirable truth and feeling.

Saint-Marceau, René de, O.* (*b.* Reims), is another of Jouffroy's many pupils. He is said to be an amateur. But there is little of the amateur about M. de Saint-Marceau, unless it be that he is not obliged to work for his bread—a kind of amateurism many would wish to share.

Of his three works in the Luxembourg—"La Jeunesse de Dante" (1896), "Génie gardant le secrét de la tombe" (1879), "Buste d'homme" (1892)—perhaps the bust of his friend Dagnan-Bouveret is the most deeply interesting. It is a remarkable character study—the sculptor's vision of the painter. The "Génie gardant le secrét de la tombe" received a médaille d'honneur in 1879. But M. de Saint-Marceau will always be best known by that strangely attractive and enigmatic figure, his famous "Arlequin" of 1880. The bronze, which was re-exhibited at the Universal Exposition of 1889, created an effect, when seen in the central Hall, that will not easily be forgotten. The original plaster model was given by the artist to the museum of his native place, Reims.

If M. de Saint-Marceau produces but little, that little is of admirable quality. And his two contributions to the Salon du Champ de Mars of the Société Nationale, 1898, show that he has not contented himself with success attained: but is still striving for further attainment. They were the remarkable bronze bust of "Gabriel d'Annunzio"; and the very beautiful "image de Nos Destinées, cette vision "fuyait au soleil couchant parmi les nuées"—which, it is said, was suggested to M. de Saint-Marceau by a swift flying cloud. Whether such an effort comes within the legitimate range of statuary is a question. In any case it is an effort of imagination which it is well worth trying to realize.

Boucher, Alfred, O.* (*b.* Nogent-sur-Marne), is the author of the striking group now in the garden of the Luxembourg, " Les Coureurs ". It was an audacious attempt : but a successful one. And in 1890 he followed its violent action with an antithesis almost as striking—" Le Repos "—the nude figure of a sleeping woman, stretched upon a low Roman couch. This is in the Luxembourg (483), and is as delicate and chaste in sentiment as it is beautiful in technique.

Dalou, Jules, O.* (*b.* Paris),—a founder of the Société des Artistes Francais, is one of those militant spirits, brought up in the academic school of Abel de Pujol and Duret, who awoke to life and strength in contact with Carpeaux's genius. The fine bas-relief for the Chamber of Deputies in 1883, " Séance du 23 Juin, 1789, des États Généraux," made him famous, and brought him a médaille d'Honneur. This was followed in a couple of years by the statue of Blanqui, now one of the most striking monuments in Père Lachaise, in its penetrating truth and pathos. The Luxembourg owns the great Sèvres Vase, modelled by M. Dalou, ornamented with lovely children and garlands. His busts of Henri Rochefort, André Theuriet, etc., are of the very highest value.

But his chef d'œuvre in my opinion, is the monument to Eugène Delacroix in the quiet corner of the Luxembourg gardens, under the shade of the plane trees, with Marie de Médicis' Palace for a background, and the splash of water below. Time, Glory, and Apollo offer wreaths and bays to the bust of the great painter. " Le voilà bien avec son air " inquiet et nerveux, maladif et volontaire, pensif et ardent ; " avec le regard perçant de ses yeux à travers les paupières " mi-closes et clignotantes, reculés et comme à l'affût sous " l'arcade sourcilière proéminente."[1] It is a monument worthy of the master, and one which does honour to M. Dalou's genius.

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[1] André Michel.

Dampt, Jean, * (*b.* Vénarcy, Côte d'Or), pupil of Jouffroy and M. Paul Dubois, was one of the first sculptors who had mercy on those of the public who desired to possess works of art, but had no vast buildings in which to place them. MM. Dampt, Gardet, Cordier, S. Lami, and Mme. Cazin the distinguished wife of the painter, have given some thought to the destination of their works; and realize that the merit of a piece of sculpture need not depend wholly upon its size. In wood and marble, in ivory and steel, M. Dampt has given the world delicious studies of children, statuettes of "Cavaliers Marocains," or the "Fée Mélusine," as well as his statue of "Saint Jean enfant," and "Le Baiser de L'Aïeule," which are in the Luxembourg.

Rodin, Auguste, O.* (*b.* Paris, 1840).—With M. Rodin we arrive at the last word of *modernité*—the sculptor whose name is the watchword of a large section of the advanced theorists in Art; and who, whether we like his work or not, is undoubtedly a great artist—one of the strongest and most original personalities of the last quarter of the nineteenth century.

M. Rodin has led that reaction in sculpture, of which I have already spoken, against the abuse of the positivist doctrine. When Art renounces all pretentions to spirituality, and grows merely material, as the eminent authority M. Roger Marx has so well pointed out, regeneration becomes a necessity. And a master is needed who can give a new soul to Art—who is not the slave but the master, of form. "It will be M. Auguste Rodin's glory to have possessed this "power, and created in conformity with the genius of the "race a work of exceptional significance."[1]

There is certainly no lack of realism in M. Rodin's work. Nothing could be more terribly, more distressingly realistic, than the wasted figure of "La Vieille Heaulmière". But even in this, it is the psychologic idea of decrepitude which is yet more present than the horrible reality. And in his greatest work, the processional monument in commemoration of the devotion of the "Bourgeois de Calais," the character, the spirit, the inner being of Eustache de Saint Pierre and his fellow citizens is what M. Rodin has rendered for us in such striking form, as "*les chefs nus, les pieds* "*déchaux, la hart au col, les clefs de la cité et du chastel entre les* "*mains*," they wind slowly and sadly along the way from their town to the conqueror's camp.

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[1] Roger Marx.

A pupil of Barye and of Carrier-Belleuse, M. Rodin's first works in the Salon were portrait busts in 1875. Among his finest are those of M. Dalou the sculptor, M.M. Antonin Proust, Puvis de Chavannes, and J. P. Laurens. His colossal statue of Balzac in the Salon of 1898, threw the world of art into a condition bordering on frenzy. As every one holds a different opinion about this remarkable work, it is needless to attempt to express yet another on what might be described as an impression in marble.

Examples in Luxembourg:—

Saint Jean Baptiste prêchant, 1881. 523.
Tête de femme, 1888. 524.
Danaïde, 1890. 525.
La Vielle Heaulmière, 1890. 526.
L'homme s'éveillant à la vie, Jardin du Luxembourg.
Les Bourgeois de Calais, Ville de Calais.

Busts.

Victor Hugo, Ville de Paris.
M. Antonin Proust, Collection of M. A. Proust.
M. André Theuriet, M. Dalou, M. Puvis de Chavannes, etc.

Bartholomé, Albert, *—The original, beautiful, and profoundly touching work of this young artist, is a fitting close to the noble efforts of the sculptors of the nineteenth century. M. Bartholomé is his own pupil. After a short sojourn in one of the studios of design at the École des Beaux Arts, M. Bartholomé gave himself up to solitary study of the art of sculpture. M. Gonse, in a sympathetic notice, points out that he is a fervent disciple of the middle ages in his devotion to stone, " that natural and truly national material ". He can handle bronze as well, as may be seen in the beautiful

"Petite fille pleurant" in the Luxembourg—her little body convulsed with sobs. But though he is a master of technique and composition, it is as an imaginative artist of the highest order that he takes rank.

It is no secret that a terrible sorrow—the loss of a beloved wife—turned M. Bartholomé's thoughts to funeral sculpture, and a beautiful and dramatic tomb at Bouillant, near Crépy en Valois. And these ideas have ended by possessing his whole being—leading him on to the execution of a work of extraordinary grandeur and significance—"Le Monument des Morts"—which is to be placed on the hillside facing the entrance of Père Lachaise. The future state—the immortality of the soul—eternal peace in the mysteries of death and resurrection—such are the problems which M. Bartholomé treats with a noble and touching simplicity and elevation.

"I have read," says M. Roger Marx, "that the execution "denoted more delicacy than power, that one found in it "fewer *morceaux* than psychologic definitions; these objec-"tions were foreseen; for the most part they disguise the "vexation caused to the materialists by a work which owes "its grandeur and its charm more to inspiration than to mere "workmanship."

"The edifice is architecturally related to the Egyptian "Temple. The bas reliefs on its façade develop theories of "'*pleureurs*' approaching each other; they meet at the "entrance of the vault: on the right, men, women and "children are scattered against the wall, prostrate, tottering, "advancing slowly to postpone their entry of the formid-"able portal; on the other side, massed into a compact group, "sitting, crouching, stooping, disconsolate beings murmur "words of farewell, exchange last embraces, hide their faces, "or turn them aside, for, as La Rochefoucauld says, the sun "and death cannot be regarded steadily; there are nought "but despairing gestures, disquietude and moaning, sobs and "supplication. And think upon the vanity of all this "anguish! One couple has crossed the threshold, has "entered the night of mystery; the illimitable way opens "before them—and to travel it the woman leans on her "lover's shoulder, confident in the renewal of existence, for "she now knows that the promise of faith is not vain."[1] Below, a winged genius lifting the stone of the tomb, allows the light to shine upon those who sleep so peacefully in the land of shadows.

It is not to commemorate one person, one century, one race—this great Monument of the Dead—but to serve as a memorial to all — gentle and simple, statesmen and communard alike, known and unknown, the young and the old, who have travelled the unknown road.

And thus, with a work of pure and lofty imagination, with a return to the faith of the earlier ages, the record of French Sculpture in the nineteenth century ends.

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[1] Roger Marx.

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