Appreciation of Art

By

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GRANVILLE, OHIO

1912

THE CHAMPLIN PRESS
COLUMBUS, OHIO

To My Pupils

Courtesy of Walter L. Lillie & Company, Columbus, Ohio.

Keep pure thy soul!
Then shalt thou take the whole
Of delight;
Then, without a pang,
Thine shall be all beauty whereof the poet sang—
The perfume, and the pageant, the melody, the mirth
Of the golden day, and the starry night;
Of heaven, and of earth.
Oh, keep pure thy soul!

—Richard Watson Gilder: Five Books of Song.

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Introduction

This publication, compiled during spare moments, is offered as a textbook for a one-hour course in Appreciation of Art. As the discussion of each subject is confined to one, or at the most, to two chapters, it is necessarily limited. However, the book aims to present very simply a few of the essentials in a consideration of the Fine Arts and thereby to suggest and to encourage further study. Many students do not elect the History of Art in College, and this brief course is their one introduction to the artists' world. For this reason, at the end of each subject is presented a purely arbitrary, but suggestive list of masterpieces to enable the reader to carry away certain definite information about four of the Fine Arts. Literature has been omitted for lack of time and space. If the book in any way serves to stimulate thought and to enrich the memory of the students, thereby making life for them fuller and more joyous, the writer will be amply repaid.

Chapter I

"If you accept art, it must be a part of your daily lives. You will have it with you in your sorrow as in your joy. It shall be shared by gentle and simple, learned and unlearned, and be as a language all can understand."—*William Morris.*

An Explanation of the Appreciation of Art.

There are many ways of defining art. Van Dyke says: "Art is the mingling of Nature and of human nature;" Ruskin, that "Art is the whole spirit of man." Another writer claims that it is the "concrete embodiment of an ideal" and Carleton Noyes interprets art as "the medium by which the artist communicates himself to his fellows." These definitions have one character in common, namely: they agree that art is related to the best in man; that it is an experience of the spirit which finds an avenue of expression called art. Therefore if art is concerned with the best in man it must minister to his development, because growth is the fundamental principle in life which makes man's best possible.

Also, if art is primarily an experience of the spirit, it must be broad enough to cover all branches of knowledge and all phases of skill. This breadth of art brings us to its universality.

The art-impulse in man is a very generous and wise provision for his happiness, for his usefulness, and for his welfare. It would seem also that our kind Creator is no respecter of persons in that he has given to each of us regardless of color, locality, age, or station, certain tendencies toward the appreciation and cultivation of the beautiful. Again, art is in itself a great leveler for it makes the rich debtor to the poor, the peasant a peer of kings, and the idle the beneficiary of the industrious. This common possession of an art-impulse naturally brings to pass the universality of art.

Even now as I write a brass tray inlaid with copper and with silver and made by hand in Egypt reminds me that the modern Egyptians rejoice in an art heritage which antedates history. Also a silver stamp-box made in the craft-shops of India, its exterior curiously wrought with figures in relief, ministers to my convenience and pleasure and recalls to me the beliefs and craftsmanship of the Burmans. Here are also a penholder from China and a penknife from the Philippines. In short I have but to

look about me to perceive the universality of art from the East to the West and from Canada to the islands of the sea. These pictures and antiques are some of them old with a history of several hundreds of years. But their value as art treasures rises superior to time. In fact it is enhanced by time. Nor is this collection of articles unusual. Many studies possess pictures, curios, and bric-a-brac which testify to the universal possession of an art-impulse which finds expression in the workmanship of man.

No two of us like the same thing in exactly the same degree. Our temperament, our training, and our environment enter into our likes and our dislikes. Thus we find ourselves saying, "My taste lies in such and such direction." This universal quality of taste may not be educated, but it always carries with it the tendency to growth and to modification. It is with this inherent quality of taste that a work of art deals.

Moreover a work of art always takes for granted two people, the artist and the spectator. The function of art must therefore be defined in these two terms. We have already said that art is the concrete embodiment of an ideal and of the medium through which an artist communicates himself to his fellows. This

being true, the office of art to the artist is mainly an avenue of expression through which he may make known the best that he has. But art to the artist is more than a means of conveyance, it is at the same time an embodiment of an ideal, a glimpse of God, as it were, clothed in the Good, in the True, and in the Beautiful; a message, if you will, which burning within the soul of the artist finds its way out through his conception and through his execution. The function of art to the artist then is first to lift him above his companions into the pure air of vision and of aspiration, and second, to act as an outlet, or as a means of expression, for the truth which he has acquired.

What then is the function of art to the onlooker, or to the world about the artist? We have found that inherent in each of us is the quality of taste. The first office of art to the beholder would seem to be a mere gratification of taste. However there resides in the onlooker a power of appreciation, of interpretation, and of assimilation which greatly overflows the small measure of gratification of taste in the individual. Rather it would seem that the office of art to the spectator is to introduce him by means of his taste to the soul of the artist. From him

one learns not only to appreciate and to interpret his work, but also to make it one's own through keen enjoyment in and understanding of the work of art. This ability in the onlooker to become one with the artist, to interpret his meaning, to feel the keen joy of possession and achievement, is one of the most potential tendencies in man, and one which raises him "but little lower than the angels."

Summarizing the function of art to the artist and to his audience, we find that to the former it is not only a means of expression, but also a stimulus to aspiration and to inspiration, while to the latter it is a revelation not only of the meaning of the picture, but also a revelation of the very soul of the creator.

The discussion of the function of art has brought to light two elements, namely, the artist and the onlooker. The third element is the work of art which is the connecting link between the other two. If we look first at the artist, we find again three distinct attributes, namely, his nature, his method of expression, and his rank.

The artist by nature is different from other men. This difference is so marked that we call it by common consent the "artistic temperament." This term implies special characteristics, namely, that the artist

is very sensitive to harmony and to inharmony as well. He is more alert to sights and to sounds detecting values in the everyday world which make little or no appeal to those with whom he touches elbows. Generally speaking, he considers Nature as a vast storehouse in which he finds the material with which to construct a world of his own, in which light and sound, rhythm and harmony, and space and form make a lasting appeal. Again artists are born not made. Biography teems with examples of very young artists, precocious at the piano, with the pencil, with the brush and with clay. Also an artist to be anything more than a promise must have the faculty for hard work. Perfection in any degree in the art world never comes without effort. Hard work, close work, and constant work are all made possible by his love for his subject, a love so great that it makes the work feature disappear until only the joy of application and accomplishment remains.

Another quality of the artist is his ability to stamp himself upon his work. We have in the history of painting what is known as "schools of art." A school of art may mean one of three things. It may be a geographical division, as the Italian School. To this school belong all the men who painted dur-

ing the Middle Ages in Italy or during the period when Italian standards in composition, technique, form, and color prevailed. Again a school of art may mean a group of artists with a definite aim and character, as the Pre-Raphaelite School in England during the last part of the nineteenth century. Lastly a school of art may mean the personal influence of one artist, as the School of Rubens, the School of Murillo, the School of Corot. It is this last definition which proves the characteristic of the artist, the ability to stamp himself upon his work. For instance, Van Dyck was the gentleman painter of England. Himself a courtier he painted the life of the court. Van Dyck himself is a part of every portrait. This is equally true in the realm of music. Bach, Medelssohn, and Chopin have their characteristic peculiarities in a style which, like Van Dyck, is the subtle expression of themselves.

Another characteristic of the artist is his ability to express himself. It is this very confidence in his subject that makes the artist so potential. Biography gives us many incidents of the ultimate triumph of the genius of the individual. French art illustrates this point to perfection. Jean Louis Meissonier, William Adolphe Bonguereau, and Puvis de Cha-

vannes, three painters of the nineteenth century, braved ridicule, poverty, and physical hardship in order to be true to the faith that was in them. In our own country Edgar Allen Poe died neglected, despised, and alone, to the end confident of his transcendent genius which the literary world to-day is so proud to honor. This is true in sculpture. As we stand before the statue of Nathan Hale in the City Hall Park, New York City, we recognize the genius of Frederick Mac Monnies. In All Souls' Church, New York City, we look reverently upon a wall-relief by Augustus St. Gaudens, the teacher of Mac Monnies. And yet both of these men defied the best judgment and personal preferences of family and friends in order to be true to the promptings of their genius.

Such is the nature of the artist. Unusually sensitive to his environment, equipped with a native alertness to sights and sounds, confident of his genius, able to impress himself upon his work, and endowed with a rare power to detect values, he lives in a dream world, where, using nature as a storehouse and hard work as a tool, he finally builds for himself a temple of joy and of accomplishment.

History tells us that the Fine Arts are five: painting, architecture, sculpture, music, and literature. With these are allied many lesser arts, subjects which bridge the chasm between art and artisanship. The artist then must speak through one of these five media, as a painter, as an architect, as a sculptor, as a musician, or as a writer. Among the lesser arts are such subjects as rugs and tapestries, and crockery and porcelain. However public opinion would hardly classify without qualification a master in the lesser arts as an artist. This term is reserved by critics principally for those who excel in the fine arts. Method of expression as a quality in the artist refers not only to the medium through which he speaks, but also to the artist's interpretation of this medium. If he is a painter he may be interested primarily in color as were Titian and Turner; or he may be interested in thought and feeling as were Leonardo and Andrea; or in form like the tempest-tossed Michael Angelo. Again, if he is a sculptor, does he work in intaglio or in relief cut from a background? Are his statues seated, standing, recumbent, or equestrian? If he is an architect, does he plan dwellings, churches, schools, or skyscrapers? In other words after the medium is de-

fined what is the method of expression. This of course depends upon the special aptitude of the artist. Time, training, and experience frequently effect a change in his medium, and the artist may express himself in one or in many media. However we see that the artist's method of expression is first the fine art of his choice, and second, the special features of his subject in which he excels.

Art is the embodiment of some great truth and an artist is one to whom this truth appeals albeit unconsciously. Nevertheless the very sensitiveness of his nature to harmony and to a lack of harmony, his susceptibility, his irritability, if you will, is but the call to a quest for Truth. These facts about the artist prove that he is very dependent upon his environment, or better that stimulating and congenial surroundings help him to good work. History shows us moreover that few artists have been either understood or appreciated by their contemporaries; that with a very few exceptions time was needed before the artist or his work received a fair and just estimate. For instance the monks in the monastery of San Marco in Florence saw in Fra Angelico, "the Blessed," only a devout brother with a deeply religious sentiment who painted his own tender ex-

pression into the angels on his canvas. The artist died, but the part of himself which he wrought into his pictures still lives to be genuinely appreciated and loudly acclaimed.

The rank of the artist then is determined firstly by his grip upon Truth, secondly by his response to his environment, thirdly by his ability to stand the test of time, and lastly, and most fittingly, by the quality of effort which reveals his technical skill, his personal worth, and his vision as an artist.

In Romans 8:5 the writer says, "For they that are after the flesh do mind the things of the flesh; but they that are after the spirit the things of the spirit." We live in a world of unseen realities, the world of thoughts and feelings. But "thoughts are things," and frequently they weigh more and obtain far more in the making of a man than do all the tangible realities which surround him. Thoughts and feelings are the stuff of which life is made. They are the language of the soul. By means of them we follow the development of character, the shaping of the soul which is the one great purpose of life. The artist's work deals primarily with thoughts and feelings. Note the architect. That building stretching to the skies existed first in the

thought of the artist; each successive story with its ocean of detail was builded first in the mind of the master. The Greeks believed that each block of marble imprisoned an Apollo or a Venus. Phidias and Praxiteles were rarely disappointed in their quest. But the beautiful form which their chisel liberated lurked not in the stone but in the thought and in the feeling of the sculptor. This is equally true in painting, in music, and in literature. Therefore the essence of the work of art is spiritual, and the artist to become such must "mind the things of the spirit."

Now this "thought-stuff" from which a work of art is evolved, finds expression in the five different media, architecture, painting, sculpture, music, and literature. These five subjects termed the fine arts are media, subjects, or servants through which the artist expresses the "things of the spirit."

Of these five subjects the first self-expression or revelation of the spirit was made through architecture. Architecture is as old as the Egpytian whom we recognize as far back as 4000 B. C. Egypt taught Greece, who in turn taught Rome. Greece and Rome were the world's great school-masters. Now the mission of the teacher is to teach more than

that which he himself knows, in other words, to inspire his pupils to climb greater heights than he himself has achieved. So these great tutors of history found themselves distanced by children of a larger and a later growth. We have said that the architect speaks through building and that he began his work in the morning of history. He was a mighty man of mystery as well as of achievement. To him the world, past and present, bows in homage and in reverence for he builded the sphinx and the pyramids and the tombs of ancient Egypt. Also he piled high the mighty temples of Luxor and of Karnak as a monument to his knowledge and to his respect for size. The architect of the olden time could keep a secret, for his brother of the present day, with you and me, stands mute, unable to solve the riddle of the sphinx.

The Egyptian architect gave his Grecian brother an interest in temples and tombs. But his brother was different. Egypt was a respecter of size, Greece was a respecter of beauty. Born with an exquisite sense of fitness and proportion, the Greek builded his Parthenon, his Erechtheum, and his Propylea. Also, because he respected the body as well as the mind, he built his stadia together with his odeon.

Then Rome made Greece a captive. Rome cared less for the mind of man than she did for his body, hence the thermae or public baths in Rome. In order to feed and to house the body sumptuously, she built her palaces, among them the Palace of the Caesars on the Palatine. Next, because the physical man needed entertainment, she built the Colosseum and the Circus Maximus. As the physical man is contentious and disputatious, she reared the basilicas or law-courts. Rome was fond of display even in every day business so she made the Trajan and the Roman Forum. And in order to honor the deeds of the body, she shaped and carved the triumphal arches of Titus and of Constantine.

You will remember that the Roman body had a heart of stone until the world's Christ gave it a heart of flesh. Then the process began of making a Roman citizen into a Christian gentleman. The architect was a part of this process and a faithful recorder. He fashioned the basilica into a temple of the living God. It was at this time that the barbarians were rushing down upon Rome, coming to destroy, but remaining to worship. Back to their homes they went with this wonderful dynamic,—the knowledge of Salvation. The architect went with

them. He was the progenitor of the Cathedral builders, who built divine temples on earth in order to lure the Divine Spirit down from heaven.

The Cathedral builders like the rest of the world learned through their mistaken conclusions. The new-thought men, their brothers of the Renaissance, in time ceased to attempt to woo the Divine Spirit down, instead, they sought to send the human spirit up. This latter spirit continues to prevail and is felt through the palaces and public buildings of modern times.

The subject through which the painter speaks is painting. He too began his work in Egypt and in the morning of history. His work was carried by the Chaldeans to Greece where we have the quaint story of Zeuxis and Parrhasius in their effort to outdo each other in skill. To the many friends assembled Zeuxis brought a painting of fruit which he placed in a conspicuous position. So accurately was the fruit represented that the birds flew down and tried to eat it. Then Zeuxis, sure that his supremacy was established, pleased and proud, asked Parrhasius to remove the veil from his picture. To his chagrin he found that for his picture Parrhasius had painted the veil. The latter was then given

precedence as the greater artist because he had deceived not the birds—but the great painter Zeuxis. This tells us that while the Greeks excelled in technical skill there was no high motive in their painting.

From Greece we pass to Italy where in the thirteenth century, in Florence, the history of painting probably begins. The subject now divides itself into the following geographical divisions: the Italian School, of which the Florentines and Venetians are the most famous; the French School; the Spanish, the Flemish, the Dutch, the German, the English, and the American Schools of Art. The motive of all the Italian School was primarily religion, for at this time painting was the handmaiden of the Church. Later the religious motive was superseded by classicism, namely an interest in mythology and in the history of Greece and Rome. In turn classicism was supplanted by Nature-study, for Nature became not only the model for a convenient and attractive background, as in the Mona Lisa,* but a veritable storehouse for the inspiration and instruction of all artists in all branches of painting. These branches are eight in number: mythological painting, or the representation of subjects in mythology;

*Leonardo da Vinci's great portrait about which so much has been written since it disappeared from the Louvre.

historical painting, which represents the events of history according to the time, the place, and the setting; portraiture, wherein the spirit of the artist speaks to the spirit of the onlooker through the medium of the portrait; ideal painting, wherein the spirit of the artist makes itself known through his imagination; landscape painting, which interprets the mood of the artist through the moods of nature; marine painting, which paints the ocean in part; still-life painting, which represents lifeless things, as dead game, or subjects which do not possess animal life as fruits, flowers, and inanimate objects.

Sculpture is the next medium in the Fine Arts. The sculptor appeals to the soul of the onlooker not only through the eye but also through the sense of touch. He too lived in early history in Egypt and expressed himself by carving in outline upon the temples and tombs. Also he worked in the round, for one thousand years before Christ he carved in the Ramesseum, the colossal prostrate statue of Rameses II. This statue, the largest sculptured figure in the world, is at Thebes in Upper Egypt. It weighs nine hundred tons.

There are many different classes of sculpture. The first division is according to form. This includes

the outline work where the pattern is cut in the stone; it includes sculpture in the round entirely detached from a background like the Apollo Belvedere;* and all forms of relief: (a) bas-relief or low-relief cut from a background like the cameos; (b) high-relief, namely, statues cut very nearly in the round but attached to a background; and (c) sunken-relief, namely intaglios. Another classification of sculpture is according to position: standing statues, seated statues, recumbent figures, and equestrian subjects. Lastly sculpture is classified according to material, namely, marble, bronze, baked clay or terra cotta, plaster of Paris, wood, alabaster, limestone and sandstone.

From sculpture we turn to the medium of music some form of which is always found with man. Indeed no group of men is too limited or too distant to indulge in some kind of music, either in song, or on a musical instrument, or in a song with a dance. In primitive conditions it is always part of a social diversion and is a twin activity with dancing. Moreover because mimicry and pantomine are inherent in man, music early took on a dramatic character involving personification, plot, and action. Primi-

*A famous statute in the Vatican.

tive music is differentiated into Chinese, Hindu, Greek, Roman, Mohammedan music and others. Then comes the rise of Christian music covering something like ten centuries. During the next three hundred years vocal music arises for which the world owes a debt to the Netherlanders. Instrumental music grew apace with vocal music and developed early the madrigal and part-song. By the seventeenth century, the early musical drama had taken form in Italy, in Germany, in France and in England with interesting results. The craving for dramatic expression which found vent in the mediaeval plays, also produced the first operas and oratorios. The French expanded dramatic expression into the French ballet and emphasized the dancing. The Germans used this tendency toward dramatic expression in the Singspiel where songs are introduced into the spoken dialogue. In England at this time, the court society in disguise acted some fanciful story with much dancing, singing, and playing on musical instruments. This was called the Masque.

After this the pendulum of popular interest swung back naturally to church music and the great church cantatas and Passions were developed. Lastly came the culmination of the drama into the opera as we

know it to-day. Also in the sixteenth and seventeenth centuries are found the lutist, the organist, the violinist, and the cellist respectively. In the eighteenth century we have the pianists with whose work we are all familiar. Sacred music and the opera comique grew apace until the later nineteenth century when the "Wagnerian Triumph" made the last great epoch in musical art.

This in brief is the story of the development of music. It has of course many related subjects, the majority of them being divisions of the music as a whole. The formal part of music is largely mechanical but the highest part has its origin in the soul. It is this inner thought which finding expression through outward form gives meaning and breadth to music.

Lastly we come to literature,* the fine art with which people are most familiar. Literature is an expression of the best thought in all ages. The form of expression is of two kinds, poetry and prose. The first divides again into lyric and epic poetry. Lyrics are a chronicle of feelings and epics are a treatment of facts. Prose has four sub-heads, the drama,

*A discussion of literature is omitted owing to lack of time and space.

the essay, the novel, and history. All literature can be classified in at least one of these divisions. The difference between these groups is not always so apparent that they can be recognized, and there are many compositions which seem to occupy middle ground as blank verse or a newspaper article. However literature is as broad as the experience of man. No epoch, no place, nor condition has failed to find a place on its pages. It is large enough and varied enough to concern every phase of human existence.

Such is the nature of the work of art. Primarily it is a thing of the spirit. This impulse finds expression through architecture, painting, sculpture, music or literature. But whatever the medium, the "thought-stuff" from which it is made is the language of the artist soul.

From the nature of the work of art we turn to the quality. We can determine this by asking four questions. First is the work of art representative. A work of art is representative when it reflects truthfully the standards of the times in which it is made. For example if it is a picture painted by Andrea del Sarto,* we expect the drawing, the composition and

*A Florentine painter of the High Renaissance who was called by his contemporaries "the faultless," because he was a master of the art of painting.

the color, in short the "handling" of the picture, to tell us that he was one of the greatest technicians of his day. On the other hand in the work of Giotto, the greatest name in the Gothic School, we expect to find flaws in the proportion and in the perspective of his pictures. Thus to be representative an artist need not be cognizant of all that there is to be known about his subject, he must merely be up with the times, skilled in the knowledge acquired thus far.

The second question which determines the quality of a work of art is this, is the production adequate. Just here we meet the principle of selection which runs through all art. In other words does the subject which the artist has produced represent not all that he knows, but the best that he knows. Are the accessories of the picture, of the building, of the sculpture, truthful, fitting, and harmonious. Has he put the emphasis on his work in the place where is it most important. Has he so completely expressed himself that the onlooker cannot fail to find his meaning.

After the work of art is proved to be representative and adequate, the next question is naturally is it excellent. Excellence is a comparative quality.

That is, the excellent work of one artist may be far below the poorest standards of another. Excellence as here used is not a personal quality, it is determined by the standards of the time in which the artist lives and is generally established by the favorable criticism of his peers. Speaking from the standpoint of the onlooker, to be excellent, the artist must produce such a high standard of work that it will be given precedence by others less gifted. The last question which determines the quality of a work of art concerns the time element, is it lasting. In other words will it endure, will it outlast the moment. Has it the stability to insure its permanence. Often a later generation renounces what a former one has embraced. Again a later generation will exploit what a previous one has condemned. But this one principle prevails, namely, that true merit is a permanent quantity and when it once enters any subject or activity it endures till the end. These four tests then determine the quality of a work of art. Let us now turn to its appeal.

The appeal of the work of art is determined by its effect upon the onlooker. It depends primarily upon the degree to which the artist has stamped himself upon his work; upon the nature and upon the

power of the message which the work of art reveals. The appeal in a true sense is independent of the spectator or of the listener. That is to say that the meaning is there, the appeal, namely the message, resides in the production apparently independent of the artist. The nature and extent of the response, as we shall see later, rests mainly with the people upon whom the impression is made.

From the appeal of the work of art, our attention naturally shifts to the onlooker, to his nature, to his attitude toward productions of art, to his response to such productions, and to his agency or the use which he makes of the appeal of art.

First, then, as to the nature of the onlooker; if he is an artist, we already know something of his temperament. The nature of the artist very frequently makes itself felt. No less a genius than Michael Angelo, whom the world calls a greater painter than sculptor, although his personal preference was for the latter, claims that he imbibed his love for sculpture with his milk. This is interesting because his foster-mother was the wife of a stonemason. Mozart was a paragon in music at a very early age, and the architect Hoban, who designed the White House at Washington, very early showed

special aptitude for architecture. With this precocity of the artist in the fine art which appeals to him, goes a higher quality of attention to and enjoyment of art products of that nature, while in other branches he may be below the ordinary spectator in a capacity for understanding and appreciation. The great painters like Leonardo and Michael Angelo* are an exception to this for they were marvels of versatility; but the tendency of this age is toward specialization and the geniuses at the piano are not likely to be kings with the pallette. This is true however that training in one art is excellent preparation for the study of a related art, so perhaps the artist at all times has an interest and an attention above that of the ordinary onlooker.

However the great majority of people are not artists. They merely take pictures for granted, walking through the galleries with a matter-of-fact air, pausing before a canvas unusual in color, drawing, or subject, moved merely by curiosity and passing it by with no thought of its meaning or skill, smiling slightly or shrugging their shoulders. If they enjoy any picture, it is mainly through the associations which the canvas brings to their mind. Seldom

*The two greatest Florentine painters of the High Renaissance.

does the true meaning of a picture, the message of the artist, speak to the casual onlooker in the galleries, not because it has no message for him, but because his nature is such that he has not felt the need of such an expression. The time may come when these pictures will appeal to him, but not until his nature has changed and he recognizes their mission. Such an experience is not confined to pictures. The nature of the onlooker manifests itself with books, with statuary, with music, and with great buildings. The large majority of persons at times and frequently during a great part of their lives, is absolutely indifferent to the mighty treasures of art.

Fortunately for art and for the onlooker, a person's nature changes. Experience brings depth and insight and appreciation. The nature therefore becomes refined and strengthened, and looks upon the art world with new eyes. This difference in the individual at different times we call his attitude.

A great many elements combine to produce an attitude. Heredity, environment, education, and experience all leave their stamp upon the man and determine his degree of receptivity to the fine arts. Here again we mark the difference between the artist and the rank and file of men of coarser mould.

We have said that his nature determines the quality of his attention and his interest. So in turn his attention and interest determine his attitude. The artist is more critical or more appreciative as the result of his interest and his attention. Moreover his attitude changes in character as he advances in knowledge of and in experience in his art. We have at home an oil painting which is dear to us. The artist finds no pleasure in it because her attitude has changed. An audience applauds a singer because they have enjoyed his songs but a vocal teacher near by has found no pleasure in the rendition because his attitude was entirely different. Again the attitude of the onlooker changes. When the concerts were first given in Central Park, New York City, the popular music was ragtime. Now, the people demand not only the best music but the best of the best. Their attitude has changed. The differences in attitude quoted thus far are the result of education. There are other causes. In a recent novel, the heroine receives a book written by a man toward whom she is wholly indifferent. The volume bores her. Presently she falls in love with the author, then the book becomes intensely interesting. Her feeling has changed her attitude. A rich man in a great city

found an old chum. The chum was poor but he could play the violin. The rich man was restless and dissatisfied. His friend played to him on the violin. The rich man became peaceful and at rest. We might call this a happy accident which changed the rich man's attitude.

From the attitude of the onlooker we turn to his response, a term which is frequently confused with the former, although they are not identical. A great many people never go beyond a certain attitude. Thy are not moved sufficiently to make a response. Perhaps an incident will make the difference clear. The Venus de Milo is in the Louvre in Paris. It is separated from the other statuary in the gallery of sculpture. One day when it was time to close the Louvre the janitor made his rounds and came to the Venus de Milo. Several people rushed up for a hurried glance at the far-famed statue. Some passed by without discovering her, others hurried frantically around her, still others stood in front reading Baedeker with now and then a glance at the goddess. Presently they were all gone—except the janitor. Alone he looked long and earnestly at the Venus. Then he raised his cap reverently and went out.

During the World's Fair at Chicago, many famous pictures were exhibited and the newspapers carried on a voting contest to determine the most popular one. The majority vote was for "Breaking Homes Ties". Doubtless you know the picture. The scene is the interior of a country kitchen. A farmer lad stands before his mother,—a mother who carries marks of sacrifice and hard work. Her toil-worn hands are on his shoulders, and her mother heart shows in her eyes as she speaks the last words of caution and affection. The father stands near by ready to take his boy to the station, and he too feels the agony of the parting. That picture called forth a response. Until recently the United States has been a land of farmers. Nearly all the city-bred people have been intimately connected with farm life, either through their own experience or through the experience of their ancestors. That picture stirred the hearts of the onlookers because it called up a heart-knowledge of which most of them were justly proud.

At Melrose in Scotland for years the keeper of the Abbey was a kindly old gentleman who took personal interest in all the tourists. He spent the greater part of his time at the ruins pointing out beau-

tiful bits of tracery, interpreting the fallen panels of the choir screen and repeating Scott's "Lay of the Last Minstrel." Guests who came there indifferent departed impressed. The thoughtless remained to admire and to worship. This was his life, his mission. The response of the tourists was not due primarily to Melrose Abbey by far the most beautiful in Scotland, but to fellowship with this old gentleman whose heart was in the ruin and whom to know was to respect and to admire.

It is perhaps a waste of time to speak of the response to music because it is such an universal experience. A band goes with the army to battle because their response to the music will make them better soldiers. Walter Damrosch has won fame through teaching the children in the slums of New York City to sing. He leads them in a large chorus. The response of these children is greater even than his anticipation warranted because the music appeals to them.

Thus we find that the onlooker will respond to sculpture, painting, architecture, and music, and the fact that he will respond to literature needs no comment.

What then is the use of all this equipment. Why has the onlooker a potential nature, a progressive attitude, and a ready response to the fine arts. Simply for this reason, that he may be an agent in the propagation of these branches of knowledge. Therefore if we are to live up to our highest possibilities of usefulness, we must come into such a relation with the fine arts that our attention will be keen, our sympathies ready, our reason alert, and our judgments rational, remembering that the fine arts are primarily a search for the Good, the True, and the Beautiful. The pursuit of these three departments of human interest leads into unknown paths the full extent of which has never been explored. The musician will tell you that there is more in music than he can express. Phidias and Praxiteles always believed that there were more beautiful Aphrodites imprisoned in the blocks of marble than those which their chisels had liberated. The great Leonardo was so disappointed in even his best pictures that it was his habit to destroy them when completed. This is why there are so few (five) of his paintings extant to-day. No writer is satisfied with his productions. Milton, Tennyson, and Shakespeare all tried again and again hoping to do better. And the Cathedral builders

after striving for centuries to build a sanctuary fit for the residence of the Holy Sprit, after building Canterbury, Amiens, and Cologne, gave up in despair. There is no end to the pursuit of art.

If such is the character of the fine arts, if we are fashioned with possibilities of understanding and appreciating the works of art, it is easy to conclude that they have an ethical value in man's experience. Therefore is not an appreciation of art a duty, and as a duty, a fundamental part of education. Moreover the onlooker who has this appreciation has not only vastly increased his own ability to enjoy, but also he has achieved possibilities for service in helping others to develop their capacities for pleasure and vision.

Thus ends the discussion of the three elements in art, namely the artist, the work of art, and the onlooker. In the presentation of the artist, we aimed to discuss his nature, his method of expression and his rank. The work of art was treated from three standpoints, namely its nature, its quality, and its appeal. The last topic was the onlooker. The discussion had four sub-heads: they were the nature, the attitude, the response, and the agency of the on-

looker. From a discussion of the elements of art we pass to the next large topic in this chapter namely, the development of art.

The development of art as a topic suggests four interrogatives, namely, when, where, how, and why have the fine arts developed. First, when did the fine arts appear. Among the ruins of old Babylonia, Chaldea, and Assyria are bas-reliefs, which suggest that they knew and credited the story of the Garden of Eden.* Old tablets have also been found verifying the account of Noah and the Flood. These records are preserved to us through the art of the people of that early day. The Egyptian is the oldest man whose civilization we can study,** and we find that away back in the morning of history he was an architect, a musician, a sculptor, a painter, and a writer. So art has age to recommend it. Indeed we suspect that art had its beginnings with man and was the best expression of his best skill to meet the needs of existence.

Man is differentiated from other creatures of a high order as a worshipful animal. Art seems from

*Many have seen this relief thrown upon the screen by Dr. Banks, of the University of Chicago, in his lecture, "The Bible and the Spade."

**Archeologists are fast uncovering a civilization in Palestine which is equally ancient.

the first to have been associated with the worshipful part of him. The Egyptian built temples and tombs and used therein the arts of building, carving, and painting. The first two are especially noteworthy. He taught the Greek. The Greek also builded temples and tombs, but his worship carried him further along in the arts. For instance the Greek games were a part of their religion, so the sculptor fashioned that great class of statuary of the athletes* to express their worship. The worship of the Romans was closely associated with their heroes. The statue of Augustus Caesar illustrates this. Then the Christian Church mounted the broad foundation laid by the Roman Empire and she made painting her handmaiden. When she had a new baptism of faith she spoke in terms of music, while Luther led the Reformation by means of Literature. Therefore art knows no bounds in terms of time. There have of course been periods when art has developed more rapidly than at others, for instance in the sixteenth century, the period of the High Renaissance. In this connection it is safe to say that the fine arts develop best in times of peace. They may receive their stimulus, their character and their ideas

*The Discus Thrower and the Wrestlers are fine examples.

from troublous times of war like the Crusades, but the artist at all times has done his best work when the world has been at peace.

Where did art develop? The answer has been suggested, for if art knows no time limits her universality is established. The artistic tendency is inherent in man. Wherever he may be there are found the beginnings of art. Soon standards of taste develop and prevail. The development of taste leads very naturally into the department of art. This artistic expression varies with the habitat and occupation of the people. Men who are far down in the scale of civilization seldom acquire an interest in the fine arts, but their artistic tendencies are potential and easily attain to skill in the lesser arts of weaving, pottery, and basket making. Nor are the fine arts the property alone of the Christian nations. Rather they belong to all creeds and races wherever the instinct to worship has found expression in an organized and established religion.

With the universality of art in terms of time and space established we consider the next interrogative, how. We have said that man expresses himself in an effort to meet his needs and that his needs differ according to his locality. Naturally then the people

in San Salvador, south of the Equator, will express themselves differently from the people in Greenland, south of the North Pole. Differences in climate are fundamental in the expression of art. In the Temperate Zones the development of art is the most thorough and varied. In these two zones the highest point has been reached in each of the fine arts. A different spirit characterizes different ages and at various times has made great progress in the five different lines. For instance certain of the Caesars, Trajan and Hadrian, were great builders, and certain of the Popes, like Sixtus IV, and Julius II, were great patrons of art. (It was the former who added the Sistine Chapel to the Vatican in order to accommodate the works of the greatest painters. And it was Julius II who commissioned Michael Angelo to build a great mausoleum, for which his famous Moses was carved.) Nicholas V established the Vatican Library, intending it to be the greatest collection of books ever gathered. Many of the great kings of the North, like Charlemagne, and later the House of Valois, have given an impetus to the arts. Charles I of England who was beheaded spent so much money on the fine arts that he incensed his subjects. This generous patronage by the rul-

ing class both in church and state has done much toward bringing about the present high development which prevails throughout the civilized world. Another agent in their progress has been the artists' schools and guilds. We have already defined a school of painting as a group of men who for one of three reasons had much in common in their manner of painting. The guilds were even broader. The Painters' Guild and the Goldsmiths' Guild and others were open to all men who had attained rank in a certain branch of the fine arts, regardless of their manner of work. This system prevails at the present time. The Beaux Arts in Paris is open to artists from any country. So we find schools and localities to-day given over to the propagation and the conservation of the fine arts. Summarizing this topic of how art developed we find that it had its beginning in the need of man; that in certain fortunate localities, namely the Temperate Zones, the expression of man's best was of a progressive nature. Next that certain occasions like Constantine's adopting Christianity and the Crusades gave an impetus to art, which made itself felt when peace had supplanted war. Then, that great leaders of Church and State have been for centuries patrons of art.

And lastly that artistic expression has been fostered and trained by schools and guilds even down to the present day.

The last interrogative under this topic is why; why has art developed. This question seems more stupid than searching, inasmuch as we know that no tendency in man remains stationary, that it either progresses or retrogrades and that retrogression means death. We have found that this tendency has an universal expression and in certain favored localities has reached a high development. We see the results of the art-impulse everywhere and now we are looking for causes. In that this tendency to self expression is innate, it must as a part of man's native equipment have a special use. This use we conjecture to be to lead him to discover God's laws in the realm of aesthetics. The Father of us all whose mentality is such that the incidents and the people in a thousand years are as clear and as near to Him as is man's experience in a day, expresses Himself in terms of beauty. What is more beautiful than Nature, or the world in which we live! No beauty ever equals the sunrise and the sunset, the dome of the sky and the star-lit heavens in the night time. Nature is always beautiful, even when her mood changes, as

in the rain shower, the snow storm, the bare trees in winter, the scarlet foliage in the fall, and the leafy bloom of the spring and summer. Go where you will and when you will, you never catch nature in any other garb than one of beauty. The eye is made to see this beauty just as the ear is intended to hear the music of the world. But eye and ear need training and even at their best affirm that the world of beauty for them has hardly been entered because they see so much beyond. Now the Master speaks in terms of beauty, and man in a measure at least responds to this beauty. So perhaps the reason for this artistic impulse is that through his aesthetic sense, the soul of man shall grow into an appreciation, an understanding, yes into a likeness of God the Father.

Last of all in this explanatory chapter, we come to the scope of the subject. As has been indicated in the topic, the Nature of the Work of Art, each of the five fine arts has great breadth. For instance we have learned that music is a world language, the one great universal language which is independent of words. Moreover that the formal side of music covers very many related subjects. This is equally true in painting. Since Masaccio's

time, 1401-1428, all artists have studied anatomy as well as form, color, light, and shade, and the atmosphere. Joseph Mallord William Turner, 1775-1851, the great English landscape painter, became deranged from studying the sun. Leonardo was a master of chiaroscuro for "he studied shadows that he might catch their darkness and the sunlight to overtake the sun." Michael Angelo was a master of form for in it he spoke in terms of passion and strength. Sculpture, architecture, and literature are equally broad. The artists in each spend the best efforts of a life time and feel themselves mere novices at the close. Therefore, considering the great breadth of the fine arts, this short series of lectures cannot hope to be exhaustive or complete. In view of this we have selected a simple method of presentation aiming merely to introduce the subjects through a brief historical sketch and to leave with you definite knowledge about the best products in each division of the four fine arts. With a word of encouragement to any who are disheartened by the formidable titles of the chapters, we welcome you, into a systematic study of the Appreciation of Art.

Chapter II

ARCHITECTURE.

Build thee more stately mansions, O, my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

—Oliver Wendell Holmes.

THE THEORY OF ARCHITECTURE.

Architecture is the oldest of the Fine Arts, because it is closely associated with man's needs. To build was an early necessity, and to build beautifully was in accord with the nature of man. Architecture is a record not of man's efforts to build, but of his efforts to build beautifully. Therefore, it is not a record of utility, but of beauty, although beauty in architecture has generally been accompanied by elements of stability and of utility. Architecture touches man's experience at every point. First, he builds because he must. Second, he builds the best that he knows that he need not repeat the process very

soon. Third, he builds as conveniently as possible, and fourth, and last, he makes it look as well as he can. This last effort allies his work with the Fine Arts and is called Architecture.

Man's need in building is of various kinds. His first care is to build a home, a place of shelter and protection for his person. Next, he builds a tomb, a shelter for his body after death. Then he builds a temple, a place in which to worship. Later, he has a need for places of amusement and of business and later still, he adorns his cities with memorials like triumphal arches, columns and statues.* Lastly, as his life grows more complex, he builds to meet the varied needs of a new civilization. These many kinds of architecture involve a large expenditure of time and money, and engage the services of more men than any other universal interest and occupation except agriculture. Moreover, many kinds of architecture call for a different style of building, and style is not a constant quantity, for it varies with the years. For instance, men in the fifteenth century before Christ built temples and tombs of an entirely different nature than did the men in the fifteenth century after Christ. This difference in style obtains in all

*The latter is the middle ground between sculpture and architecture.

classes of buildings, in different periods of history, while buildings of the same class, built in the same period of time, have come to have a widely varying style. Again, locality has much to do with the style, for temples in Japan are at all times vastly different from temples in India, not only in plan, but in material. The style of each is the result of the resources of the country in which it is placed, and of the needs of the surrounding civilization. Then, too, the style changes with the growth of the people according to their larger needs. It happens frequently that it is entirely outgrown and a very different one is produced. Even if a change does not take place, a style which outlives its usefulness is sure to decline.

Also, the fundamental element in the style of a building is its plan. In other words, style refers to the whole building, characterizing not only its shape and size, but the materials of which it is made and the nature of the decorations of both the interior and the exterior. Now the plan is a diagram showing the nature of the enclosed space and the arrangement of the points of support. Different plans, therefore, may show an entirely different constructive principle. There are only four of these fundamental truths, namely, the lintel, the arch or vault, the truss, and

cohesion. A building may be erected upon one or more of these principles, but these four fundamentals comprise the basis upon which all edifices are constructed.

The simplest of the four, and therefore the first to be used, is the lintel, in which a single cross-piece rests on two vertical supports. The principle involved in it, is resistance to transverse strains. The arch or vault was the next in order, and one with which all are equally familiar. In them, more than one piece is used to span an opening, and all are held in place by the pressure which they exert on one another. This lateral pressure is generally called a thrust. Also this weight must be resisted by equal heaviness or by an opposing thrust from other arches or vaults. History tells us that Rome employed the first principle and built with great massiveness while the Gothic builders of the North achieved far greater beauty and delicacy through the use of the arch. The third principle of the truss grew out of the need to combine size and strength, and is an entirely modern feature. It is primarily a framework of wood or of metal in which several pieces are so united that they resist strains of tension or compression, and form a compound beam much stronger

than a single one. The use of the truss is common in bridges or in any wide span. The last principle of cohesion has had a varied and rapid development in the last decade. It has age to recommend it. however, as the Romans used it very successfully in foundations, and in road and bridge building, although in a limited manner. It is simply a homogeneous structural mass secured by the cohesion of materials shaped while plastic. All the work in concrete and cement with bars of metal buried within in order to resist transverse pressure, with which the present day is so familiar, illustrates cohesion. Upon these four principles rests the entire science of building.

The History of Architecture

The history of architecture is replete with interest as well as with information. In so far as we know, it originated in the Nile Valley. From Egypt as a center, the science of building spread to the Valley of the Tigris and Euphrates. Persia conquered this territory and became the teacher of Greece. In turn Greece taught Rome, Rome taught Europe, and Europe taught the United States. Parallel with this development in the West is another in the Ori-

ent. It lacks the variety, vigor and extent of the former, but it has much to recommend it in its way. This is the Mohammedan, the Brahman and the Buddhist architecture, and later, the building in China and Japan. In an historical sketch much time could well be given to primitive architecture. This comprises the megalithic structures, in which blocks of stone are arranged in rows or circles; also the lake dwellings, which were primitive huts built on wooden piles driven into the lakes of Switzerland and of other countries. (In all probability, Venice, the present ocean city, had such an origin.) However, both of these forms of buildings extend far back into history and properly belong in the domain of Archaeology, the science which deals with prehistoric monuments and relics of the earliest men.

Beginning with Egypt, therefore, we find the Ancient Empire (4500-3000 B. C.) busy in building the pyramids. There are over one hundred of these structures standing to-day, each one a sepulchre and bidding fair to last indefinitely. The size of many of them is overwhelming, and the majesty of all is a permanent quantity defying the years. The three largest are at Gizeh. The giant of all is Cheops, which is 764 feet on a side with a height of 482

feet. Its foundation is a plateau of solid rock. The pyramid itself is built of limestone, which was originally covered with polished marble. It contains three chambers, one above the other, and a great many inclined passages, and in the upper chamber was placed the sarcophagus. The other pyramids are similar to this only varying in size. At Gizeh also is the colossal sphinx, the last great sculptural and architectural feat of the Egyptians. It is a recumbent lion body 150 feet long, with fore-paws 50 feet long. The human face which surmounts it is 30 feet long and 14 feet wide. From the top of the head to the base the distance is 70 feet. The Sphinx is cut for the most part out of solid stone with pieces added where necessary. The face at one time was colored red, and in all probability the whole head had a limestone covering. As a monument of the Ancient Empire, the sphinx claims attention, for it was built as a memorial tomb. The royal tombs built throughout this period were more than one hundred in number, and are arranged in six groups. Of course the pyramids and sphinx are the greatest works of this time. They do not show much architectural beauty, but their size and majesty, and the skill displayed in their building give them first place in the work of this day.

The Middle Empire dates from 2300 to 1700 B. C. During this period many tombs of a different nature were built on the west bank of the Nile. Some were cut out of the stone cliff facing eastward, with an elaborate façade either hewn from the stone or built upon the cliff. At this time, also, many temples were builded, all of them on the east side of the river. In 2200 B. C. the great Temple of Karnak was begun. It is by far the most majestic ruin in the world and the most imposing temple ever builded, for it contains the great Hypostyle Hall, measuring 340 by 170 feet with 134 columns in sixteen rows and supporting a massive stone roof. These columns are 70 feet high and 12 feet in diameter. It was during this period that the clustered columns were used for the first time, because of their strength. Then also the oldest of the Grotto temples were probably builded. Their facades are adorned by seated figures of the great king, the builder.

The New Empire, from 1700 B. C. to 324 B. C., was a period of great foreign conquest. It was then that Rameses I, Seti I, and Rameses II drove out the Shepherd Kings, and entered upon a period of architectural achievement. As the Temple of Karnak was more than 500 years in the building,

it is probable that the best part of it was done at the beginning of this era. Near it, on the site of Thebes, was builded at this time the Temple of Luxor, with two fore courts, which were divided and crowned by double-aisled colonnades. The temple itself was 850 feet long and was perhaps connected with Karnak by an unfinished hypostyle hall. During this period also was constructed the Ramesseum, a temple of the first magnitude, 590 feet long. Like many of the buildings of this class, it was divided into four parts. At the rear was the sanctuary, before this was the hypostyle hall, and in front of the hall was a second court behind an entrance court, which was flanked by huge pylons or gateways. In Nubia beyond the First Cataract, was builded during this period the famous temple of Abou Simbel, a rock-hewn temple whose facade has four gigantic portrait statues of Rameses II, which are 70 feet in height. This temple is considered the finest achievement of all Egyptian architecture. In addition to the Grotto temples, many of which were builded during this period, are the Peripteral temples. These are of moderate size and consist of a small chamber without a roof, which is generally surrounded by columns and is usually placed on a terrace of

vertical wall. Philae and Edfou are the best preserved of the Peripteral temples. The latter probably belongs to the Ptolemaic period from 323 to 30 B. C.

The temples for the most part were in Upper Egypt between Elephantine and Beni-Hassan. Between Beni-Hassen and Memphis in Lower Egypt, on the west side of the river and facing the East, were many tombs. Temples and tombs were very much alike. Some of them were built of stone and of brick, and some of them were cut from the rock. The walls of each were decorated by outline sculpture in pictorial forms incised and excised and adorned with much color. The plan of the tombs proper is in each case very simple, but the network of chambers and tunnels was very complex, often running hundreds of feet into the rock. The columns as well as the walls were elaborately decorated with the deeds of the rulers. The upper part of the columns and the roofs were always colored. The Egyptian put very much more work on his temples and tombs than upon his dwelling. This is because he was more interested in the next world than in this present one. Life to the Egyptian was merely a preparation for the existence to come. All Egyptian arch-

itecture is based upon the principle of the lintel. Neither the arch nor the vault found a way into their use.

From Egypt we pass through Chaldea and Assyria into Persian and Jewish architecture. The plan of their building varied from the Egyptian, but the principle of the lintel continued to prevail. The Temple of Jehovah described in I Kings, chapters 6 and 7, and II Chronicles, chapters 3 and 4, is the most elaborate and best example of the temple architecture. Moreover, the archaeologists are bringing to light the castle architecture of that period. The palaces at Babylon, Susa and Ninevah are all thrown on the screen in their lectures. This means that their plans have been discovered, and the general material of the walls and their decorations are so well understood that the pencil can put them together and a picture be drawn.

Persia took the system of interior columns from Egypt, but the details of her architecture are like those of Assyria. Also her use of columns as intermediate supports she borrowed from central Asia. However, the column in the hypostyle hall and in porches was as common in Persia as in Egypt. The Egyptians developed the capital decoration of their

column into the following forms, namely, the lotus bud, the clustered lotus bud, the inverted bell or campaniform, the Hathor headed and the palm capital. In the use of the latter, Persia was like Egypt. Moreover, the doors and windows had banded architraves like those of Egypt. Instead of sphinxes or colossal seated statues, like Assyria, Persia placed winged monsters (lions and bulls) at her entrances. The Lycian architects used wall panels in their tombs, a design which Persia was pleased to utilize. These panels differed from those in use in Egypt. The Chaldeans, on the other hand, used the Egyptian style of panel, although they made it of sundried brick enameled on one side. The Jewish architecture was formed from that of every people with whom the Jews came in contact, their one great achievement, as has been stated, being the Temple of Jehovah at Jerusalem.

From Persia we pass to Greece and to Greek architecture. The latter is the synonym of perfect simplicity, symmetry and beauty in the science of building. The Greek was a great architect, but he builded only for the Greek. The situation of Greece between the seas, her surface broken by mountains, her mild climate and her people, living an

out-of-door life, all are characteristically woven into her architecture. First, her work is unique. Perhaps this is because she is separated from other countries only by the sea. Her architecture although based upon the principle of the lintel could not borrow its style and therefore was original. She quarried her stone from the mountains, so she built not in wood, but in marble. Her climate is warm and mild, and very bright. Thus her buildings inside are cool, dark and often without roofs. Her people had a natural sense of fitness and proportion, so she builded beautifully.

The history of Greece begins in the eighth century B. C. Before this time facts are mixed with myth and legend. This period from 1181 to 700 B. C. is known as the Heroic Age. During this period arose the stories of the Expedition of the Argonauts and the Trojan War. The Greeks developed three architectural styles known as historic orders, namely, the Doric, the Ionic and the Corinthian. During the Heroic Age the Doric order was used, but it was heavy in its proportions and coarse in its execution.

The Doric pillar consists of a tapering shaft rising directly from a platform upon which is a capital of great simplicity and beauty. The shape is fluted

with sixteen or twenty shallow channels, which meet in sharp edges called arrises. The capital is made of a circular cushion (echinus) and a solid square or cap. Upon this rests an unadorned architrave with a narrow fillet on its upper edge. The frieze above is divided into square panels called metopes, which are separated by vertical triglyphs. The cornice consists of a broadly projecting corona resting on a bed-mould of one or two simple mouldings. Its under surface, called the soffit, is broken by square, flat projections called mutules. The best example of Doric columns is found in the Parthenon, the beautiful ruined temple on the Acropolis in Athens.

The Ionic order is more slender than the Doric and more elegant in detail. It has essentially the same parts as the Doric and was used for civic and religious buildings frequently in conjunction with the Doric. The column is generally made higher than the Doric, and the shaft stands on a base of two tori (A torus is a convex moulding with a semicircular profile). These tori are separated by a concave moulding called a scotia, on top of which is often a flat base block or plinth. The tall shaft had 24 flutings separated by narrow fillets. On top

of the shaft was a narrow bead moulding, or astragal and above that a circular cushion, an echinus. This echinus was surmounted by a horizontal band ending on either side in a volute or scroll. The entablature was made of two or three flat bands crowned by fine mouldings; above this was a frieze often sculptured in relief, and resting on this was a cornice of unusual beauty. The details of this order were treated with great freedom and variety. At Halicarnassus and Miletus in Asia Minor fine examples of the Ionic order are to be found.

The Corinthian pillar is not new. It was a late outgrowth of the Ionic order. It prevailed very generally after the Roman Conquest. The shaft and base were similar to the Ionic, change being wholly in the capital. This is a high bell-shaped core surrounded by one or two rows of acanthus leaves, above which were pairs of branching scrolls meeting at the corners in spiral volutes. These scrolls support the angles of a moulded abacus with concave sides. The Tower of the Winds at Athens has some notable examples of the Corinthian order.

The Greek temples were generally of moderate size. They were intended to enshrine the deity or a simulacrum, rather than to accommodate throngs

of worshippers. They were not intended even for the few, the privileged class. In form they were simple, a naos or chamber which enshrined the deity. Its walls without windows were called the cella. This chamber was entered through a columnar porch the pronaos. A smaller chamber was sometimes added in the rear and the whole structure was surrounded by a colonnade, the peristyle, which was the most splendid feature of Greek Architecture.* A single gabled roof covered the entire building. Under the gable on each side the triangular space at either end was called the pediment. These pediments together with the frieze about the cella walls were generally executed in elaborate bas-relief. The Greek temple belonged to the people, not to the rulers. No effort was made to make it large and majestic. Beauty of form, line, proportion, execution and detail was the ideal to which the Greek attained. There were many varieties of these temples and they are named acording to their differences. Moreover, the difference is almost always in the addition or loss of a whole or of some part of the peristyle.

*Herein lies one great difference between Egyptian and Greek building. In the former the colonnade was enclosed.

The best period of building in Greece as in other nations, came at a certain time; that is, the same standard of excellence was not uniformly maintained. The Age of Pericles extended from 453 to 431 B. C. This period was less than one generation, but during these two decades Athens gave birth to more great men than the whole world has produced in the same length of time. During this age, also, many buildings and statues of unrivaled beauty were made. Then was builded the Parthenon, the most faultless in design and in execution of all the buildings erected by man. It was the masterpiece of Greek architecture, because of its perfect proportion, its refinement of detail and the beauty of its sculptural ornaments. In the Erechtheum, also built during this age, were shrines to Attic heroes and deities. This temple is on the Acropolis in Athens, that wonderful hill which is surmounted by the Parthenon. Up here also is the Nike Apteros, the temple of the Wingless Victory. The monumental gateway to the Acropolis is the Propylea, in which were first combined the Doric and Ionic orders. Through the Propylea one finds his way to the Erechtheum, or tomb of the Athenians. This age also completed the Theseum,

the greater part of which had been builded during the Transition Period from 700 to 450 B. C. The Theseum is a temple some distance from the base of the Acropolis in Athens. It is a thing of beauty, hexastyle and peripteral and adorned with Ionic orders, mainly, with no triglyphs on the cella walls. These buildings show in part what the Age of Pericles meant to Athens. The city had become a powerful naval state, and this age witnessed an unequaled union of intellectual and material interests, which spoke through literature, sculpture and architecture.

The Age of Pericles as we have already stated was preceded by the Transition Period (700 to 450 B. C.). During this time the Temple of Athena at Egina was builded as was also the Temple of Zeus at Olympia. Throughout this time the use of the Ionic order prevailed. Before the Transition Age was the Archaic Period, (1181-700 B. C.). During these four centuries five noted examples were achieved, all of them glorious with the Doric order of column. They are, the Temple of Apollo at Corinth, the Temple of Paestum in Southern Italy, the Temple of Zeus at Agrigentum, the Temple of Zeus at Selinus in Sicily, and the Northern Temple on the Acropolis of Selinus.

The ages mentioned thus far in their order are Archaic, Transitional and the Pariclean. After the Age of Pericles, comes the Alexandrian Period (438-321 B. C.) During this time, the Temple of Apollo at Miletus was builded, in which are found beautiful examples of both the Ionic and Corinthian orders; also the Artemisium at Ephesus and the Choragic monument of Lysicrates. The last was built in memory of the famous chorus master's victory in choral competitions. It is famous for its Corinthian orders. Two periods follow the Alexandrian Age. They are the Decadence, 321 to 146 B. C., in which, among others, the Tower of the Winds at Athens with its Corinthian orders was builded, and the Roman Period (146 B. C. to 476 A. D.) in which the Agra Gate was accomplished, as was also the Olympian Zeus at Athens, which was famous for its Corinthian orders.

Greek architecture was not wholly confined to the building of temples. There are other notable ruins scattered throughout Greece. Among them are the mammoth stadia and the hippodromes. These are oblong enclosures surrounded by tiers of seats.

A beautiful new stadium of white marble has been rebuilt in Athens by a Greek of Alexandria, and is famous for the present world-spectacle, the Olympian Games. —Also there was the palestra or gymnasium. This was a simple combination of courts, chambers, tanks, and seats for the spectators. Moreover, the Greeks built various tombs, although ruins of these are not numerous. One of the most noted of them was the Mausoleum at Halicarnassus. The domestic architecture of the Greeks was insignificant in size and decoration. In this they were like the Egyptians.

We have found that the Egyptian builded temples and tombs because he was interested in the life beyond. The Greek reared temples and other buildings because he was interested wholly in this world, in to-day.

In due time Rome conquered Greece and appropriated for herself the skill of the Greek in building. This is the wonderful part of Rome, namely her ability to use the best of the peoples whom she conquered. In the Roman Empire, artist and artisan worked well together. Through her ability to organize, Rome was able to accomplish a far greater amount of work in a shorter time than had any

other of the world powers. Throughout her empire she distributed aqueducts, villas, baths and theatres. In these, artisanship did the constructing while art did the planning and decorating. The needs of Rome were entirely different from those of Greece, but she used in her architecture all that she could utilize from the Greek method of building. Nor was Greece her only source of inspiration and knowledge, although the influence of this country is very noticeable in Roman architecture, yet from the Orient and from the islands of the sea, Rome took for herself all that she felt was either useful or beautiful. The Greek orders were at once superseded by the Roman. The column and the arch together gave rise to a new form as characteristically Roman as the peristyle and colonnade were Grecian. Rome adopted the three orders, but in a modified form. For instance, the Roman Doric column was in a different proportion. The shaft contracted toward the capital and the height of the entablature is about a quarter of the length of the whole column. In the buildings of many stories, these orders were superimposed. Of the three orders used in Rome, the second one, the Ionic, underwent the fewest changes,

but the Corinthian was entirely changed and a composite order was developed. While the Greeks followed the principle of the lintel as did the Egyptians, the Roman stories were characterized by the arcade. Thus the principle of the arch or vault found its way into architecture in conjunction with the lintel. Vaulting in brick, in concrete, or in masonry was very commonly used for ceilings in both public and private edifices.

The public business of Rome, both judicial and commercial, was transacted for the most part in basilicas, large buildings wide and lofty, with the central nave flanked by lower side aisles, terminating at one or both ends with a semi-circular apse called the tribune, in which were seats for the magistrates. The most noted ruin of this kind is the basilica of Constantine in Rome. Besides the basilica were public swimming baths, called thermae. There are two noted ruins of them, the baths of Agrippa behind the Pantheon, and the thermae of Caracalla in Rome. Also there were theatres, elliptical in plan, built up with continuous encircling tiers of seats and uncovered by a roof except in some instances where the stage was sheltered. The Colosseum, built by Flavian and Vespasian in 82 A. D.

was the largest of these structures. This ruin, one of the noblest in Italy, is very well preserved. Two stories of the wall still stand, and on one side a portion of the third and fourth stories is complete. The tourist can see in fancy the noble structure, its walls within and without covered with polished marble, alive with Roman crowds and gay with the banners and glitter of the Pagan world, of which the "Eternal City" was the capital.

Like the theatre were the circus and stadium. In the arena was the large narrow race-course surrounded by a semi-circular file of seats. The Circus Maximus between the Palatine and the Aventine Hills in Rome is the oldest of these buildings. However, there was another and a larger one which accommodated over three hundred thousand spectators. The last of the architectural feats was the triumphal arch which will be discussed in connection with the History of Sculpture. In the tombs of the Romans we find a great variety of size and form. The palaces and dwellings of the Romans show their love of ostentation and of luxury. The bridges and aqueducts of the Romans are characteristic of their skill and of the type of their building.

fall of the Western Roman Empire, Constantine embraced Christianity, and made it the State Religion. As a result, the simple working plan of the Christian Church was made over and elaborated into an organization very like the Roman Empire. The early Christians had been satisfied to worship in the catacombs or groves or in an "upper room;" not so the new State Church. Thus, the early Christian architecture, as it is called, developed. A house of worship was demanded and was forthcoming. It was based on the plan of the basilica already mentioned. These buildings, with a broad and lofty nave, separated by rows of columns from the single or double aisles, proved admirably adapted to the needs of the Christian Church. (The aisles were about one half the width of the nave, and were covered with wooden roofs and ceilings.) Above the columns on the sides of the nave rose the lofty clearstory supporting immense trusses which bore the roof. These mechanical devices illustrate the third architectural principle, namely, the truss. You will recall that Egypt and Greece developed the first principle of the lintel, Rome the second principle of the arch, and now the early Christian archi-

tects used the third, the principle of the truss. In all probability these early builders developed cohesion as well. In fact in the rudest work of the Roman world like the aqueducts and in laying foundations and in building bridges doubtless this fourth principle was exercised. As to size, the Cathedral of St. Peters, is so large that any other basilica-like building can be easily accommodated within its walls. St. Paul beyond the Walls, and St. John Lateran, all built on this plan, demonstrate the use of the third architectural principle of the truss.

In the Eastern Roman Empire, or Byzantium, this plan of the basilica was slightly modified. The long, slim, Roman cross, with its short head and side arms, which formed the basis of the early church, gave place to the Greek cross with stem, head and arms of equal length. Also the heavily trussed gabled roof used in Rome was replaced by the domical roof of Constantinople, with its bulbous domes and minarets. The dome, the characteristic feature of Byzantine architecture, rested on four circular arches. The spaces between the arches (above the sides where the round of the arch begins) were called the pendentives. These pendentives were richly decorated by mosaics, painting or bas-relief.

In fact, the whole interior of these cathedrals was rich in decoration and in carved detail. St. Mark's in Venice and St. Sophia in Constantinople are built on the plan of the Greek cross. They have the domical broken roof, which is surmounted by many bulbous domes, and by an army of minarets. These are all excellent examples of Byzantine architecture.

Just here we should pause to consider Sassanian and Mohammedan architecture. This would cover Arabian, Moresque, Persian, Indian and Turkish building. Each of these classes boasts many structures with more decorative than constructive features. Their work, for the most part, is massive, with exterior and interior rich in decorative detail. They too have many towers and pinnacles which seem to express Oriental love of splendor. The name which obtains for these buildings in the East is not cathedral, but mosque. It was at this time, also, that the beautiful palaces of the Moors at Granada, known as the Alhambra, and the Alcazars in Seville and Malaga were builded in Spain. In the Alhambra is the noted Court of the Lions so often pictured with its fountain and the Hall of Ambassadors so rich in decorative design. However, the greatest

expression of Mohammedan art is the magnificent Taj Mahal at Agra in India. This was built in 1650 by Shah Jehan. While he lived, it was used as a festal hall, but after his death, it was his mausoleum. The design, materials and execution of this tomb are the best known to the Mohammedan world. The building is 185 feet square, and is made of white marble. It stands in the center of a court 313 feet square, which is really an elevated platform 18 feet high. At the corners of the court are beautiful minarets. They help to bring out the nobility and symmetry of the perfect white marble dome which covers the center of the tomb. In connection with this should be mentioned the Pearl Mosque at Agra, and the Jumma Musjid at Delhi, both achieved by the enterprising builder of the Taj Mahal.

Another historical fact with which we are all familiar, is the descent of the barbarian hordes from the central and the northern parts of Europe upon the Roman Empire in the last centuries of its existence, and in the first centuries of the Christian Church. Moreover, we know that while these hosts came to conquer, they themselves were conquered by the Christian Church and became Christians,

not, of course, Christians in the full significance of the word to-day, but Christian as opposed to Pagan in the language of a State religion. These barbarians emerged later into the French and German nations. They eventually assimilated all that was best in the Fine Arts, besides much learning in state craft, and in other branches of knowledge which was less helpful. Now, whether they remained in Italy, as conquerors, and many of them did, or whether they returned to the northland, they developed a need for the Christian Church. Out of this demand of their nature grew the mediaeval architecture in France, Germany, England, Spain, and Italy, which was based upon the tradition of the early Christian builders, and was largely ecclesiastical. The priests and the monks of Italy and of Western Europe began to rear churches, many of them immense and made of stone, and all of them built upon the general plan of the Roman basilica. These edifices were fire-proof, and vaults of stone were used in their construction. Of course, different conditions in different countries brought about manifold differences in the building. Rome, although ruined, never ceased to put her stamp upon the architecture in her vicinity. However, in the forests of

Gaul and Germany, sculpture, mosaic, and bas-relief were not emphasized by the builders. As a result, Western Europe, built fire-proof stone edifices, far more massive, but much less elaborate than those in Italy. The plan of the basilica was still in use, but unskilled labor disposed of its parts in a far simpler style than had the builders in the Roman world. This adaptation of the structure of the church to the new conditions in the countries outside of Italy brought about a new style of architecture, which is generally known as the Romanesque. As a result of this modification, Italy soon stood on middle ground. On the east was the architecture of Byzantium, on the west the building of semi-barbarous Europe, but all of the architecture at this period, from the fifth to the twelfth centuries, regardless of native differences, is known in history as the period of the Romanesque.

The great cathedrals in Lombardy and Tuscany, the cathedral, the baptistery and leaning tower at Pisa, the Duomo at Florence, and the baptistery near by, were built during this period. Also, Durham, Carlisle and Peterboro Cathedrals in England were constructed during this period of the Romanesque.

These seven centuries proved to be only a stepping stone from early Christian architecture to that style which developed in Europe from the twelfth to the sixteenth centuries, and is wrongly called Gothic architecture. The word Gothic means anything rude or barbarous, or whatever pertains to the barbarians. It happens that the architects of this period accomplished a grandeur and sublimity never before achieved. True, these builders were descended from the barbarians who pillaged Rome, hence the name, but the first meaning of the word, rude or barbarous, applied to the splendid creations of this period is misleading. In the twelfth century, there was a great intellectual awakening, which brought with it political and social changes. Out of the strife among the emperor, feudal barons, the pope and the bishops, the supremacy of the papacy began to be recognized side by side with the prerogatives of the crown. It was then that the splendid cathedrals in England, France, Germany, the Netherlands and Spain began to be builded, a feat which lasted several hundreds of years.

Gothic architecture developed through structural principles. The first was the "concentration of strains" upon isolated points of support. This was

accomplished by groined instead of barrel vaulting. (A groin is the projecting solid angle formed by the meeting of two vaults.) The second principle was "transmitted thrusts." Up to this time, the inertia of mass had been the main resistance. Now, thrusts were resisted by counter thrusts, and the final resultant pressure was transmitted by flying half-arches extended across the intervening portions of the structure to external buttresses placed at convenient distances. It was also found that the pointed arch allowed less warping of the vaulted surface. Next the pointed arch was used where possible in all parts of the structure, especially in the walls and windows. Of course, as the massive walls became unnecessary, the windows grew in size and in number. The result of this was the suppression of the lateral walls. The windows in turn emphasized the stained glass and tracery. As a result, the beautiful window designs were forthcoming, the circles, quatrefoils, trefoils, and rose windows, which after six centuries excite the wonder and admiration of the art-loving world. Also the plan of the church is modified. The choir is lengthened. Instead of one or at the most two side-aisles, their number goes to three and four. Moreover, the aisles are carried

around the choir to form an ambulatory. In the transepts and side aisles are many chapels, while the nave proper, rising above the side aisles into the clearstory, girts the latter with a gallery which is built as an arcaded triforium. The exterior of the cathedrals was radically transformed by the addition of towers and spires on the front and on the transepts. The flying buttresses, terminated in pinnacles, and the triple receding portals were profusely decorated. All the decorative detail was both symbolic and artistic, and increased in meaning and in beauty through the stages of this marvelous period, a time when the builders aimed to achieve so beautiful a shrine that the Divinity would be tempted to leave his home above and be content to dwell in an earthly temple.

Gothic architecture was unusually splendid in France. Notre Dame in Paris, and the Cathedrals of Chartres, Amiens, Rheims, and Rouen, are remarkable for beauty of design, richness of decoration and symbolic meaning. Notre Dame is especially noted for its stateliness and for its simplicity, while the Cathedral of Rouen surpasses all others in the richness and design of its decorative tracery.

Sainte Chapelle, the beautiful royal chapel in Paris, and the Cathedral at Chartres, are two of the most perfect examples of Gothic building.

In England, the cathedrals are as numerous, but they are a little less ornate. The development of architecture was very much slower in England than in France. For this reason it could be more uniform. During the Gothic period in which the architecture was almost wholly eccelesiastical, a few new cathedrals were reared and almost all of the old ones were rebuilt. The exterior of the English cathedrals was far less ornate than of those on the continent, but the interior was especially rich in mouldings and in ribbed vaulting. The churches in England continued to have a long nave and choir, with double transepts, a square east end, comparatively low vaulting, and narrow grouped windows. Besides the features just enumerated, the English vaulting had great richness and variety in comparison with the French. From the ribbed vaulting, they passed to the fan vaulting, which is characteristically English. The best example of this is in the choir of King's "College Chapel of Cambridge." The cathedral towns in England are York, Durham, Ely,

Lincoln, Chester, Canterbury, Salisbury, Carlisle, Gloucester, Lichfield, and Peterborough, besides several others.

In Germany, the Gothic architecture developed less systematically and produced fewer works of worth. Moreover, the style was late in being adopted, and consequently its progress was slow. There were some fine examples of Romanesque ecclesiastical architecture, but the Germans were not quick to adopt the vault and the pointed arch. When they finally did adopt them, they added only a short clearstory with no triforium. This gave their work the low, massive character of the preceding Romanesque period. Strange to say, when the Germans later became converted to the Gothic form, their work became very ostentatious. Cathedrals at Ulm, Strasburg, and Nuremberg illustrate their exaggerated detail in both exterior and interior finish. One characteristic difference in the construction of the German churches was the raising of the side aisle vaults to the height of the central aisle. This changed entirely the interior effect of their cathedrals. In time, too, they discarded the flying buttresses and clearstory and effected what is known as the hall church, a spacious interior with-

out aisles. The Cathedral of St. Stephen at Vienna is a fine example of this type of building. However, the most magnificent of all the German cathedrals, and one which rivals in beauty and majesty the best ecclesiastical architecture in any country, is Cologne Cathedral on the Rhine. This is in plan and design entirely like the French Gothic work. It has double aisles in both nave and choir, its transepts have three aisles, and it has twin towers on the west. The ambulatory is single, and there are no lateral chapels. This shows a slight digression from the French style. In Germany during this period some secular buildings of note were reared. One is the palace at Marienburg in Prussia, which contains a great hall for the order of German Knights. Also the Albrechtsburg at Meissen was built at this time. Then, too, were built many fine guild halls and dwelling houses in various cities. Their lofty roofs, open-work balconies and corner turrets are characteristically Gothic as well as German in their quaint and effective design. Spain, Portugal, and Italy, all have many notable examples of this period of architecture. The Moors were overthrown in Spain in the thirteenth century. After this, building received a great impetus, but was very

similar to the work done in France. In fact, Toledo Cathedral was modeled after Notre Dame. It is among the largest churches in Europe, as it covers an area of 75,000 square feet. The next in size is Bourges. It has a west front of German design. Here its twin open-work spires remind one of Cologne. Late Spanish Gothic work overloaded the decorative side and became entirely too ornate. At Leon, Valencia, and Barcelona, cathedrals were builded in the thirteenth century. The largest single example of ecclesiastical architecture in Spain was built in the fifteenth century. This is the Cathedral at Seville, which occupies the site of a Moorish mosque. It covers the enormous space of 124,000 square feet, and is 415 feet long.

In Italy, the monks introduced the Gothic style of building. They too were taught by France, for the earliest examples of their work show French influence. The cities during this period were proud to erect cathedrals as tokens of their pride and wealth. Among these are Sienna, Florence and Milan, and many others. They are all of noble proportions, but Milan is the largest of this style in Italy, and in Europe, is second only to Seville. In beauty, decorative detail and grandeur of design,

Milan is one of the most pleasing cathedrals on the continent. The interior treatment of most of the Italian Cathedrals left large unbroken wall surfaces and an unusual expanse of vaults over very wide naves. It was intended to cover these with paintings and color frescoes. In many instances this was accomplished, but in others, the naked wall was left. This, of course, detracts from the general effect of finish and grandeur. The plans of the Italian buildings at this time were widely diverse. Spacious and very broad, the nave often seems out of proportion to the narrow transept. The Campanile or bell-tower, is usually an accompaniment of the Italian Cathedral, as is also the Baptistery. In the churches of the North, these two functions are combined within the cathedral. Another difference in the Italian Gothic architecture was their preference for the square tower instead of the spire, as in the Campanile of St. Mark's. Owing to the mild climate in Italy, Gothic architecture had a very pleasing development in its secular and domestic structure. The Doge's Palace adjoining St. Mark's in Venice is one of the best examples of the secular use of the Gothic in Italy.

History has much to say of the great intellectual movement which stirred Europe in the fifteenth and sixteenth centuries. This experience, called the rebirth of learning in Italy, and the Reformation in the North, modified the architecture together with the other arts, and gave rise to the building of the Renaissance. The spirit of this new movement was the protest of the individual against the arbitrary authority of a few leaders. In other words, it was the cry of the soul for freedom, a sentiment which had long waited for utterance, and which had gathered strength during the centuries of waiting. Modern civilization is the outcome of this expression.

You will recall that the Humanists were the heralds of the Renaissance in literature, and that they interested the Italian world in a new study of the old classics. This fondness for the classics in art was not dead, but sleeping, and the enthusiasm of the Renaissance only liberated an old interest. A return to classic Roman architecture now begins among the builders of Italy. In Florence, the most artistic community in Italy, this new old thought first found expression in the dome which was built for the Duomo. After this, there were many examples of Roman classic models. These were characterized

by a grace and freedom of decorative detail. The movement thus started became more and more formally classic, until the old Roman orders were revived with all their original freedom and stateliness. But the new can never become the old any more than one style can obtain forever. The classic Roman orders began to be rebuilt upon a colossal scale with engaged columns. This style came to be called the Baroque, which means grotesque or exaggerated. After the building world tired of the Baroque, they went from bad to worse into a Period of Decline, from 1700 to 1800. At this time sham and display prevailed and architecture as a Fine Art for a time seemed to have lost her birth-right.

One of the most interesting features of the Renaissance architecture is the shifting of the interest from cathedrals to palaces and to public buildings. At this time Brunelleschi (1435) builded the Pitti Palace in Florence and Benedetto da Majano and Cronaca erected the Strozzi in the same city. It was then, also, that the famous altars, tabernacles, pulpits and fountains were built because the new style lent itself easily to works of this character. However, the pinnacle of Renaissance architecture is St. Peters. Several architects are responsible for

this building. Bramante, Raphael's uncle, made the original design, namely, a Greek cross with apsidal arms. Michael Angelo simplified this and added the magnificent dome, which is its most striking feature. Moreover, the style of St. Peter's was generally followed throughout Italy. Palladio was the great church architect in Venice during this time, and Sansovino, another building genius, built the Library of St. Mark's.

During this period, the Jesuits built many churches in Italy, and they affected the Baroque style. One of their ablest architects was Lorenzo Bernini. He debased his talents by producing work of the exaggerated type. It was at this time that the famous fountain of Trevi (1735) in Rome was built by Nicola Salvi.

France is never behind in any new movement, rather she is one of its leaders. So it was with the architecture of the Renaissance, which prevailed in France, from the fifteenth to the eighteenth centuries. During the Valois period, from 1483 to 1589, many palaces and castles were built, all of them simple and effective in their exterior design. The cornices at this time projected slightly, and carving was very freely used. Fontainebleau, one of the finest pal-

aces of the French kings, was reared during this period, but the best example of the time is the Louvre, now the famous art museum, but originally a fortified palace. The architect was Pierre Lescot, and he produced a dignified and classic castle, which has been amplified until it is one of the largest and most beautiful of the royal palaces. The Hotel-de-Ville, or town hall, of Paris was another victory for Renaissance architecture.

The famous palace of the Tuileries was also undertaken at this time. It adjoined the Louvre. The gardens still remain, but the castle was demolished during the Revolution. During the classic period, from 1589-1715, the Luxembourg palace was achieved by the architect, Solomon de Brosse. This is now an art gallery, like the Louvre, only it contains the works of famous masters, or artists not long dead. During this time also, the immense royal palace at Versailles was built by Levau and J. H. Mansart. Despite its size, it has a plain exterior, which is relieved only by the marvelous park which surrounds it. This was the undertaking which so drained the resources of France, and taxed her treasury. Another monument to the period, is the Hotel des Invalides or soldiers' asylum in Paris, also built

by J. H. Mansart. He also planned the Place Vendome, for whose formality he is most criticized. During the period of decline which followed, many of the public squares of Paris were made, among them the famous Place de la Concorde, by far the most beautiful production of its kind in Europe. On the whole, the period of the Renaissance, added many beautiful constructions throughout France, all of them marked by good proportions and pleasing detail.

In England, also, this period of architecture had ceased to be ecclesiastical, and many of the noted large country houses were built during this period. Inigo Jones planned the palace at Whitehall, of which only the Banqueting Hall has been constructed. Sir Christopher Wren, the greatest architect after Jones, planned and achieved St. Paul's Cathedral at London, one of the most famous houses of worship on the continent. Somerset House in London, and the University of Edinburgh, besides many others make this epoch memorable in the annals of English architecture. Belgium, Germany, and Spain and Portugal all added to their wealth of buildings during the age of the Renaissance.

The period of decline in this style of architecture, which we already named the Baroque was superseded, in the eighteenth century, by the Classic Revivals in Europe. A Greek revival, it might more properly be called, with many suggestions of the classic types of Rome. England took the lead now in the matter of building. She constructed the Mansion House (Dance was the architect), home of the Lord mayor in London, the famous Bank of England (Sir John Soane made the plans) and the splendid British Museum (constructed by Robert Smirke.) In Germany, in Berlin, Schmidt executed the beautiful Brandenberg Gate and Schinkel the Old and New Museums. In France, Victor Louis, produced the Grand Theatre at Bordeaux, and Percier, the Petit Trianon at Versailles. In Paris, the arches of the Carrousel and of the Etoile were modeled after the triumphal arches of Constantine and Titus in Rome. The Madeleine, one of the most beautiful churches of the kind ever conceived, was executed in Paris at this time, also the Bourse, the Palais de Justice and the Library of the Ecole des Beaux Arts. In Munich, the Academy of Art and Science, and the University added to the city wealth of buildings. Even in Russia, the new movement

had a place, for some buildings of the Kremlin were constructed at Moscow, and the Palace of the Grand Duke Michael and the New Museum were added in St. Petersburg. However, the greatest movement in Russia was the Cathedral of St. Isaacs in the Russian Capital, by far the most splendid church of its kind ever constructed in St. Petersburg.

From the eighteenth century and classic revivals, we turn to the nineteenth century and modern times. The new conditions of the new civilization speak most loudly through the building of the period. Churches and palaces, even public squares and libraries, are overshadowed by the new kinds of buildings constructed. In Paris, we find the famous New Opera by Garnier and the Sorbonne by Sacconi, serving as examples in the modern builders' world. In Germany, the famous Dresden Theatre by Semper and the Berlin Industrial Museum were used as models. In England, Sir Charles Barry produced the Parliament Houses at Westminster, and Street, the New Law Courts in London, among many other famous and beautiful buildings of their kind, which the needs of the new spirit demanded.

Certainly this brief discussion of architecture should not close without a sketch of building in the United States. In the early day, wants were few and resources scanty. All public buildings and homes in Philadelphia, Boston, and New England, were constructed of wood, with the occasional use of brick, or stone. However, in Virginia and Maryland the manor houses were of brick, and the Dutch Colonists in New York used stone. Notwithstanding the limitations of the times, the refined tastes of the people found expression in the beautiful colonial architecture with which we are all familiar and of which the White House at Washington is so beautiful an example. The churches and town halls like the Old South Church in Boston and Faneuil Hall in Philadelphia are simple in design and pleasing in proportion, but the dwellings far better than these public buildings reflect the refinement of the people. In the middle of the century a classic revival took place in our architecture. It was at this time that the Treasury and Patent Office buildings were constructed in Washington and the Old Custom House in New York City. In the war period, St. Patrick's Cathedral* was completed and the Pacific

*The present St. Patrick's Cathedral was dedicated in 1910.

Railroad (1869) built. During the feverish commercial activity which followed, the country had an artistic awakening. It was then that the Fine Arts Museum and the beautiful Trinity Church were constructed at Boston. With them as a stimulus, the United States entered upon a new era of building. As a result, depots, warehouses, department stores, office buildings and factories have come to rival churches, palaces, theatres, universities in their spaciousness and elegance of construction. The domestic side of the art has also received an impetus. Houses of wood, stone, brick, concrete, or cement, many of them as sumptuous and magnificent as the palaces of old, are found in all parts of our land. (As was indicated in the opening of the chapter, the architectural principle of cohesion is having a wonderful use in the building of to-day.) The Union Station at Washington, the Pennsylvania Station in New York and the Northwestern Depot in Chicago are marvels of spaciousness, beauty and utility combined. The inventive genius of the American speaks very emphatically through his building. The "sky-scrapers" are a strictly American institution which involved great skill in planning and in building.

Last, but not least, in this discussion of American achievements is the new Public Library building of New York City. It occupies the site of the old Croton Reservoir on Fifth Avenue, and covers an area of 115,000 square feet. The building, exclusive of the site, cost eight million dollars, and contains the largest reading room in the world. There are to be found 3,500,000 volumes. Like all the great modern constructions, it is as fire proof as metal and stone can make it. Great refinement characterizes this building, and the result is brought about here as elsewhere by technical and painstaking skill. One unique and excellent feature of the edifice is that every layer of stone runs level throughout the structure, in the dividing walls, pillars, and piers, both inside and out. The architects are Carrere and Hastings, and they have reared a monument to themselves in which utility is so well blended with the aesthetic that the library is an event in the history of building in the United States.

Thus ends this brief chronicle of architecture, one of the noblest and most universal of the Fine Arts.

Twelve noted examples of Architecture.

Egypt,	The Pyramids, "Cheops" Sphinx	at Gizeh
	Temple at Karnak	
Greece	Parthenon at Athens	
Italy	Colosseum, Rome	
	Hadrian's Tomb, Rome	
	St. Peter's Cathedral, Rome.	
France	Notre Dame	Paris
England	Westminster, London	
	Durham Cathedral, Durham	
India	Taj Mehal, Agra	
Spain	Cathedral of Leville	

Chapter III

PAINTING.

"For don't you mark? we're made so that we love
First when we see them painted, things we have
passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out."

—*Robert Browning. Fra Lippo Lippi.*

Painting is not as universal as architecture. At least it is not so closely associated with every man's need. Nor is it practiced so generally by all classes of people. Nevertheless it has great age to recommend it, for we find traces of color decoration in the relics of the cave dwellers among primitive men. Also as in architecture Egypt is the repository of the earliest examples of painting, so we begin a discussion of the subject with the statement that in 4000 A. D. paintings were made on walls, on mummy cases, and on papyrus rolls. They used six bright

colors, namely, green, blue, red, yellow, white, and black, and did little if any mixing and blending. In fact, they had a color language, different colors and degrees of colors representing different objects. Birds were green, water was blue, men and women were red, (men were the redder) and prisoners were yellow. Drawing meant very little to the Egyptian painter and he had no knowledge of perspective. Any decorative motive which his work might have had was entirely lost in the utilitarian side of the art. In short, Egyptian painting is both meager and primitive up to the third century, B. C., when Greek influence made itself felt in the Nile country.

In Greece as in Egypt, the earliest paintings are very crude. Up to the sixth century B. C. the color sense was apparent in a few tinted statues and reliefs of wood and clay. However in the next two hundred years there was a great development and during this time the masterpieces of the Greek school were produced. The masters of this period worked in tempera and in encaustic. In the former they mixed their paints with the white of an egg, and in encaustic they mixed them with wax. Moreover their work shows that these men had a knowledge of light and shade, of perspective, and of anatomy.

They represented their heroes, Ulysses and Theseus, their queen and bard, Cassandra and Homer, besides animals, nature study, and all things of interest in ordinary Greek life. Few examples of this period remain however and our knowledge is based for the most part upon the references of the writers. Some of the most important names are Zeuxis and Parrhasius. (The story of the contest has already been given.) Apelles is the greatest name among the Greeks. He was born in 350 B. C. and he brought Greek painting to its highest proficiency. Protogenes was the greatest man after Apelles. They were contemporaneous and their works show much similarity. Around these four names centers the little glory which redounds to Greece from painting.

Roman painting did not keep up to the standards which her teacher Greece had set. She had many inferior artists, decorators, and portrait painters. At the beginning of the Christian era, Pompeii and Herculaneum were noted for a certain decorative work in red, blue, and soft yellow. The red had a character all its own and took its name from the city in which it was most successfully used. Thus artists to-day are indebted to Roman painting for the color

they call "Pompeian red." The subjects employed in this decorative work were fantastic animals, dancing girls, genre sketches, and scenes from mythology. They are seen to advantage to-day in the ruins of the excavated city. With the Roman painting we leave ancient history behind us and turn to the beginnings of modern painting.

History has made us familiar with the persecutions of the early Christians. We recall that for centuries the Roman soldiers made a business of searching out their places of worship and torturing the Christians. To escape this torture they sought refuge in the catacombs. On the rough cellar walls of these subterranean passages in Rome, many symbolic figures are drawn, namely, a fish, a vine, a loaf, a ship, and the monogram of Christ. They served to direct the worshiper along the passage or were perhaps left as mementos of successful meetings. After these rude efforts from the fourth to the ninth centuries skill in mosaics developed. In Rome, in Constantinople, and in Ravenna are some very good examples of this work done by the monks in the monasteries.

In the thirteenth century the Christian world in southern Europe began to awake and painting was

one of the first activities to receive an impetus. Of course in those days the people could not read. The invention of printing had not come to pass and the only written knowledge extant was in the form of manuscripts which belonged wholly to the royal libraries and to the monasteries. The monks spent a great part of their time in making copies of these manuscripts and even then it was only the privilege of a few trained minds to read them. In the chapter on architecture we learned the immense size of the churches built in this early day. The only way in which the people could gain religious teaching was from the priests and the size of the churches prohibited the crowds from hearing with any distinctness. To meet this need of the people, to teach them the stories of the Bible, painting was introduced, first on wooden panels, and later in fresco on the walls.

Again we recall from our study of history that Constantine, worn out by the jealousies and petty unpleasantness of the Roman court, built Constantinople and made it the kingly seat. From this time on Constantinople was the center of culture, of learning, and of all the glamour which was attached to the old Roman empire. In Rome the Pope held sway but he and his followers were representatives

for the most part of the barbarians from Northern Europe. It was natural therefore for Byzantium to have a great influence in the art life of Italy. Of course Constantinople was typically oriental in all her standards and inclinations. Therefore, when painting became the handmaiden of the church, their religious subjects all had the gilt background, the expressionless faces, the lack of feet and the arrangement in rows according to the standards of Byzantium. We have said that all Italy felt this influence, but we know that the Italian School must have learned better for in the history of painting, theirs is the most illustrious name. It was in Florence that the painters first found their freedom so we turn with interest to this Italian City Republic so beautifully situated in the valley of the Arno. Florence was the center of the earliest and most prominent school. This was no accident. The skies in Florence are blue, her clouds are fluffy and white, her foothills are luxuriant with vineyards, and in the distance dream ever the hazy purple Apennines. A gem city in a gem setting, a city rich in money, rich in influence, and rich in the character of its people. Such was Florence, the cradle of Italian painters, a city justly famous for the skill and versatility of its brushmen and for their achievements in the world of art.

We have said that the artists were employed by the church to teach the story life of Jesus and the apostles to church-going Italy, and that the painters one and all in the beginning followed the standards set for them by Constantinople. It happened in the early part of the thirteenth century that a Florentine nobleman, Cimabue by name, made a study of the paintings of his day. As a result despite the traditions and limitations of Byzantium he was bold enough to paint a Madonna and Christ child, with the head of the Virgin turned a little to one side, a slight modification to be sure from all the standards which prevailed up to that time, but an act which had within it a promise of greatness and one which proved to be the mother of independent and personal initiative in Florentine art. This picture, the oldest painting in Florence, can be seen to-day in the Rucellai Chapel of Santa Maria Novella in Florence. Perhaps just here a word should be said about these famous chapels which are found within and along the sides of the great cathedrals. These chapels were decorated by the influential families whose names they bear. Frequently the vault or crypt below was the family tomb. In the chapel directly above the surviving members prayed for the

souls of the departed. Over the altars in these chapels are some of the most famous paintings of the most famous masters. In this way the cathedrals became the repository of the best art and the expense fell upon neither priests nor clergy. Three of the very great families in Florence were the Medici, the Strozzi, and the Bardi. (George Eliot has made the last named famous in her "Romola.") The Brancacci chapel however is the most noted in Florence as well as in the whole world of art. This is in the church of the Santa Maria del Carmine. The Brancacci chapel recalls to mind the fact that there are four illustrious art rooms in the world of painting, three besides this Brancacci Chapel in Florence. They are the Arena Chapel in Padua, the Scuolo di San Rocco in Venice, and the beautiful Sistine Chapel in Rome. The Arena Chapel in Padua is an oblong structure adjacent to the Eremitani church which contains the work of Squarcione and of his best pupil Mantegna. The Scuolo di San Rocco in Venice is a school adjacent to the church of San Rocco. It also is a separate building. The Sistine Chapel was established by Sixtus IV to contain the works of the great masters. It adjoins the Vatican and will be mentioned later in connection with the artist who made it famous.

In Florence in the last part of the fourteenth century, Cimabue was called upon to decorate the Rucellai Chapel of the Santa Maria Novella. We have said that Cimabue was a nobleman. The story is that one day while walking among the foothills he found a shepherd boy, Giotto, who had a rare talent for drawing. Cimabue took this boy to his home and into his studio. As a result Giotto became not only one of the great painters of his time but also the greatest name in the Gothic School. Giotto loved to draw and with his ability he combined keen observation. We have said that the barbarians came down from the north of Europe and mingled their blood with that of the peoples of Italy. The Italians profited by this union because the Teutons contributed three dynamic elements to the old civilization. These were personal worth, love of personal freedom, and respect for woman. These three characteristics gave a new value to the individual. Perhaps the rare courage and independence of Giotto which now helped him to throw off still farther the influence of the Orient has a Teutonic source. At any rate we find him throwing himself boldly into the changing art life of his time, calling to his canvas scriptural scenes never before represented, and in his pictures treating in an original and

striking way everyday incidents of Florentine life. Giotto spoke to the heart of the people. Up to his time they had known only the dull representations of the monks, he gave painting a new interest. He abandoned the gold background and studied Nature. For the first time open air studies were painted, and not only the artists, but also the people of his time loudly voiced their appreciation. One of the most interesting things about Giotto is the fact that he stood the test of prosperity. It was a mighty change for the shepherd boy to become a protègè of the splendid Cimabue. Also later in life when he had the love and confidence of all Florence, Giotto was as earnest and as unassuming as in the early days of his life on the foothills. Someone has said that a history of a life is the history of its friendships. Two people stand out prominently in the life of Giotto, the greatest of the Gothic painters in Florence. One we have already mentioned, Cimabue, his benefactor. The other was no less a personage than Dante, one of the three Humanist leaders, and a poet to whom all succeeding centuries do homage. No doubt this friendship strengthened Giotto's knowledge of spiritual truths, and deepened his interest in the meaning and in the opportunity of the art of his

day. Some of Giotto's works are to be found in the Bardi Chapel of Santa Croce. The Bardi will be remembered as one of the great Florentine families already mentioned. In the Peruzzi Chapel of Santa Croce is another series of frescoes by Giotto and still another series is to be found in the cloisters of Santa Maria Novella. These three, the Santa Maria del Carmine, the Santa Croce, and the Santa Maria Novella are three of the noted old churches in Florence. We have already mentioned the famous Arena Chapel in Padua as one of the four noted art buildings in the world. This Chapel is made famous by the works of Giotto which he executed early in the fourteenth century.

Like Cimabue, Giotto had many pupils. It was the custom in this early day, and it prevailed throughout the Italian Schools, for a master painter to take boys who wished to become artists into his studio. These boys were taught to go into the groves and find a tree of proper wood. The log was taken to the studio and the wood made into panels, and prepared to receive the painting of the artist. Later the use of wood was supplanted by walls of plaster or stone, and still later by canvas, but as long as wood was used, the students of a great master learn-

ed how to select and to prepare it. Next they were taught how to mix the colors. We have already mentioned two techniques which were in use at a very early day. They were tempera and encaustic. During the fifteenth century these were supplanted by the oil medium with which we are now familiar. While the pupils in the studios were becoming familiar with the preparations of painting, they were also taught to draw the plan of the picture, technically called the design, from the cartoon made by the artist and from which his work was to be executed. No doubt this was done for the most part under the supervision of the artist. After the drawing was accomplished the boys put in the colors, starting always with the background and with the lowest part of the figures. In this way they gradually worked up toward the head. But the face was always put in by the artist. Thus the students in the studio learned to paint. Sometimes as in the case of Verrochio and his famous pupil Leonardo, the boys outstripped their master. Perhaps the teacher became jealous of the boy he taught, as was Annibale Carracci of the skillful Domenichino. But this method had more good in it than ill and produced that galaxy of Italian artists which still holds first place in the history of painting.

Giotto's best pupil was Taddeo Gaddi whose brush proved to be a splendid story-teller of the events in the life of the Virgin Mary. His works call to our mind the splendid service of the Dominican and Franciscan friars, the gray and brown monks, who during the Dark Ages conserved the literature of the church, unified her politics and preserved her art. To their wonderful vision of purity and truth and to their loyalty to learning, modern Christianity, Art, and Letters are forever indebted. In this period of the Gothic painters the people were primarily interested in the Virgin mother. To the monasteries the painters turned for detailed knowledge of Mary. At this time there were many interesting legends of the Virgin covering each period of her life, childhood, youth, and maturity. It was of this interest in the Virgin that Taddeo Gaddi's work is a chronicle.

A brief mention of this earliest Florentine school would be incomplete without Fra Angelico, the "Blessed." For thirty years he was a monk in the monastery of San Marco. Now it was the habit of the friars to conserve any special talent found in their midst. For this reason they lent their support to Angelico. This was not the painter's real name, but his religious character won for him this

title first among his brother monks and later among the painters. It is said that he began all his work with prayer and through his prayerful habits succeeded in giving a deep religious sentiment to his pictures. His execution has a miniature quality which harmonizes with the peaceful expression and the quiet atmosphere of his pictures. In San Marco, on the walls of the cells, are some of his best pictures. The "Coronation of the Virgin" in the Uffizi Gallery in Florence is the picture which has on its smooth gold frame the twelve angels with musical instruments, which are so well known and so popular. The Uffizi Gallery reminds us that there are three noted galleries in Florence. They are the one just mentioned, the Pitti, and the Academy. The first two are united by a covered bridge, whose walls are lined with portraits of the noted artists.

These four names, Cimabue, Giotto, Taddeo Gaddi, and Fra Angelico are representative in the Gothic School of Florence. There were many other painters. Each one contributed some bit of knowledge and original skill to the rapidly improving science of painting.

We have already hinted at the new energy which permeated art, the great medium of expression, during the fifteenth century. In the Renaissance, painting appealed to men of all phases of life. As the scope of thought broadened the sphere of painting extended. Beginnings long dormant quickened into life and aesthetics received a new impetus because through genuine effort artists won from nature those secrets of beauty which the brush only can reveal. In 1400 we find a new class of painters, treating reverently subjects which emotionally were not theirs. Notwithstanding this, so great were they in their art that even if they did not believe that the Savior's likeness was found in St. Veronica's napkin nor that St. Lucia carried two eyes on a platter, no form of a sneer appeared on their canvas. Thus with secular minds they were enabled to paint religious subjects. Nor can they be called insincere because the people generally were losing faith in the historic accuracy of many of the Bible stories, even while they delighted to see them on canvas. The Gothic School might well be called a fraternity of painters for a beautiful brotherliness existed especially among the early artists. This relation was beginning to be modified at the close of the period for

tradition tells us that there was a deadly fued between the last two members of the school. In the painters of the Early Renaissance, there was less of this unity for an ambitious spirit characterized each of the men. Indeed history names no father to this movement which heralded unmistakably the coming of a new era in the art language of Italy. Just as uniformity in subject and general likeness in treatment begin to disappear from the pictures so the rise of the individual becomes emphatic. Teacher and pupil is the type of intimacy peculiar to the artists of the Early Renaissance. So potential is this relation that a steady progressiveness characterizes their works, carrying them slowly but surely into a definite knowledge of the rules which govern composition, technique, and that combination of light and shade known as chiaroscuro.

From the standpoint of society this new endeavor is not without interest. With the decline of absolute power in the church, in inverse ratio, rose the power of the individual. Fortunate was Italy and the art world that as the nobles increased in property and in power their interest in art and their patronage grew apace. Moreover they did not demand uniformity in subject nor in technique. With the wane of the

century the demand for originality increased until we find little likeness between the pictures of the last Gothic painter and those of the last artist of the Early Renaissance.

The first name of rank in this group of painters is Masaccio, "slovenly Tom," who in his short life of less than thirty years looked beyond the draperies of dress and conquered the subject of anatomy. He painted bodies perfect in proportion and adequate in form, with animation and variety of expression in face and in posture. Thus "slovenly Tom" was not a careless painter in his mastery of anatomy. A pioneer in nature study and half a century ahead of his time Masaccio made real life the test of his painting. After him no artist had a desire to return to the wooden bodies and expressionless faces of Cimabue.

Another notable name in this school of the Early Reniassance is that of Fra Filippo Lippi, whom the master poet Browning has made known to the world as the vandal painter. It has been said that if all of the great poet's works were destroyed except any one of his three great art-poems, "Fra Lippo Lippi", "Andrea del Sarto", and "Abt Vogler", this one production would crown him with the laurel of first

rank among the poets of the world. Certainly this painter monk has much of interest for the art world, especially since he was the teacher of the "Great Trio," Botticelli, Ghirlandajo, and Filippino Lippi, whose specially excellent work makes this period memorable. What Giotto and Fra Angelico were to the Gothic School Masaccio and Botticelli were to the Early Renaissance. Bound as a boy to a goldsmith Botticelli gave little promise during his early twenties of making any great contribution to art. Sensitive, imaginative, and sympathetic, he delighted in the creation of fanciful pictures which pleased the eye if they did not delight the soul. So magic was his brush and so dynamic his influence that the man and his pictures early caught the attention of Savonarola, the Zealot. Inured to the feuds of the Goldsmiths' Guild in the fifteenth century, the young Botticelli bowed down before the monk reformer whose faith transcended martyrdom. Botticelli loved his art but he loved Savonarola better. Thus history tells us that when the noble families of Florence were giving up their jewels and one and all were throwing their worldly treasurers on the fire which Savonarola kindled, this goldsmith painter added to the flames some of his best beloved pictures.

Florence is the epitome of two men, one was Savonarola, and the other was the mighty poet, the seer of the Humanists, Alghieri Dante. Homer and Shakespeare are great, but Dante is infinitely greater because not content with interpreting the times, he sought to teach righteousness and to read for men God's plan for the world. Dante died in 1321 but his spirit still brooded over Florence, the great art center of Italy. To the fusion of these two great influences Dante's imagination and Savonarola's zeal with the artist's own natural buoyancy we are indebted for the Botticellian genius which speaks through a type of face and figure so easily recognized. With this type Botticelli achieved the characteristic of motion in art. This element contributed for the first time by any painter makes his name illustrious for all time.

Contemporaneous with Botticelli and closely associated with him in Florence, we find the artist garland-maker Ghirlandajo, teacher of Michael Angelo and the second member of the famous trio already mentioned. The custom of the Florentine artists of painting their own faces somewhere in their pictures instead of signing their names, through the genius of Ghirlandajo became the interesting and

excellent portraiture in the Early Renaissance. Ghirlandajo's compositions are never crowded. This habit of his in time won great praise for him, for through it he contributed the element of simplicity to the painter's world.

The third member of the Great Trio was Filippino Lippi, the gifted son of the monk Fra Filippo Lippi. To little Philip with rare good fortune were bequeathed all Filippo's genius with brush together with an unusual skill in rendering strength and beauty in sentiment and conception. This unique power is termed the element of grace and is the basis of Fra Filippino Lippi's greatness in art. Some one has called the three marked characteristics of the artists of the Great Trio namely Botticelli, Ghirlandajo, and Filippino Lippi a Trinity of Virtues, which are motion, simplicity, and grace.

Passing over several noted men in this period we note Luca Signorelli, a "gentleman painter", who is called the "herald of Michael Angelo" because he loved best to paint the nude in fresco .

The last great name of this school which will be mentioned in so brief a chronicle is Andrea Verrocchio's. This man was a genius. Marked by that rare versatility which characterizes the artists of

the following century, he wrought in gold, in wood, in bronze, and in marble. Moreover to these talents he added an interest in music and in science. Sensitive to beauty and with strong mental qualities, Verrocchio was blessed with an unusual amount of plain common sense. When Leonardo surpassed him in painting, Verrocchio abandoned his palette and turned his attention to other realms of art. With him we close the chapter of the Early Renaissance. A galaxy of names, the critics tell us, makes up this group of painters. Out of the struggling reign of ignorance known as the "Dark Ages", the Gothic painters had made their way toward the light. Despite the political wars commerce had crystalized in a few cities and with the wave of prosperity had come a genuine interest and delight in the feeble efforts of the early painters. It was then that the genius of a Giotto and a Fra Angelico lifted art into partnership with the church. Here also the Italian fondness for form and color began to assert itself. To Italy, especially to Florence, art was not an ornament but a necessity. Printing was unknown and the presenting of abstract ideas through literature was impossible. Thus art became a method of object teaching. In Florence this method

developed a color thought and a form language. Knowing what was good and demanding it in their pictures, it is not strange that the painters manifested a wholesome and steady growth up to the unusual excellence of the High Renaissance. The Early Renaissance was therefore not a result, but a development, a connecting link between the crudeness of the earliest and the excellence of the latter sixteenth century in art. As the star of the church descended, interest in religion as a subject shifted naturally to nature, mythology, history, and portraiture. The painters of the Early Renaissance were in truth pioneers in nature study. Religion was the main object of three-fourths of the pictures painted during the fifteenth century, but nature became the setting. Color, drawing, and technique took on new life, giving rise to a generation of painters who were giants in ready and adequate expression, the painters of the High Renaissance.

From fifteen hundred to sixteen hundred is the period of the High Renaissance in which painting achieved a greatness never since surpassed. At this time the two Florentine giants Leonardo da Vinci and Michael Angelo, worked and wrought. Leonardo was a boy prodigy who fulfilled all the expecta-

tions of his teachers and friends. Indeed so tremendous were his successes that the art student is likely to overlook the versatility of the man who was not only a painter, but a sculptor, an architect, an engineer, a philosopher and a man of science. In the last two capacities he heralded Galileo, Bacon, and Descartes. To this painter-thinker came the conviction that the world is not the center of the heavenly sphere, a discovery which later brought fame and honor to Copernicus, the greatest physicist of the fifteenth century. Thus Leonardo anticipated the revelations of modern science and with his knowledge of mathematics coupled a rare admiration for the secrets of Nature. Beautiful as an Apollo, and so strong that he could bend an iron horse shoe as if it were lead, this universal genius combined a passionate hunger for knowledge with a passionate love for the beautiful. Unfortunately, he undertook far more than he could achieve, and as a result was chronically disappointed with his work. Moreover he destroyed almost all of his pictures. The world now recognizes him as a painter of quality, not of quantity, as only five of his pictures remain. The "Mona Lisa", the portrait which has held first rank for four centuries, is perhaps the best known. Until its

recent disappearance, it has hung in the Salon Carré of the Louvre. His greatest picture however is "The Last Supper" which was painted on the walls of the refectory in the Santa Maria delle Grazie in Milan. It is stated that this is the most widely known picture in the world. Critics tell us that Leonardo here painted his vision. Perhaps this is why the picture has pleased men of all nations. There is very little left of the fresco and in a few years "The Last Supper" by Leonardo da Vinci will be but a memory, a tale that is told.

The next greatest name of the High Renaissance is Michael Angelo's, the "Vulcan" of painters. Master of the terrible, big in body, big in dreams, big in feeling, and big in handling, this storm-tossed giant in art has a style and a message all his own. Blessed with an inordinate zeal for work, Michael Angelo preferred to express himself through sculpture. However painting is a larger field than sculpture and the very largeness of the man needed this larger medium that his giant mind might find expression. His smallest ideas, those of narrow scope he portrayed in marble. He never painted easel pictures but confined his brush to wall spaces and has given to the world two of the largest frescoes

ever painted, namely the "Scenes from Genesis" on the ceiling, and "The Last Judgment" on the end wall of the Sistine Chapel in the Vatican.

Michael Angelo was descended from a noble family, a fact of which he was very proud. His father, the ruler of two small cities, was a man with an iron will and he wished his boy to be a scholar. However, his strong-willed son had other plans, and as often happens, he came off victor. At fourteen, the "boy Angelo" went into the studio of Ghirlandajo, intending to remain for three years. Here, in his early teens, he aroused not only the wonder, but the jealousy of his teacher, when he painted the "Temptation of St. Anthony." Of course this resulted in his soon leaving the studio. Henceforth he had no teacher but the works of Masaccio. The story is, that at this time he found work in the gardens of the Medici. One day, having carved a faun's head, he was surprised to see the great art patron, Lorenzo di Medici, standing at his elbow. "The faun has too many teeth," said Lorenzo. At once, and with rare knack, Michael Angelo knocked out a tooth. The result was such a surprising evidence of skill that the young artist became then and there the protégé of the wealthy Medici. Thence-

forth he made his home in the famous palace. These beautiful surroundings must have meant much to this passionate youth, whose high spirit, sarcastic tongue and stormy temper, made his life a constant warfare of the feelings. Stern and upright he grew into manhood in conflict with the world. With an artist's desire to present the human form, he made a careful study of the body for twelve years. The result of this study was a passion for the nude in art. Michael Angelo was misanthropic and bad-tempered but he was sincere and very deeply attached to his father, despite the lack of sympathy between them. This painter's sense of duty, his great reverence, and his strong integrity, all grew with the years. Pope Julius II called Michael Angelo to Rome to carve a mausoleum. Such work he gladly undertook. Presently, however, Pope Julius changed his mind and ordered him to paint a mammoth fresco on the ceiling of the Sistine Chapel. Michael Angelo protested, declaring that he could do much better work with the chisel. But Pope Julius was obdurate, and the artist entered upon his task. The result was the nine narratives from Genesis, beginning with the "Drunkenness of Noah" and extending to the "Dividing the Light from the Darkness." With a few

strong strokes, the brush of the artist portrays a grandeur and sublimity never equalled in art. This work is done in tempera. The tone is subdued, but the sensuous grace, the boldness of action, and the magnificence of form have never been surpassed. The ideas he expresses are peculiar to himself. All laws of natural proportion are made over to suit his unique purpose. His situations are impossible, but through them, notwithstanding, he accomplishes a force and a power which the art world still contemplates with reverence. The ceiling has sloping sides, which are adorned with mouldings arched above the windows on either side. Between these arches are prophets and sibyls, seven of the former and five of the latter, flanking the sides and the ends of the room. These heroic figures are among the most wonderful productions in art. More than human in size, in attitudes of meditation, speculation, abstraction, or inquiry, they convey the longing of the ages for Jesus.

The next great work of this "Vulcan" of painters was "The Last Judgment," executed on the end wall of the Sistine Chapel several years later. In this work he violated all former traditions of art. He depicts the rage of passion through contorted

poses of the human body. In this picture he attained to the highest excellence. Comment is inadequate to give a conception of the marvelous depth and richness of this work. The mighty measure of his mind is beyond the comprehension of ordinary people. Man and painter are one. Someone has said that the secret of a successful life is in friendship. In his early years, Michael Angelo seemed to have no human side. Successive popes treated him with deference, and tradition tells us that Pope Clement was afraid of him. It was not until he was sixty that a strong friendship came to Michael Angelo. This was his love for Vittoria Colonna, the beautiful widow of the Marquis Pescara. The artist's feeling for her has been likened to Dante's devotion to Beatrice. It was she who helped him to rise above his jealousy of Raphael, the great rival of Michael Angelo in Italy. This friendship did not ripen into marriage, and at the end of eighty-nine years, the tempest-tossed giant in art, still alone, met the greatest day of his life, the day of death. Michael Angelo has many imitators of his manner, but the mighty soul of this painter is supreme in its aloneness. In all probability his remarkable force precipitated the decadence in art. Someone has

said that Leonardo was a greater genius and Raphael a happier man, but that Michael Angelo was nobler than either. His work once achieved became to the world a temple of wonder, to which the artist, through a long life of suffering and of hard work, continued to add in fresco and in marble, those stupendous creations which thus far have defied time and have remained a citadel of creative genius.

The third great name of the High Renaissance and a lesser light in every way was Andrea del Sarto, whom his contemporaries were pleased to call "the faultless painter." Andrea sprang from the bourgeoisie, and his models are the simple and sincere type from this class of society. As his name implies, Andrea was the son of a tailor. Like many other painters of this period he was apprenticed to a goldsmith, but he was very backward in learning to use the chisel. An artist outside taught the boy to draw, and he soon left the shop of the goldsmith for the studio of a painter. Fame came to him first as a draughtsman, second as a colorist, and third as a master of chiaroscuro. His contemporaries claimed that he knew how to charge his pictures with a shock of pleasure. Perhaps this came firstly from the fact that he never over-painted, and secondly,

because he preferred to produce a certain silvery effect instead of richness of color, at the same time conserving the tone strength on his canvas. This unique power with color made him a harmonist, and his perfect tints are more varied than even those of the greatest masters. Nevertheless, Andrea del Sarto fell short of perfection. Critics say that he lacked spiritual discernment, and his biographer tells us that the reason for this lack was in himself. He was completely in the power of his wife, a selfish and unscrupulous woman. For her sake he misused money given him to buy pictures for the French king, and was false to all those higher relations that make society a safe place in which to live. The face of his wife became a "del Sarto" type, and looks out from all of his paintings. Two of his best known pictures are the "Madonna of the Harpies" in the Uffizi Gallery at Florence, and "St. John the Baptist" in the Pitti Gallery in the same city. During the latter years of his painting, his work became mechanical and artificial. His pictures ceased to be imposing in boldness, in size or in grandeur, and they seemed to be without sentiment and conviction. In the end, his pictures came to lack all lofty qualities. When he was forty-five, he

was stricken with the plague in Florence. His wife was the first to desert him, and he died miserable and alone. His contemporaries felt that Andrea del Sarto lacked vision. Also that while he had great possibilities, he was held to earth by his own remissness, so that he never claimed that heritage of inspiration which is a part of the legacy of the painter born.

The fourth great painter in point of time comes after Leonardo, but in popularity and in fame he follows Andrea. This artist is the gentle monk, Fra Bartolommeo, who had a sympathy and understanding far in advance of his time. Like Botticelli, he was an enthusiastic follower of Savonarola. When the reformer met his terrible death at the stake, Bartolommeo entered the monastery, having resolved to forego forever the pleasure of painting. But the abbot at the head of the monastery was unwilling to have this artist so dishonor his gift. He sent him back to his brush, a task soon made easy by his friendship with Raphael Sanzio, the third great world painter. It is said that this friendship helped them both, for the monk taught Raphael to draw, and he, in turn, instructed Bartolommeo in the use of color. One of Fra Bartolommeo's characteris-

tics was to paint little boy angels, generally playing on musical instruments at the feet of the Madonna. This reminds us of the boy cherubs painted by Raphael at the base of the Sistine Madonna.

The last of the five great names of this period is Albertinelli, a friend and business partner of the painter monk. Albertinelli was essentially practical. The zeal of Savonarola did not disturb him. He left all of that burden to Fra Bartolommeo. When his friend entered a monastery, Albertinelli left Florence in disgust and became a vagabond innkeeper. Later, when the monk renewed his interest in painting, Albertinelli returned and became Bartolommeo's business partner. They often worked together on the same picture, so it is hard to tell their works apart. However Albertinelli has left several examples of his own skill. His masterpiece is the "Visitation" in the Uffizi gallery in Florence.

There are other names in the High Renaissance of Florence, but they belong properly in the School of the Mannerists, which we shall consider later.

Besides the Florentine School of Art, there were eight minor groups. They are, in the order of time, the Siennese, the Roman or Umbrian, the Paduan, the Venetian, the Ferrarese, the Lombard, the Bo-

lognese and the Naturalistic Schools. Four of these are most important. They are, according to their rank, the Venetian, the Roman or Umbrian, the Paduan and the Bolognese Schools.

Mediocrity is the prevailing note of Sienna's artists. Il Sodoma, a friend of Raphael, is the most famous of their men. The Roman or Umbrian school is characterized by devoutness. Three men greet us from this group, Perugino, noted chiefly as the instructor of Raphael, another great teacher whose best lives through the works of his pupil; Pinturicchio, the deaf dwarf, perhaps the most loving and lovable in all the galaxy of artists; and last and greatest, the third great world painter, Raphael Sanzio, called the "Apostle of Harmony."

Raphael Sanzio, born in 1483, was the son of a painter. His mother died in his early years, but he had a step-mother who cared for him with the tenderness and skill of an own parent. Shortly his father died. Then a much loved uncle took his place in the life of the gifted painter. The lad was of such a sunny disposition, so beautiful and so able with his pencil, that uncle and step-mother combined to develop his talent. Raphael made wonderful progress. In no

time almost he took and discharged orders for pictures on his own account. In these days his work had original touches, but he was too modest to achieve any striking originality. When he finally went to Florence and entered the famous art circles of the "City of Flowers", he learned a great deal from the works of Masaccio, Leonardo, and Michael Angelo. He grew in power here so rapidly that when he was only twenty-five, Pope Julius II, a great art patron, called him to Rome and commissioned him to decorate a suite of rooms, which at once became famous as "Raphael's stanzas." When he completed these, he had but one rival in Italy, namely, Michael Angelo. Commissions for pictures now poured in. He met them by employing his pupils, of whom he now had great numbers. Raphael made the plan, his assistants did all of the work except the finishing touches, which Raphael always laboriously added. In this way he met the enormous demands upon him. He lived luxuriously in his Roman villa, and enjoyed his home and friends and prosperity. His pupils adored him and attended him as if he were a prince. Raphael never married. He had a fiancee of noble birth, who was in such ill health that the wedding was indefinitely

postponed. Notwithstanding Raphael was a source of delight to his friends and so kind to his enemies that they could not find grounds for a quarrel. Michael Angelo disdained him, but Raphael, oblivious to his slights, with serene composure, painted on side by side with the "Titan in art" in the Vatican. Raphael was profoundly industrious. In a very short time, he achieved a knowledge of anatomy and technique which most artists spent years in attaining. He was a genius in composition, and could draw study after study quickly and accurately without finding the end of his originality. Moreover he was a prodigy in assimilating. He could absorb the best unconsciously. This was a mighty factor in his quick development. It has been said of him that "he could sense space and convey it to his canvas." He knew how to group. Another commentator says: "Other painters balanced their figures, Raphael's situations balance themselves. In the art of composition he has no peer." Physically and spiritually his pictures are ideal. He always painted the right person in the right place, at the right time. Critics say that his best work in composition was executed in the stanzas of the Vatican. His "School of Athens" in the Stanza della Signatura,

is one of the best known of these frescoes. In this picture, Raphael knew how to paint the Greek as a Greek. In the "Disputa," on the opposite wall, he becomes a theologian, but whether his motive is philosophy, poetry, or religion, it has in it a rare vitality and charm. It has been said that Raphael loved to paint the Madonna more than did any other artist. In his early years his model was always fair with blue eyes. The Gran' Duca Madonna in the Pitti Palace at Florence is the most successful picture of this type. In later years his Madonnas all had dark hair and eyes. One of the most popular and widely known of Raphael's pictures is the "Madonna of the Chair" also in the Pitti. This belongs to the later class and is especially successful in its color.

Without doubt his two greatest easel pictures are the "Sistine Madonna" in Dresden, and the "Transfiguration", left unfinished and borne in triumph at his funeral. This picture now hangs in the Vatican. On the first canvas is the best expression of his last and mature conception of the Virgin. She stands erect upon a throne of clouds with the Christ child in her arms. Her eyes shine with the light of heaven, and the delight of a mother is in her embrace.

The baby in her arms is unusually beautiful physically, and at the same time has a mystical and spiritual beauty. It is without doubt the most perfect conception of the Madonna and child ever conceived and painted on canvas. It takes its name from the monastery of San Sisto, for which it was painted, but is often erroneously related to the Sistine Chapel of the Vatican, which as we have already seen, was built by Sixtus IV in order to accommodate the great works of the great artists. (Perhaps if the original spelling, namely Sixtine, were retained, this confusion would not be so general.)

While painting the "Transfiguration," Raphael took a severe cold and died after a short illness. All Italy mourned for him, and all Rome came to his funeral. Julio Romano, his best pupil, and the only artist of Roman birth, essayed to complete his work. Such is the "Transfiguration," as we see it to-day.

The Paduan School is generally placed after the Umbrian. The prevailing note of its work is sculpturesque. Squarcione is the great teacher of this group of painters, and his influence was felt throughout Italy. The great pictures of Squarcione and of Mantegna, his best pupil, and the most noted name

in the school, are found in the Arena Chapel at Padua, one of the four great art rooms in the world.

The Venetian School is our next consideration. If Florence reflected the intellect in Italian painting, Venice reflected the feelings. The Florentine love for form and drawing was paralleled in Venice by a love for mass and color. Florentine love of truth, in Venice, became love of sensation. The quiet ideals of the peasants and tradesmen and nobles in Florence traveled steadily on and up into the realm of inspiration. The spirit of adventure in the sailor-merchants and bankers of Venice entered only into the realm of the imagination. Merry, brave, and happy-go-lucky, the Venetian painters painted their way quickly into versatility and excellence.

Venetian art seemed to know no Gothic period. In the Early Renaissance we find their painters breaking away from the dominion of Constantinople, just as the Florentine School had done in the days of the Gothic Brotherhood (1250-1400). At this time and long after, Venice was still tolerating the gold backgrounds and stiff classic composition of Byzantium.

The first great name among many others in the Early Renaissance is the Bellini. There were three of them, a father and two sons. The last-named, Giovanni Bellini, history tells us, is the greatest name of the family. Another painter of note in these early times was Antonello da Messina, a Sicilian, to whom is given the credit of introducing the oil technique into Venice. These two names are perhaps the greatest in the earliest period of Venetian painting, and we pass on to the High Renaissance (1500-1600) during which time Venice produced five of the big men in the world of art.

The first name is Giorgione, "big George". He lived to be only thirty-four years of age, but during his short life, he produced much good work, and is said to have rivaled Titian in his power with color.

Titian (Tiziano Vecellio, 1477-1576) is the second of the five, not only the greatest of the Venetian School, but the last of the four greatest world painters, who were, Leonardo da Vinci, Michael Angelo, Raphael, and Titian. Titian early won first place in Venice, and he lived a long life of triumphal success. He was the fashion of the day, and nearly all the crowned heads of his time sat before him for a portrait. During his ninety years, classicism, por-

traiture, and pure fancy engaged his efforts. When he became an old man he delighted in helping the young painters, of whom Paulo Veronese was one. The Emperor, Charles V favored Titian with many orders, so that some of his best work is in Spain. Titian had a very happy family life. One of his daughters whom he loved devotedly appears as his model in many pictures. After her death, he grew old rapidly, but he kept his vigor and his love for hard work to the very end. His "Assumption of the Virgin" in the Academy at Venice is considered his greatest picture. Another, the "Presentation of the Virgin," also in the Academy, is very well known. Perhaps his "Flora" in the Uffizi Gallery in Florence ranks second to the "Assumption" in skill. These are but three out of many, the results of a life-time of hard work. During the four centuries since his death, no artist has been able to take from him the honor of being the world's greatest colorist.

Palma Vecchio, Palma the elder, is the third famous name. He was a great man in a very limited sphere, namely, he could paint a woman, large, strong, and beautiful in face and figure, with much

amplitude of drapery, so skillfully that it became a type. The Santa Barbara in the Santa Maria Formosa in Venice is his masterpiece.

Tintoretto, "little dyer," is the next great name. He is the painter with the largest sweep known to art. His contemporaries called him "Il Furioso," because he was such a giant in achievement. He never paused with a drawing, but completed his picture before he stopped. He painted "Paradise," the largest picture in the world. It is done in oil, and covers 2200 square feet. In it are some five hundred figures, many of them portraits of the best people of his day. This colossal fresco is in the Ducal Palace at Venice. However it is not his masterpiece. His "Miracle of St. Mark's" in the Academy at Venice has this honor.

The last of the five notables among the painters of the High Renaissance in Venice is Paul Veronese, one of the beneficiaries of Titian. He was a painter of pomp and of splendor. Crowds of people look out from his canvas, many of them portraits of his friends or of his family. He had a habit too of painting domestic animals, pets, into his work, and even into his religious subjects. Paul Veronese is

a fitting ending to the Venetian School, one of the most dramatic and the most interesting chapters in Italian Painting.

The next group of men centers around Ferrara. They were influenced by Raphael and by some of the Venetian painters, but, notwithstanding this they individualized all their pictures. Dosso Dossi, the portraitist, and Garofalo, the Ferrarese Raphael, who is noted for the skillful use of a certain beam of yellow light in all his pictures, are the two first great names in the period of the High Renaissance. The last artist, however is the one who makes the Ferrarese School most notable. His name is Antonio Correggio (1494-1534). Correggio had great natural talents, for when only twenty he painted the famous Madonna of St. Francis, now in Dresden. Critics say that Raphael, to whom he is so often compared, had made no such record as this. This Ferrarese painter knew how to blend color, light, and shade into perfect harmony. He loved to portray beautiful women and children and knew how to give them a rare charm. The light in his pictures is always remarkable and he is known first as a master of chiaroscuro. His greatest picture is "The Holy Night" in Dresden. This is con-

sidered one of the great world pictures. His "Marriage of St. Catherine" in the Louvre, Paris, and the "Adoration" in Dresden are also widely known and favored.

The Lombard School is the next classification. They are, however, made up of painters from so many different localities that the term has a very vague designation. Bernardo Luini is their greatest brush man. He painted sweet and strong subjects in a manner very much like Leonardo da Vinci. His "Madonna of the Rose-Trellis" in the Brera Gallery at Milan is justly famous.

The Bolognese School centered around Bologna and collected the excellencies of all the other groups of painters. Francia and Timoteo Viti, in the Early and High Renaissance, respectively, are their two best painters. In 1600 they lost themselves in the School of Eclectics which produced several noted artists.

You will recall that we have mentioned only five painters of the High Renaissance in Florence. The other artists of the time are known as the Mannerists. These men, of whom Daniel da Volterra was the first, made a study of the qualities of the greatest artists, and so exaggerated their excellencies that they

were termed "mannered." The Eclectics centered in Bologna, and led by the Carracci, of whom Annibale was the greatest, also studied the great masters, but they sought mainly to correct the faults of the Mannerists. Their noted men were Domenichino, made famous by his great picture the "Communion of St. Jerome" now in the Vatican, and Guido Reni, the artist who claimed to be able to paint the upturned face in one hundred different poses. He was a man of power, who debased his gift until he lost it. Biography tells us that he gambled away all his money and influence until he was little more than an outcast among the painters. His two greatest pictures are the beautiful "Aurora," a ceiling fresco in the Rospigliosi Palace in Rome, and the "Beatrice Cenci" in the Barberini Palace of the "Eternal City."

Guercino and Carlo Dolci are the last two noted names in this school. The former is a realist, and the latter a sentimentalist. Carlo Dolci's St. Cecelia in the Dresden Gallery is one of the most unique treatments of the "patron saint of Music" found in all painting.

The last group of men to paint in Italy were the Naturalists. Their leader Caravaggio, was a wild passionate man whom the other schools felt was de-

termined to ruin painting. He and his followers settled in Naples, and decided upon the expulsion of all of the other painters in the city. Domenichino is said to have been poisoned by them. These men made nature their basis and painted her as they saw her. Unfortunately, their vision was perverted, and abnormality became the keynote of their work. The greatest of the school was Ribera, the Spaniard, but Salvator Rosa was the most human of the three. He was a poor lad who supported his mother and sisters with his brush work.

With Salvator Rosa and the other Naturalists the art muse closes the book of fame, the Chronicle of five centuries of the art world in Italy.

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Chapter IV

Painting.

"I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do."

—Henry D. Thoreau: Where I Lived.

The French School holds second place in the annals of painting, so we turn now to France, the land of Napoleon, and the cradle, if not the birthplace, of chivalry. This country, beautiful in its plains, rivers, and highlands, is the home of a people both hardy and thrifty. Indifferent alike to the hatred of the Germans on the east, and to the arrogance of the English on the west, this empire-republic tills her fields, prunes her vineyards and fills the banks of her cities with the hard-earned francs of her frugal farmers and merchants. Many busy cities

break the monotony of the peasant landscape. They are, for the most part, beautiful in design, pleasing in architecture, and solid in resources. Many of them boast a cathedral, massive and splendid, whose bell-tower spires suggest an uplook toward God.

To the north is Paris, a "beauty-land" of parks, palaces, shops and theatres. Paris gathers to her bosom people of all nations and of all fortunes. She favors the artist with her "salons", the savant with her Sorbonne and the bon-vivant with her cafes, her Bois, and her Champs-Elysees. A conglomerate city is Paris, French in name and French in structure, but world-wide in her interest, and notorious for her vice. Paris is the great money center, the great fashion center, the rendezvous of the scholar, and the fairy-land of art. But Paris is not France. Two races mingle their blood in the heart of the Frenchman, the fair-skinned, light-haired Norman and the brown-eyed Latin from the shores of the Mediterranean. The poetic fancy and passion of the Levant, which in years past have spoken through the civilizations of Greece and Rome, here among the hills and valleys of France, met the Celtic civilization of Scandinavia. It was then that the beauty of the Greek and the justice of the Roman, married

the personal worth and the love of freedom of the Tueton, and produced after many centuries the confident and resourceful modern Frenchman. Brilliant in mind and ardent in spirit, he borrows the inventions upon which to build his ventures, and busy, changeable and warm-hearted, he provides for the poor, the unfortunate, and the insane.* But France and the Frenchmen live apart from the great metropolis for Paris is not the heart of France. It is a city, grown we hardly know how, a cosmopolitan city of all kinds of people, from all kinds of places and bent on all kinds of pursuits. Also, it is a city in which is gathered rare treasures from the world of art.

France begins properly with the Capetian Kings in the tenth century. The houses of Valois and of Orleans followed. Years came and went, bringing with them the Bourbons and their experiment of absolute monarchy. Louis XIV is the epitome of their demonstration, and after him, liberty, equality, and fraternity, the cry of the individual, which was lifted in protest was silenced in the maelstrom of the French Revolution. Then Napoleon, the man of destiny and the maker of kings, played his part upon

*France was among the first to build hospitals, insane-asylums and savings banks.

the stage of history. After him rose modern France, the cradle of liberty, but an aristocratic democracy with it all, and here is the art about which we are to study, an art rich in the variety of subject, rich in technical excellence, and rich in its ability to teach.

Beginning with the thirteenth century, the artists' endeavor, guided by Italian influences in the Riviera made its way through tapestries, furniture and glass, and finally spoke in painting through such men as Rene of Anjou, the painter-king of Naples, and through the three Johns, Jean Fouquet, Jean Pereal and Jean Bourdichon. These four men are the earliest of the court-painters. Thus painting really began in France in the early part of the fifteenth century with portraiture. However the portrait painters were soon joined by the historical artists, men who painted their heroes in the midst of their deeds. Jean Cousin, 1501-1589, is the earliest memorable name of this class. It is hard for the historian to hold to the truth, so naturally the fanciful painters made the next class. These men left history for mythology, and in turn as history and mythology need nature for a setting, the landscape artists follow. Thus, at the close of the seven-

teenth century, the French School had developed four distinct lines of work, namely, portraiture, historical painting, mythological painting, and landscape work.

Perhaps it should be said right here that, while the art motive of the Italian School was primarily religious, among the French from first to last the motive has been purely decorative. Byzantium was her school-mistress from the ninth to the thirteenth centuries, and altogether with her oriental symbolism, gave France a love of color for color's sake. In the fifteenth century the four court-painters mentioned above rose superior to the teachings of the Orient, and turned to nature for their lessons. This of course created a new movement which represented a new ideal in art. This revival can be easily seen in the earliest portraitists, the court-painters of Francis I in the sixteenth century. It was then that Jean Cousin, the Michael Angelo of France, became famous as the first great historic painter. He was followed in the seventeenth century by Nicholas Poussin, 1593-1665, a painter not only of history but also of mythology and of landscape. This painter had a great influence upon the men of his school especially through his work in mythology, the depart-

ment in which he was most famous. This being so we look for the greatest name in landscape and find the painter was Claude Lorraine, 1600-1682. Like his contemporary, Nicholas Poussin, he spent a great part of his life in Rome. It was here that he made a study of light. Through the mists on the broad Campagna surrounding the world's capital, this rustic genius who never despised hard work, studied the sunrise and the sunset until he found new truths not yet acquired. John Ruskin, England's great art critic, calls his discovery the "pleasant air between earth and sky," and certainly this element is constant in Claude Larraine's pictures. Nevertheless, although this master was a close student of nature, yet the artificiality of his day left its mark upon all of his many, many pictures. His followers copied his weakness as well as his strength, but even then his effects in light and atmosphere are lasting and dynamic in the world of painting.

Eustache la Seur, the French Raphael, was a contemporary of Claude Lorraine. He is perhaps the only distinctively religious painter among the French School of this period. Another noted man of this day was Charles Le Brun, the first master of the French Academy under the Grand Louis XIV. His works are in much evidence at Versailles, but they

all stamp him as a second rate painter because royalty not art held first place in his attention. However after Claude Lorraine the first successful painter of the sun, the next great name is Antoine Watteau's, 1684-1721. He is the Frenchiest of all the French artists, for his passion was to paint his humble friends among the bourgeoisie and the peasants in and near Paris as lords and ladies in small idyllic scenes. In this way he caught the fancy of the French world. His pictures were so small and so popular that copies of them on cups and saucers became the fashion. At this time also genre painting, namely scenes from domestic life, developed among the French. Jean Baptiste Chardin was a favorite artist of this type. So also was Jean Baptiste Greuze, called the Carlo Dolci of France, whose habit was to paint a pensive young girl in various attitudes of despondency or regret. This subject was unique in art, and he has become justly famous through the "Broken Pitcher" and pictures of this kind. Like Watteau, Greuze became the fashion in Paris, but his work did not improve with his years.

The French Revolution revolutionized art along with all other activities. The leader in the new movement, Jacques Louis David 1748-1825, is the "great high-priest of classicism." This man like

many others of his school went early to Italy. Here he was slow in maturing but in time he made the discovery that form meant far more than color. Basing his work upon this, the pictures he produced were so unusual that he soon won notice. In these early days he laments what he called his "coarse Gallic taste." Soon with his reputation established he returned to France and became the leading painter of the day. It is said that the fashions of France even followed his bidding and that ruffled robes gave way to the loose-fitting, simple garb of the Greeks. Also powdered hair was discarded and simplicity became the order of the day. History tells us that David was a friend of Robespierre, a member of the Jacobin Club and of the National Assembly. We know too that he cast his vote to behead the king and later won immediate fame by painting Marat in the bath meeting death at the hands of Charlotte Corday. At this time David seemed to hold French art with its face toward the past in an iron grip. But Napoleon's star arose and a friendship with the great leader altered David and with him French art. At once he lost his loyalty to the new movement. Affairs of state rather than affairs of art absorbed him and we find him giving up his leadership, leaving

Paris and settling down quietly at Brussels. Here he again took up his brush and devoted himself to his art. His critics tell us that during his last years more and more he exemplified the statuesque. In the history of painting David was an organizer with a wonderful conception of values. He made the artists of France measure themselves by past standards and his pupil, Jean Dominique Auguste Ingres, followed in his footsteps. However Ingres at the same time saw the other side of Italian art. The coldness of the statuesque did not appeal to him nor did the warmth of color. He veiled his school in gray and in so doing had a vision of actual truth in art. After him, no artist painted from memory or without consulting nature. In short Ingres reformed the reformer and found middle ground between Classicism and Romanticism.

We cannot leave the eighteenth century without a word about Madame Vigee-Le Brun, an interesting and skillful portrait painter. This class of painting in the French School is identified by three names. Nattier is the first and Gerard is the last but Madame Vigee-Le Brun holds the middle ground. Daughter of a painter, she early showed rare talent with the brush, and by the time she became a woman the

character and the quality of her work were well established. She was the first woman to be admitted to the French Academy and her work stands the test of time. Her best known pictures are of herself and her little daughter. Her biographer tells us that this charming little girl became a most ungrateful and unworthy woman, but that the mother's affection survived all disgrace and shame. Biography tells us many interesting ancedotes of Madame Le Brun with Marie Antionette, as well as with Queen Louise of Prussia and with Catherine II of Russia, who among many other noted people sat to her for a picture.

After Ingres the most noted name among the painters is Delaroche, an historical painter. Then comes Ferdinand Victor Eugene Delacroix, who has been called the "soul of his age" because he reflected so exactly the spirit of the times. He was neither classicist nor romanticist but painting the life of the soldier, he deepened the general interest of the French in the art of the people. Also the two painters, Decamps and Fromentin, called Orientalists, strengthened the conviction that the art of France was not the province of the few, but was the heritage of the many. Perhaps the knowledge of her free-

dom sobered France. At any rate her new belief in the universality of art soon spoke through the Fontainebleau-Barbizon School notable not for its emphasis upon meaning, but upon light and color. It was in 1831 that this group of men exhibited their nature studies of plain and forest.

Corot, 1796-1875 is the first name of this school and his pictures are general favorites. He knew how to make other people see light and air as he saw it. His power with the brush and delicate handling of color were the result of persistent effort throughout a long and uneventful life. Corot was an early riser, a simple liver, and a systematic worker. He dwelt quietly with his mother and found his greatest pleasure in his work and in quiet evenings at home. When his pictures became of value he found little joy in saving money and gave generously to any need which came to his notice. He lived to a good old age, and his power to portray cool and lovely landscape with people therein, airy and light, never forsook him.

Rousseau, the friend and contemporary of Corot, was another landscape painter who is constantly growing in favor. He was by far the broadest of his school in his treatment of nature. He never

learned the secret of Corot's daintiness in color and in composition, but his conception was more sublime and his handling more vigorous.

Contemporaneous with the Fontainebleau-Barbizon School were the animal painters of whom Rosa Bonheur is the greatest. Her chief work is the "Horse Fair," a large canvas purchased by the late Cornelius Vanderbilt for the Metropolitan Museum in New York City. Rosa Bonheur sprang from the bourgeoisie and endured much hardship before she became a great painter. The story is told of her that she put on man's attire and visited the slaughter houses in order to study the anatomy of the animals. After painting the "Horse Fair", sometimes called the "County Fair," she became a member of the French Academy, and was entitled to the cross of the Legion of Honor. However the emperor refused to decorate her because she was a woman.

After the "Landscape Painters" it was a natural step for the "Peasant Painters" to put in the people, sowing, reaping, or praying. The first great name of this group is Jean Francois Millet, known also as a rustic genre painter. He painted the peasantry in the district from which he came in such pictures as the "Angelus," the "Sower," and the "Gleaners."

Jules Breton is another painter of this class. His "Song of the Lark", in the Art Institute at Chicago, is one of his most popular works.

After the "Peasant Painters", the "Genre" artists came to the front. The first name among them is Jean Louis Meissonier. He painted into his pictures all the passion of French idealism with the skill and precision of a realist. His pictures of Napoleon, especially "1814," are justly famous. In the Art Institute at Chicago, is his "Vidette," a small easel picture which shows to advantage most of Meissonier's characteristics as an artist.

Another great name of the French School is William Adolphe Bouguereau, whose work is remarkable for its taste and refinement. His flesh tints are unique and very pleasing. Some of his pictures can be seen in the galleries of our American cities. Unlike Bouguereau is Puvis de Chavannes, the greatest modern mural French painter. He discovered anew the principles of decorative art, and his drawing became more and more simple and his color less and less violent. On the walls of the Pantheon at Paris he has placed a series of frescoes representing the life of St. Genevieve. This work is more characteristic than are his decorations on the walls of the Public Library in Boston.

Lastly French art has developed a School of Impressionists. To this group belongs Bastien Lepage whose mantel picture of Joan d' Arc in the Metropolitan Museum, New York City, is so generally known and liked. The last name of this School to win recognition is Claude Monet. He worked on the principle that color is light in a decomposed form, and became a storm painter and master of the violet shadow.

This ends the chronicle of French Art, in aim, motive, and theme, a fit sucessor to the Italian School. Its devotion to art, its diligence and its methods of self-expression are equally truthful and suggestive. To the Salons, to the French Acadamy and to the Ecole des Beaux Arts, modern art turns to-day for leadership.

We leave Italy and France, the sunshiny lands of painting, and turn to the melancholy Spaniards, whose pictures like themselves show the heavy domination of the church and an excessive superstition. Their technique came from Italy and their subjects from Flanders. In spirit only are they peculiarly Spanish, to which fact their sombre coloring and total lack of poetic imagination testify. Their early art is marked by no clear and gradual dawn. Up

to the fourteenth century there were very small beginnings, and it was not until 1516, when Charles V ascended the throne, that art in Spain received a decided impetus. And even then her artists did not develop a natural manner until the seventeenth century. This manner, in its brutal emphasis upon the agony of Christ, suggests that her painting is but the "drudge" of the church and perhaps a servant of the Spanish inquisition. Up to the seventeenth century all portrayal of the nude was prohibited and from first to last the school lacked originality. There are only three schools in Spanish painting, the "Castilian" or School of Madrid, the School of Valencia, and the "Andalusian" or School of Seville. Under the Castilian School we find the first artist born and bred in Spain, Luis de Morales. He was a hard worker who overcame great difficulties, but he had many limitations which his pupils copied.

The great name in the School of Madrid and the greatest in Spanish art is Diego de Silva Velasquez, 1599-1660. He alone reflected to advantage the nationalism of Spain. Velasquez was of noble birth and early went to school to the painters. When only nineteen he married the daughter of an artist. At twenty-three through the help of his father-in-

law he was a privileged member of the Spanish Court with congenial work, luxurious surroundings, and many appreciative friends. He lived sixty years, respected, unspoiled, industrious, and beloved. He fulfilled many important trusts, was beloved by Rubens who made him a nine months' visit, and by several Italian painters whom he came to know during his two trips to Italy, in which he bought most of the foreign pictures which are found in Spain today. To the end of his long life he was showered with commissions, but remained sober, industrious, and high-minded. One of his greatest pictures is the "Infanta Marguerite" in the Salon Carre of the Louvre.

Passing over the School of Valencia, we turn to the "Andalusian" or School of Madrid, and find Bartolome Esteban Murillo. He had a less fortunate start than Velasquez. His people were poor and he had little training. He earned his first money by painting pictures of the street gamin and selling them from the steps of the Cathedral on fête days. Later when he had learned how to paint, he produced his very attractive pictures of boy life in the city and in the country. His "Children of the Shell" is a popular study of this class. In time he

made his way to Madrid, and there received help from Velasquez. After many years, when Murillo had learned how to paint under Velasquez's teaching the latter urged him to go to Rome. Instead Murillo returned to Seville and established the Academy there which is still a center of instruction and of inspiration in art. Murillo was able so to portray the Saints and Virgin that not only Spain, but the whole modern world loves his "Holy Family" and "Immaculate Conception."

The last famous painter of this school and of Spain is Francisco Goya, called the Spanish Hogarth" or satirist with the pencil. His realm was the cartoon for he was a master of the grotesque who excelled in caricature. His best work is his "Whims", a collection of eighty illustrations of Spanish life. With him the account of Spanish art closes, a school of many promises, but one in which custom and imposed standards have robbed the painters, for the most part, of their individuality.

From Spain we turn to the painters in the Netherlands, a school in which fact seldom garbed herself in fancy. A quaint, hardpressed land is the Netherlands, with the sea assailing her on the north, east, and west, her very soil a miracle of effort and of

achievement. Her people are busy with the duties of home and of business. They are thoughtful, hardy, and energetic, simple indeed, plain in dress and quaint in their customs. It was the habit of their painters to paint the people in the everyday garb of their everyday duties. To them genre painting was a method of expression in which background and figures became a balanced part in an harmonious whole. However through many centuries painting here as elsewhere was the servant of the church, so their earliest masters painted the saints, the Virgin, and the Christ with the faces of their friends, and in the costumes of their people. The painters of the Netherlands are grouped in two schools, the Flemish and the Dutch. They are alike in technique, in subject, in composition, and in aim. They sought no ideal, no historical, no landscape theme. Especially to the Dutchman, home was a paradise, so he painted the home and its accessories, and its environs. High and low, rich and poor, shared this interest. Portraiture, history, and animal painting had their place, but only as secondary to genre studies. Large canvasses were used somewhat in these three classes of work, but the "Little Masters" the genre painters, painted only on

small canvasses the trivial incidents of everyday life. These men with a few exceptions were the art leaders in Holland.

The first great painters in the Flemish school were the Van Eycks,* Hubert and John. Roger Van Weyden, the realist, and Hans Memling, his pupil. Next is Quentin Matsys, the blacksmith painter, and Peter Paul Rubens, 1577-1640, whose "Descent from the Cross" in Antwerp is one of the great World Pictures. The last of these older painters is Anthony Van Dyck, Rubens' greatest pupil and the "gentleman" portrait painter of Europe. It is said that Van Dyck, 1599-1641, could make the plainest looking people beautiful, and the most plebeian, aristocratic. These men are by far the greatest of the Flemish school. All of them except Van Dyck won fame with religious subjects according to the custom of the day. However, when Jacob Jordaens, Ruben's second greatest pupil, and David Teniers the Younger, won favor through mythological and genre subjects, Flemish art had found the

*The Van Eycks are responsible for the oil varnish in use in these northern schools. It has preserved not only their treasures, but also the pictures of all countries to the art world.

final trend. The last great man of this school is Alma-Tadema, whose "Reading from Homer" is justly famous.

We now turn to the Dutch School. Here we find skill in workmanship and charm in color. Added to the trained hand is an abundance of sentiment and of feeling. The Dutch painters are pre-eminently artistic, and this artistic feeling is recorded in their pictures. They were genre men from the first. Franz Hals was a portraitist who invariably added a touch of humor to his likenesses. He was followed by Rembrandt van Ryn, 1607-1669, the great painter of feeling, and by far the greatest name of this School. Rembrandt's "Anatomy Lecture" and the "Coat Makers" in the Hague, and the "Night Guard" in Amsterdam are among the most famous pictures in the world. After Rembrandt, come the Dutch "Little Masters" proper. The first man was Gerard Terburg, the high class society painter, and next came Gabriel Metsu, who painted market scenes as well as sumptuous homes. Contemporaneous with Terburg and Metsu was Gerard Dow, whose friends claimed that he could paint a home as a "heaven on earth." His most noted picture is the "Dropsical Woman" in the Salon Carre of the

Louvre. At this time also Van Ostade painted his scenes of humble life, and Jan Steen, the inebriate, painted debauchery. The link between the genre and the landscape painting was the work of Pieter de Hooch, which represented outdoor effects seen through an interior, and van der Meer of Delft, who combined genre work with landscape painting.

The first of the Dutch landscape men is Jan van Goyen. He painted successfully canal and ocean scenes. Another name is Ruisdael's, the storm painter, and still another is Hobbema, whose quiet village scenes now command fabulous prices. The middle ground between landscape and animal painting was taken by Philip Wouverman, who painted cavalry skirmishes and landscapes with horses done in rich transparent colors. He had a habit of placing a white horse near the center of each of his pictures. The last great name of the school is Paul Potter's. He is famous for his large canvas of the "Young Bull" now in the museum at the Hague. His work was so excellent that copies of his pictures are to be found in books on Natural History, and scientists delight to use his pictures as illustrations. In so brief a resume of the school, we pass the skillful "still life" painters, but otherwise the famous names have all been mentioned.

From the Netherlands we pass to Germany and the Germans, the mecca of musicians, the laboratory of the scientists and the paradise of the scholar. Germany is to Music what Italy is to painting. None who has felt the spell of the Fatherland can approach any of her activities with indifference.

It matters little that Germany was slow to learn and slow to produce art treasures. Italian art had reached middle life before German art had left her cradle of crude tapestries and of awkward architectural ornaments on a blue ground. But from the first, German art was sturdy with an eye for meaning rather than for beauty. Moreover the growth in realism and in the representation of character soon distanced even Flemish art. Some grace and refinement of representation in carefully noted and expressed detail made German art distinctively German from the fifteenth century on.

Perhaps the slow development of German art through the medium of architecture and sculpture into painting is due to the very nature of the people. Back in the barbaric stage they were hard to civilize and to Christianize. Perhaps this made them less sensitive to the beautiful. At any rate, in the early days, artists found Germany a very uncongenial

home. Their point of view differed radically from that of Italy, and throughout all the early stages of their art, there is a certain coarseness and awkardness which are characteristically Teuton. The earliest painting is found in the ninth century in the form of illustrations, and some poor wall-paintings. In the fourteenth and fifteenth centuries, French influence made itself felt in Germany. Panel painting came into fashion in connection with the first painter, Meister Wilhelm who established a school at Cologne. Shortly after this another school was established at Prague and midway between them was the Nuremburg School of which Albrecht Dürer is the great representative. The name of this school which centers around Nuremburg, the city made famous by Durer, the painter, and Wagner, the musician, is the "Franconian."

Albrecht Durer's is by far the greatest name of all the German Schools. He was a realist like the Dutch painters, and took infinite care with every detail of his picture, nevertheless his pictures were forceful and technically expressive. They have a certain [illegible]netic force which indicates that the artist was inspired. His subjects were mostly religious, and he worked only in oil and in tempera. With

the exception of a trip to Italy, he lived and died in Nuremburg. Longfellow writes of him as follows:

"Here when art was still religion, with a simple reverent heart,
Lived and laboured Albrecht Dürer, the evangelist of art;
Hence in silence and in sorrow, toiling still with busy hand,
Like an emigrant he wandered, seeking for the better land."

The German "Little Masters," painters and engravers, are always coupled with Durer. The best of them, Altdorfer, was a rival of Durer's.

The Saxon is the least important of the German Schools. Lucas Cranach, the elder, is the most noted name among them.

The third school among the Germans is the Swabian, and it boasts the two Holbeins. Hans Holbein the Younger is the greatest painter after Durer. His contemporaries called him the painter with the "inimitable bloom." He was a portrait painter who like Van Dyck spent a great part of his life in England. He was so industrious that nearly all the Galleries of the world are enriched by his pictures.

Early in the seventeenth century, a period of Decadence overtook German art. Among the painters of this group are Raphael Mengs, a classicist, and his gifted pupil, Angelica Kauffman. In the nineteenth century, the Prae-Raphaelites had a following in Germany. Friedrich Overbeck and Wilhelm von Schadow are two of this school. However the three modern schools which are best known are at Munich, where Defregger and Bodenhausen among many others have made a name for themselves, at Dusseldorf, where Heinrich Hofmann has won fame through his pictures of the Christ,* and the Berlin School, where Gustav Richter, Hans Makart and Michael Munkacsy have made their fame.**

This is a brief glimpse of German art, but we would say in closing that, despite her late development, Germany is now a director as well as a conservator of the interests of the world of art.

We turn now to England, which like Germany was late in developing a national art. One historian claims that the English are not of a pictorial cast of mind. Various theories have been advanced for their late development, but this much is true,

*Hofmann's "Christ Among the Doctors" is perhaps as well known as any picture in the country.

**Makart and Munkacsy belong to the Austrian School.

that poetry and literature at all times made an earlier and a stronger impression than painting or sculpture. As early as the seventh century, there was a decorative art in Ireland, and in the ninth century mass books were illumined there with great care. This missal art lasted until the fifteenth century. In these early years England borrowed her ideals from France and Flanders. With the House of Guelph, foreign artists entered Britain and mixed the simplicity of the Dutch painters into the foundation of art in England. The Tudors and Stuarts were art patrons and encouraged the work of foreign artists up to the seventeenth century. The last House especially made England a store house for art treasures. Charles I spent $400,000 in buying the Duke of Mantua's famous collection. This won for him the disapproval of the English, but obtained for England some originals of Titian, Veronese, and Correggio. Real sentiment for art was not apparent among the English people until the eighteenth century, but nevertheless the national art of England is characteristic and able.

The first name of importance is the English Hogarth, the satirist whose brush taught more lessons than pens of many moralists. He was a painter of

life, whose "Gin Lane" and "Idle and Industrious Apprentices" point a warning against evil. While he painted his own humor into his pictures, his method of painting was as painstaking as the old Dutch masters.

After Hogarth, we find the most eminent English portraitist, Sir Joshua Reynolds, 1723-1792. He was particularly successful in portraits of women and children. One of his most noted portraits is of the actress Sarah Siddons, and is entitled "The Tragic Muse." She found his name upon the border of her dress and made inquiry about it. Said Sir Joshua: "I could not forego the chance of sending my name down to posterity on the hem of your garment." Like Van Dyck, Reynolds always painted his sitters at their best, and justly earned a reputation which outlasts the centuries. His "Heads of Angels" is perhaps his best known picture in America, but England knows and loves his "Little Mob-Cap," "Pickaback" and "Snake in the Grass."

In the latter part of his life, Sir Joshua Reynolds had a rival in the person of Thomas Gainsborough, 1727-1789. He first won fame as a portraitist, but posterity knew him best as a landscape painter.

Sir Joshua had a prejudice against the use of blue in a picture. To prove him wrong, Thomas Gainsborough painted his famous "Blue Boy." Later he painted Mrs. Siddons in a large and very becoming hat, which gave rise to the expression "a Gainsborough hat." He studied nature and added a native decorative sense to an unusual feeling for form and color.

The third great portraitist was George Romney, 1734-1802, a genre-painter originally, from the middle class. He had a charm with color and a grace in line which is seldom surpassed. One of his best known pictures is "Milton dictating to his Daughters."

The next noted English painter was Sir Thomas Lawrence. After Reynolds, Gainsborough, and Romney, he holds first place as a portraitist. He was an impressionable artist and some of his work is very affected.

After several less important names in the English School comes Benjamin West's, an American cousin, at one time president of the London Academy, whose constructive genius as a painter won for him marked appreciation. In the annals of art, he is called an iconoclast, because he knew how to de-

stroy the classical idols of his day. After him all artists discarded the Greek robes and Roman tunics. At first this artist brought down upon himself the clamour of conservatism, but even Sir Joshua Reynolds came to acknowledge that it was more fitting on canvas to dress a general as a general than in the robes of a Sophocles or a Justinian.

After West, art's favor tarries with John Constable. His is the first name among the English landscape painters. His father intended him for the ministry, but at an early age he showed great talent in drawing. Later he made a careful study of the clouds and of wind and of water mills, a knowledge which served him well in due time. After a great deal of hard work, John Constable made a name and fame for himself. To-day his canvasses are almost priceless.

The second name in the list of landscape painters and the first name in English art is that of Joseph Mallord William Turner. He is the sunshine artist for all time and the navy painter of England. A critic of his day said that artistically Turner was a lion, but that socially he was a bear. The great art critic, Ruskin, says that Turner effected nobler skies, mountains, and trees than any other painter.

But beyond his skill with these there was his ability to paint the sea. Turner was the son of a wig-maker in London, and he was brought up in poor surroundings. Before he was very old his mother lost her mind and he had little in his life to encourage him to find the beautiful. Moreover successive masters with whom he studied pronounced him a failure and advised him to give up trying to paint. Notwithstanding this his ability to learn made him England's greatest painter. He died, unmarried, leaving a collection of his pictures to the English Government. Two of his best pictures are the "Fighting Temeraire" and the "Ulysses' Ship." When he became famous, he refused large sums for his pictures, which are now in the Tate Gallery at London. He is without doubt the most original of the artists and one whose richness of invention and boldness of handling, added to an unprecedented treatment, make him the wonder painter of his time.

The English School has a few genre painters. Among them the cautious Scotchman, David Wilkie, is the best known. He has been called "the plain man's friend" and the "Goldsmith among painters." All critics say that his genre work deepens our love for mankind.

From the genre artists, we turn to the English animal painters among whom Sir Edwin Landseer is king. He was "a gentleman" painter whose love for animals and sympathy for their distresses live in his paintings and add to the general culture of the world. Dogs were his favorites and next to them he enjoyed painting deer. His "Monarch of the Glen" and "Taking a Buck" are general favorites in America. There were other great animal artists, among them John F. Herring, the painter of horses, and Edwin Douglas, unwisely called the "cattle king" in art.

The last and by far the most unique group in English art is the Prae-Raphaelite Brotherhood. This movement started in 1847 and has three great names, Dante Gabriel Rossetti, Holman Hunt, and Sir John Millais. These three men, together with several sculptors and poets, made a study of the art which produced Raphael, believing that if they could reproduce the conditions, that they could reproduce the art. They tried to imitate the simple devotional lives of the painters of the fourteenth century, and thereby to gain their realism and their ability to draw. Holman Hunt, 1827-1910, the first man, lost his sense of light and color in his care for details.

Rossetti, 1828-1882, a poet as well as painter, had odd mannerisms in his pictures of women and children. Millias, 1829-1896, had a feeling for the higher genre work, and produced some deservedly popular pictures. Among them are the "Hugenot Lovers," "Yes or No" and the "Boy Blowing Bubbles."

The movement of Prae-Raphealitism also influenced Ford Madox Brown, the historical painter, and Burne-Jones, 1833-1898, the pupil of Rossetti. Burne-Jones' "Vestal Virgin," his "Aurora" and many others are good examples to-day of modern high art.

George Watts, 1818-1911, a Welshman and a portrait painter, also embraced the teaching of this Brotherhood. His "Sir Galahad" is one of the best examples of his work. In this picture an ideal youth stands by a snow white horse of noble proportions. A matted and tangled underbrush make up the background and give horse and youth a certain heroic aspect and appeal.

W. Q. Orchardson was a painter of the higher genre and had a style akin to Hogarth's. After him there are two notable names, Boughton's, whose Puritans and Pilgrims are very acceptable, and Hubert Herkomer, a portrait painter.

This closes the discussion of the English School. Whether masters of method or masters of meaning, no group nor groups of men, have won in so short a time such skill in technique, variety in composition and breadth in subject. Nor is the book of English art ended. The present looks toward a future of larger effort, greater realization, and more perfect art.

As a mother is known best through her children, so we turn to America, England's child of larger growth, and gain through her efforts in art a truer interpretation of England's artistic expression. In America as in England, the art faculty was late in developing. Up to 1776, America was without painters and sculptors. Men and women were so busy wresting a living from the new conditions that commercial values alone appealed to them. Moreover the Quakers, an influential and sturdy religious sect, encouraged the lack of art by declaring that it was unnecessary and harmful. But money brought leisure and readiness to learn, and with characteristic initiative, alertness, and vigor, American artists soon excelled in method, in composition, and in subject. In the early day men from England came over to paint the portraits of the colonists; thus art made

its first claim upon the people. Next, young men in America, dared the ocean and settled in England to study painting,* and Germany and France soon attracted American students as well.

The second eminent painter of American birth is John Singleton Copley, 1737-1815. He did some excellent work in portrait and in figure painting. In color and in composition his work has much that is admirable. No doubt his skill with color resulted from his careful study in Italy of Titian and of Correggio. Copley like West scorned the classicism of the day and brought upon himself a storm of criticism.

Copley was followed by three eminent portrait painters, his noted pupil, Charles Gilbert Stuart, 1755-1828, and Charles and Rembrandt Peale. These men were masters of characterization, and painted portraits of the leading men of the Revolution. Charles Peale was particularly successful in painting Washington. After the war, in the peace which prevailed, the need of art and of artists was felt in America.

To meet this emergency came men like Jarvis, Sully, Charles Loring Elliott, Harding, Fuller and Healy. At this time, also Henry Inman, the genre

*Benjamin West.

painter, and Edward Malbone, the miniaturist, became known. A little later, John Trumball embellished the Capitol at Washington with mural paintings of the War of Independence.* At this time too Emanuel Leutze, an artist of German birth and training, painted "Washington Crossing the Delaware," the best known military picture in the annals of American art.

A great favorite in his early day was Washington Allston, a painter of high ideals and of noble aspirations. He studied in London under West, and spent several years in Italy. He was the representative of the Roman movement in America and in some measure modified American art as Ingres had influenced art in Europe. Allston's sphere was broad. He painted religious subjects, history, portraits, genre pictures and landscape. Some critics call him the "American Titian," because he was such a master of color. His most noted pictures are perhaps, "The Two Sisters," and "Jeremiah the Scribe."

If there is a "Middle Period" in American art, it takes in the first six decades of the nineteenth century. The landscapists developed a certain char-

*He painted the well-known "Battle of Bunker Hill" and the "Declaration of Independence."

acter which was called distinctly American. Thomas Cole, 1801-1848, was the pioneer in American landscape. Many of his works, like those of his contemporaries in England, were engraved. Just as the portraitists had added a "wonder-touch" of idealism, heroism, and brawn to the American statesman, now Cole and his followers, the White Mountain School, produced a marvel of color and of composition in their autumnal scenes along the Hudson.

The names one reads in art annals at this time are John F. Kensett, the poetic dreamer in landscape, Frederic Church, a giant with mountain scenery, and Hubbard Hill, with whom his work is associated. Frederic Church brought to the old world the tropical moonlight of Mexico and the Falls of Niagara. Other names are Bierstadt and Moran, who made the Rocky Mountains famous.

Albert Bierstadt went with a military expedition in 1858 to the Rocky Mountains. This experience taught him to portray their wild masses of shattered cliff, their deep lakes and silent forests. He preserved on canvas the herds of buffalo and the vast prairies, as well as the mountain cliffs and valleys of California. George Inness, Samuel Coleman, and R. Swain Gifford, with others are great names

who have deepened America's interest in landscape painting. George Inness was the great landscapist, whose canvasses, after his death, commanded such immense prices. His pictures are called "tone symphonies," and in his "light triumphs" he rivals Turner. Associated with this group are William T. Bradford, the ice-berg artist, and W. T. Richards, and Mauritz Hass, the marine men. Portraiture grew apace. Chester Harding, 1792-1866 was so unique, that his following was called "the Harding Craze." Elliott and Inman were portraitists and Inman was a genre painter as well.

William Morris Hunt, 1824-1897, brought the methods of the Fontainebleau-Barbizon School to America. He was called the "American Millet."

Then comes what critics are pleased to call the "Third Period" in American Art.* It begins with the Centennial Exhibition in Philadelphia which seemed to unify, to organize, and to universalize painting in America. It gave a great impetus to art and to artists in educating the American people in the qualities of taste and of appreciation. Societies and painters came into prominence all over the

*An outburst of art is sure to follow a period of prosperity, for, with increasing riches, comes a demand for beauty in all its forms.

country. Young men studying in Munich and in Paris returned to America. At first, the efforts here seemed to be but an echo of the French School and ideals. At this time the adornment of public buildings made a marked advance. William Morris Hunt's noble pictures of "Flight of Night" and "Discoveries" on the walls of the old Albany State House, which soon crumbled away, was a beginning. John La Farge however was the artist, who elevated mural decoration to the dignity of art by his pictures in Trinity Church, Boston.

Three great modern names Elihu Vedder, John Singer Sargent and James McNeil Whistler follow Hunt. Whistler's art seems to attain to perfection of delicacy in both line and color. He is claimed by the English, but he has had a marvelous influence on recent American art. Critics say that his influence is due to his having gathered to his work all that is finest in art. It reflects the spiritual and thoughtful element of the Prae-Raphaelites plus the French feeling for atmosphere. The Japanese have given him their bright harmony of tone and Velasquez his dark gray backgrounds. His portraits are mysterious, as they seem to lack substance. His pictures consist of a combination of two or more

dominant colors arranged in a system. He calls one of these colors a note and the system a melody. He is a master of technical effects in light, in air, and in space. His two best known pictures are portraits of his mother and of Thomas Carlyle.

After 1860, American artists very generally went to Europe to discover art's secrets in the Old world. Paris, especially, became an art center. Mosler is a noted genre painter who shows French influence, and Bridgeman, another such painter, is the "American Gerome." John Singer Sargent has become America's greatest portrait painter.*

The Columbian Exposition at Chicago in 1903, gave a great stimulus to the growth of art in this country. Here was a collection of objects of art from the world over. More important than the collection was the artistic form of the White City itself. Her sculpture was under the direction of Saint Gaudens, and her mural decorations were designed by the pupils of John La Farge. Art has been defined as a record of beauty. The "White City" then was art. It had in it the element of personality which is the mark of higher art. This ex-

*Among portrait painters mention should be made of Louis Betts, whose beautiful picture of Ella Flagg Young is justly famous.

hibition demonstrated the value of loan collections, but it did more than that, for it gave birth to the present tendencies in American Art. Thirty years before there were two equally well-balanced schools of American Art, portraiture and landscape. Today, fully two-thirds of our artists are in the landscape school. Even the genre artists can be classed in this group. The main interest of all artists of the landscape group is the great outdoors.

Visitors in the Public Library in Boston enjoy Edwin A. Abbey's frescoes of Sir Galahad. At this time also appear the names of Childe Hassam, the impressionist, and of Kenyon Cox, the portraitist, landscapist, sculptor and mural painter.* Elihu Vedder, Abbott H. Thayer, and William Chase are three of the best well known modern artists in the American School. One of the last great names, and called by some the greatest, is Winslow Homer. His pictures are American, both in spirit and in subject. It is said that Winslow Homer's best works caught the waves gnawing at the rocks and dragging the sea weed into the crevices.

*Kenyon Cox's work may be seen in the Congressional Library at Washington.

Thus ends the chronicle of American painting, an art great in the present, but one that promises a greater future, because American art has still to achieve that assurance of skill and confidence of power which shall make this country abound in such high accomplishments that her artists in turn shall become the teachers of the world.

The Twelve World Pictures.*

The Last Supper, Leonardo da Vinci, Santa Maria delle Grazie, Milan.

Descent from the Cross, Daniel da Volterra, Trinita de Monti, Rome.

Last Judgment, Michael Angelo, Vatican.

Sistine Madonna, Raphael, Dresden.

Transfiguration, Raphael, Vatican.

Assumption of the Virgin, Titian, Academy, Venice.

La Notte, Correggio, Dresden.

Immaculate Conception, Murillo, Prado, Madrid.

Aurora, Guido Reni, Rospigliosi Palace, Rome.

Communion of St. Jerome, Domenichino, Vatican.

Descent from the Cross, Rubens, Cathedral, Antwerp.

Night Guard, Rembrandt, Gallery, Amsterdam.

or

Beatrice Cenci, Guido Reni, Barberini Gallery, Rome. (An alternate of Rembrandt's Night Guard.)

*A list of pictures borrowed from common usage.

Chapter V

SCULPTURE.

"The strongest impulse in his nature was to be a giver of entertainment, a source of joy in others, a recognized element of delight in the little world where he moved."

—Henry Van Dyke: The Ruling Passion.

Sculpture is the artistic expression of the plastic sense. Like architecture and painting, it begins in the valley of the Nile, in Egypt, that country about 750 miles long and only 10 miles wide, but with an antiquity of 5000 years before Christ. The country has three divisions: Lower Egypt, from the sea to modern Cairo; Middle Egypt, from Cairo through old and new Memphis, to the beginnings of the Libyan Desert; and Upper Egypt, from the last division, through Karnak, Luxor, Thebes, Philae, and the modern Aswan to the Second Cataract. The history of Egypt groups itself naturally about these three divisions. First we learn of the Ancient Empire, which boasts an antiquity of five thousand

before Christ. This lasted two thousand years, from 5000 to 3000 B. C., during which time occurred the first ten dynasties. The capital was at Memphis. The Middle Empire lasted from 3000 to 2100 B. C., and covered the eleventh, twelfth, and thirteenth dynasties.

The capital was at Thebes. The third period of Egyptian history is known as "The Hyksos Invasions" from 2100 to 1700 B. C. These invaders were from Syria, and they came to take possession of the inviting pasture lands of the Delta. They became known as the "Shepherd Kings." Despite their violence and barbarous destruction of monuments, these people became a refuge for the families in Egypt, who in turn transformed these intruders into civilized and cultured Egyptians. Possessed of a strong political nature through four dynasties of kings, they gave Egypt a strongly centralized government. From 1700 to 1000 B. C., is the period of the New Empire and of the eighteenth, nineteenth and twentieth dynasties. It was during the next to the last dynasty that the names of the great Seti I and Rameses II occur. The latter was the "new king which knew not Joseph." The eighteenth and nineteenth dynasties covered the reigns

of the well known conquerers and builders. During the last one, the famous "Hall of Columns" in the Temple of Karnak at Thebes was builded, and also the most beautiful sepulchre in the Valley of the Tombs of the Kings. The last two divisions of Egyptian History are the Decadence Period from 1000 to 332 B. C., and the Greek and Roman Period from 322 B. C. to 358 A. D. Egypt was a respecter of knowledge and in the earliest days built her aristocracy upon skill in special branches of learning. In ancient Egypt, the king, an absolute monarch, was at the head of all ecclesiastical, civil, and social life. The architect, the sculptor, the musician, the merchant, the soldier, and the priest were the first owners and tillers of the soil. To them belonged all legal rights. The religion of the Egyptians was a very prominent part of their national life, and with it they gained a comprehension of size and space, which after-nations were late in attaining. Later, in the days of conquest, the slaves formed a great part of the industrial class and were the tillers of the soil. The population in those days was large, but to-day there are nine millions of people distributed among twenty thousand cities. The old divisions of society are gone, and the people

for the most part are divided into three classes, the Arab, the Beduoin and the "fallaheen." The first two are the guides and merchants. The last name is given to the peasants or farmers.

For six thousand years, the world has looked upon the great pyramids, the mammoth Sphinx, and the Temples of Karnak and Luxor, appalled at their size and unable to fathom the mystery of their building. Mighty blocks are piled upon one another, the evidence of great architectural skill, but with no hint of the method. These mighty temples and tombs are a monument to the Egyptian interest in the journey of the soul after death through the Valley of the Shadows. Polytheism, or groups of divinities at the head of which was one supreme God, made up their religion. Nature worship, or devotion to the sun, moon and stars, played a great part in it. Fetichism, or worship of the bull, the ibis and the crocodile, was the third factor in religion which supplied almost all of the interest and of the activity in the life of the Egyptian. Also the soul of man received a great deal of attention. It is easy to see from his mythology that the fancy of the Egyptian regarded beauty as of little importance, but the elements of time, place, and meaning are embodied in his sculpture.

The sculpture of the Egyptian is almost entirely a record of his religion. In this he placed great emphasis upon the future life, so his deeds, generally, were influenced by his interest in to-morrow. Thus, even his historical records cut in outline frequently testify to his religion. There is outline sculpture on the wall of his tombs, of his temples and of his gateways. For instance, on the pylon of the Ramesseum at Thebes is cut the scene of Rameses II, deserted by his army and fighting his way through fire. Color was an integral part of all their sculpture used no doubt to temper the glare of sunlight as well as to make the art more ornate. From a record of deeds in bare outline, sculpture soon took the place of modern photography in sculpture in the round.* In their temples and tombs were often halls of statues, in which rows of likenesses in stone served to cheer the soul on its way through the Valley of Shades.** One of the most noted examples of work in the round is the colossal statue of Rameses II at Thebes. This was 60 feet high, but is now thrown down, face upward, and is badly

*Sculpture in the round has no background. To this class belongs the statuary of today with which all are familiar.

**The Valley of Shades conforms in part to the present idea of Purgatory.

mutilated. It weighs 700 tons. Near Thebes also are the colossi of Memnon. They are hewn out of a hard grit-stone, and also stand about 60 feet above the ground. One of them is known as the Vocal Memnon.

If we were to start at modern Cairo for a trip up the Nile, at the outset we should recognize the wealth of material for sculpture and the quantity of production to be found in Egypt. Here is coarse limestone and basalt and diorite from the mountains of Arabia. The "Sphinx" and obelisks are made of red granite from the region of the First Cataract. Red porphyry, prized by the Greek and Roman, bronze, alabaster, and ebony are to be had here in abundance.

The Egyptian, carving for eternity, of course favored the hardest material, basalt, diorite, and granite. With his point or chisel, his saw with jeweled teeth and his instrument of flint for fine details, the sculptor recorded his high purpose. He worked in outline and in "bas" and in high relief. He also worked in statuary in the round. His erect figures stand face front, with arms glued rigidly to the sides. His seated figures and kneeling or squatting subjects are generally conventionalized, stiff, square,

and flat, and noticeably lacking in curved lines and surfaces. These statues were polished with crushed sandstone and emery, then were covered with stucco and lastly were painted. As the standard sculpture now is uncolored, the modern world has no conception of the effect of the polychromatic statuary and relief of early times.

The Egyptian had little regard for grouping, which was stiff and ineffective. Two figures are standing, two are sitting, or one is sitting and one is standing. Sometimes a child is added. The bodies are as a rule thickset, and the chief subjects are generally the largest. Very soon childhood and age both disappear and the colossal takes their place. In all their sculpture there is little regard for unity of effect, and their one thought seems to be to avoid a vacuum.

At Luxor and Karnak are the most wonderful ruins in Egypt. Here the Hypostyle Halls, stupendous in plan and in execution, are covered with outline records. Between these two ancient cities was an avenue 6500 feet long and 80 feet wide, which was adorned on either side by a row of sphinxes. Near by and connected by an avenue of ram-headed sphinxes were two obelisks. One known as "Cleo-

patra's needle" is now in the Place de la Concorde in Paris. The last great sculptural feat of the Egyptians to be mentioned is the giant Sphinx near Gizeh. This recumbent body is about 150 feet in length with paws 50 feet long. The human face is 30 feet long and 14 feet wide. The top of the head to the base measures about 70 feet. It is cut out of solid stone with occasional pieces added. At one time the face was colored red, and in all probability the whole head had a limestone covering.

Symbolism formed a great part of the sculpture in the tombs and temples. The gods were represented by animal heads upon human bodies. The hawk, the jackal, the ram, the crocodile, the cow, the cat, and the lion are frequently found. Egypt, as we have seen, was rich in stones, but as the Egyptian carved for eternity, he selected generally the hardest material, basalt, diorite, or granite. Sculpture in Egypt seemed to change very slowly. It was early a well developed art, and sculptors lent the charm of their work to domestic and to daily use. Thus, cut in outline, we find the manners and customs of the people as well as their universal interest in politics, the piety of their living and their habit

of animal and of nature worship. Nevertheless, all of these records are curiously silent as to the methods of constructing their vast public structures.

We called the Egyptian a man of mystery because he never revealed the secret of the pyramids and the sphinx. With even greater cause we wonder at the Greek, who long before the "Great Teacher," the living embodiment of Truth, had wrought in the hearts of men, discovered in limestone, in marble, and in bronze, the mystery of the Good, the True, and the Beautiful. The plastic sense is a common heritage, but in harmony with the principle of compensation, or the divine economy of Nature, the Maker saw fit to conserve, to develop, and to express the marvelous possibilities of this faculty, the plastic sense, through the Greek.

Therefore, from the blue sky and sea-green Nile of Egypt, we turn to sunny Greece, passing over Babylonian, Assyrian, and Pheonician sclupture. The work of these three countries is both interesting and worthy, but it is the borderland between the old sculpture of Greece and the very old work of Egypt, and partakes in many ways of the characteristics of both countries. The classic land of Greece is mountainous, rough, and rugged. Long arms of

the sea divide this peninsula into three parts: Northern Greece, or the countries of Thessaly and Epirus, Central Greece, and the Peloponnesus or Southern Greece. A range of mountains runs from east to west in the North, and various ranges at right-angles extend to the southern coast. In the North is Olympus, 6000 feet high, the home of Zeus and of his heavenly companions. In central Greece, in Attica, is Athens, with its suburb Eleusis. In central Greece, also, is Delphi, with its Springs of Castalian clearness. In southern Greece is Argolis, with its capital, Sparta, and the cities of Mycenae and Epidaurus. On the west coast in Elis is Olympia.

Political Greece was divided into Insular, Oriental, Occidental and African Greece, into a diversity of interests with the seas as a bond of union. These geographical and topographical conditions naturally resulted in a decentralized government. Local governments, while not uniformly strong, had in them elements of strength. When united by a common interest, namely war against Persia, the local strength became centralized and unified.

The Hellenes, called by outsiders "the Greeks," drove out the earliest inhabitants. These Greeks were divided into four groups, the Ionians, the Dor-

ians, the Achaeans and the Aeolians. Each of these four groups made a distinct contribution to the national character. The Ionians gave their poetic fancy, which became the polytheism of Greece. The Dorians gave physical beauty and prowess which spoke through the national games, and the Achaeans and Aeolians live in the legends of Greece.

The Greeks were natural artists. They had an innate sense of the beautiful and an exquisite feeling for fitness, harmony, and proportion. In all probability, the clear cut and rugged contour of the land developed their plastic sense. Then the isolation of communities between the mountain barriers developed their local pride and power. The Greeks combined poetry with their religion, and they avoided all that was dismal or hideous. The religion of the Greeks is an integral part of their art. They believed that the earth was a plane, round like a shield. About it flowed "the ocean-river," beyond which all was Cimmerian darkness. The heavens were a dome which shut down upon the earth. Hades was under the earth and could be reached only by underground passages. Beneath Hades was an awful pit, Tartarus, closed by gates of brass and iron. The extreme East and West, the abode of the sun, were lands of light and of plenty. The

sun himself was an archer-god who traversed the pathway of the skies in a fiery chariot. On the west of the ocean river were the Elysian Fields, where the souls of heroes and of poets lived after death. We have said that the Ionians gave Greece polytheism. This took the form of belief in an Olympian Council, composed of six gods and six goddesses, as follows: god-father, Zeus (Jupiter); god-mother, Hera (Juno); Poseidon (Neptune), ruler of the sea; Athena (Minerva) or Pallas, goddess of wisdom; Apollo, or Phoebus, god of light, music, and prophecy; Apdrodite or Venus, born of sea-foam, goddess of love and of beauty; Ares or Mars, the god of War; Diana, or Artemis, goddess of the chase; Hephaestus, or Vulcan, the deformed god of fire and of thunderbolts; Hestia or Vesta, the goddess of the hearth; Hermes, or Mercury, the wing-footed messenger of the celestials; and Demetor or Ceres, the goddess of grains and of the harvest. Besides these, there were lesser gods, nymphs, fates, and monsters. The personification of deities demostrates the poetic fancy of this most interesting people. Their tomb and temple sculpture very early shows their belief in and their longing for the beautiful.

We know very little of what the Greek artist had in mind, but we know that the plastic sense in him was very strong. We know that the jagged, clear-cut mountain sides spoke through the clear atmosphere of Greece to his artistic impulse; also that the wealth of the quarries and mines urged him to express himself in stone and in bronze. And we conjecture that his poetic fancy, strengthened through song and through story, sent him on a quest for an Apollo or for an Aphrodite in each block of marble. It must not be supposed that every Greek was a sculptor, or even an appreciator of sculpture, nor does there remain a large amount of really perfect work, but this must be understood: the sculptors of Greece were many; they attained to the highest standard of excellence that has yet been achieved; they had an unusual native appreciation of fitness and proportion; and a plastic sense which made sculpture a necessity and a natural expression; their environment, their religion, their traditions, their legends, and their myths gave them ample subjects for expression.

Students of Greek sculpture have formulated five principles. The first is that the sculptor always aimed for adequacy of expression. It is evident

that a piece of sculpture can express but one instant of time. This incident must be of sufficient dramatic importance to warrant its being caught and chiseled into stone. Therefore, adequacy of expression subsumes selection of subject, as well as full portrayal of character and of detail.

The second principle is simplicity. True simplicity is rarely spontaneous. In his effort to achieve, the Greek sculptor found that simplicity is only an other name for perfection in art.

The third principle was of equal power and import, namely, that the highest achievements in art are the result of clear thinking and right feeling. The Parthenon is a fine demonstration of this principle.

The fourth principle is that a work of art appeals to the higher faculties in man. For instance, the nude in Greek art does not debase, it exalts the onlooker.

The fifth principle is that the artist borrows shapes from objective nature only in order to appeal to the subjective nature. In other words, each statue was the embodiment of an idea whose distinct purpose was to appeal to the onlooker.

Bas-relief was one of the earliest expressions of their plastic sense. What outline was to the Egyptian, relief was to the Greek. It was in relief that he first developed this marvelous skill with drapery which is characteristic of his work and ahead of all similar effort in point of time. Perfection in the nude was a much later development.

Closely related to the Greek religion, to their gods and goddesses and lesser deities, were their athletic games. The Greek believed that departed souls delighted in feats of physical prowess, so each city of any note had its stadium in close proximity to its temples. Gradually these grew into religious festivals at the stadium and in the temple, and were shared not only by the city, but by a whole community. Four of these festivals became very famous: the Olympian, in honor of Zeus, at Oylmpia in the Peloponnesus; the Pythian, in honor of Apollo, at Delphi; the Nemaean, in honor of Zeus, at Nemea; and the Isthmian, held in honor of Poseidon, on the isthmus at Corinth. These games were held every four years, and the interval between them became known as an Olympiad, a unit of time among the Greeks. For ten centuries these games exerted a wholesome, stimulating, and unifying influence upon

the literary, social, religious and artistic life of Greece. It was in connection with these games that athletic subjects like the "Discus-thrower" and the "Wrestlers" entered Greek sculpture.

The portraiture of the Egyptian also early found its way into Greek sculpture. Thus we have in order bas-relief on temples, tombs and public buildings; sculpture in the round, under which comes the temple statuary, namely the Venuses, the Apollos, the Hermes, and so forth; athletic sculpture like the "Dying Gaul" and the "Runner;" portrait statues, namely those of Sophocles and Euripides*; and group sculpture, like the "Laocoon" and the "Farnese Bull."

Greek sculpture can be divided according to form into statuary in the round detached from the background, high or low relief, incised or excised carving, and outline statuary. It can be divided according to size into colossal, heroic, life size, and statuette. Moreover, statues vary in position. There are standing, seated, recumbent, and equestrian statues. They vary according to material. They are done in marble, bronze, terra-cotta or baked clay, plaster of Paris, limestone, wood, gold, ivory, and in precious stones.

*The Romans surpassed the Greeks in portrait sculpture.

Greece had a great deal of marble. Athens alone had two quarries, the Pentelican and the Hymettian. In Laconia, the most southern country in southern Greece, in Boeotia, and in western Asia Minor, there were more extensive quarries.*

The sculptor worked with saw, punch, drill, square, and curved and claw-edged chisels. He generally built the statue up from several pieces. Then he sand-papered the surface, rubbed it with oil and molten wax, and lastly, he colored, and frequently he gilded it. Their roughest statues were often finished with a thin layer of stucco mixed with color. Their crudest and earliest work had much color.

Greek sculpture may well be classified according to subject into religious, civic, domestic and sepulchral. The first is by far the largest class. It was found not only inside, but outside the temples as well. At first the gods were represented by shapeless stone. Next they fashioned their Gods in the likeness of men. This gave rise to the colossal type. In religious sculpture was found the whole range of Greek mythology. Sculpture in high re-

*The Italian Greeks worked in Carrara marble. Besides all of these quarries many of the islands around the mainland of Greece were rich in brilliantly grained marbles.

lief was used on friezes and pediments as external decorations of the temples. The frieze work generally represented continuous subjects like processions, assemblies, and battle scenes. The Parthenon frieze is a fine example of this.

In the monuments of a civic character the Greek displayed more or less symbolism. One constant example is the use of Athena to represent Athens, a woman to indicate the senate, and a man to portray the people. In later Greek work, official busts on pillars or columns was a favorite form of civic sculpture.

The sculpture inspired by the "National Games" is both religious and civic and sometimes, though incongruously, is classed as sepulchral. After the Alexandrian Age, portraiture in sculpture became excellent and of universal interest. Domestic sculpture referred to the work which adorned the home, as pottery, wood-carving, bronzes, and gems. The toilet outfit received attention, carved tables, vases, lamps, mirror-cases, and so forth. Personal adornment also had its share in the coronals, necklaces, bracelets, and gems. The terra-cotta figurines are the connecting link between domestic and sepulchral sculpture. As votive offerings, these small clay fig-

ures evidence the life and character of the Greeks. Sometimes also they were copies of famous statues. Sepulchral sculpture, or memorials to the dead, is variously expressed in temples, in rock cut chapels, and again in sculptured facades or stelae (slabs), decorated perhaps with an anthemion or inscription.

In so brief a survey of Greek sculpture it is perhaps best to remember the names of six men. Arranged in pairs they are as follows: Myron and Phidias, Polyclitus and Praxiteles, Scopas and Lysippus. These are the greatest artists in Greek sculpture, and they cover a span of only 200 years from the fifth to the third century B. C. During that brief period, their quest for the "Good, the True and the Beautiful" found that every block of marble was a beautiful possibility.

The excellence to which these men attained was the result of a long past beginning in the Archaic Period. The best example of Archaic sculpture is the Lion Gate at Mycenae. This was executed somewhere between 1500 and 1000 B. C. Several centuries later we find Greek sculpture grouping itself around three schools, the Archaic, Doric, the Archaic Ionic and the Archaic Attican. Finally, the last two lose themselves in the Attican School, of which Myron and Phidias are both products.

Myron worked on the principle that a statue must always have unity and concentration. He is known through his "Discus-thrower" and Phidias by his frieze on the Parthenon. Phidias was so great in his art that he gave his name to the age. Both of these men excelled in religious sculpture, but Myron's skill with the statues of the athletes was paralleled by Phidias' ability to fashion the gods and the goddesses. So beautiful are his achievements that he is said to have snatched the veil from Olympus and looked upon the celestials face to face.

The Attican School also produces the next man, Polyclitus, who investigated the art of Phidias and Myron, and taught the artists who followed the method of their work. He produced the "Canon of Sculpture", an aid to men with an interest equalling his, but who had less skill. Polyclitus' name is always associated with the statue of the "Athlete dropping Oil." The Attican School now adds to itself the school of Argos, and becomes the "Attican Argos." This compound school now produces the next three men, Praxiteles, Scopas, and Lysippus. Praxiteles is known as the sculptor with the song in his heart. He has won undying fame by his "Hermes with the Infant Bacchus on his Arm",

considered the most beautiful statue of antiquity; also by the "Lizard-Catcher." Hawthorne's "Marble Faun" has done much to make the faun statue of his famous. His work was mostly in bronze.

Scopas was a man of feeling, one who reflected the hopeless agony of the times. He was the sculptor with the stormy heart. In all probability the famous Niobe group was executed by him. Unlike Praxiteles, Scopas worked wholly in marble. The last-named is Lysippus, the fair-minded, even-tempered sculptor who copied the virtues of his predecessors and forgot their vices. He is famous for his figure cleaning off the dust of the Arena. Lysippus worked in both marble and bronze and seemed to combine within himself all the excellencies of his five immediate forerunners.

All six men found the highest expression of their art in simplicity. They made the discovery which the world has been slow to accept, that simplicity is another name for perfection.

Three schools developed successively after Argos and Attica. They were, first, the Rhodian School, in which group-work was developed. To this belong the Laocoon and the Farnese Bull. A note of

hopeless agony prevails in their work. To the School of Pergamus which followed belongs the Apollo Belvedere, which many claim rivals the Hermes of Praxiteles in the perfection of the male form. Also the "Wrestlers" belong to this school, of its kind the most noted statue ever chiseled, and the "Boy with the Goose," a fine example of the later genre work in sculpture.

Last of all was the Roman School, which came into power when Rome took Greece captive and assimilated her act. Moreover, the Greek colonists in southern Italy had been preparing the country for an art heritage. Rome was a faithful conservator, and, although Italy did not take first place in sculpture as she did in painting, nevertheless, her artists had a worthy plastic sense. The Romans looked upon plastic art as fit only for slaves. The utility side of sculpture, namely the decorative feature, alone appealed to them. In Rome's best days she copied only. Creation in the realm of plasticity was denied to her. She came the nearest to it in the worship of her heroes. Her highest expression is found, therefore, on her triumphal arches and columns, because she records in marble the exploits of her generals. In this way Rome made two large

contributions to sculpture. First, she brought to the highest mark heroic or natural portraiture. The statue of Augustus Caesar in the Vatican is by far the most realistic and perfect work of its kind in existence. This skill in portrait sculpture brought about the fashion of ancestral statuary with which the Roman gentry filled their homes. In the shops, ready-made statues could be secured with heads carved to order. Rome's second contribution was a remarkable skill in national monumental works, of which the column of Trajan and the arches of Titus and of Constantine are examples. The bas-reliefs upon these arches and columns commemorated the deeds of the hero and are the best of the kind ever executed. Even with them for a pattern, modern sculpture has never excelled the artists of Rome in these two particulars.

All the Caesars except Nero and Caligula were art patrons. Augustus reigned from 31 B. C. to 14 A. D. During his reign and some fifty years after, Roman sculpture was at its highest. After 98 A. D. plastic art began to decline. Hadrian, the great art collector, stayed the decadence and accomplished a temporary revival. After Hadrian

up to the time of Constantine, it was the fashion in Roman sculpture to reproduce the masterpieces of the Greeks. It was a time of great wealth and luxury, and the Roman gentry filled their palaces with beautiful copies of the Greek Venuses and Apollos. It is to this fashion that we owe the many excellent reproductions of the great statues which now enrich the galleries of Europe and America.

During the latter days of Roman sculpture, the art was practised by guilds with but little independence. Byzantium, the seat of the Eastern Roman Empire, was a part of the Orient, and sometime before the fall of the Western Roman Empire had thrown off Roman characteristics in her sculpture and had been modified by Greek influence. Moreover the allegory which had appealed to Rome was supplanted by symbolism in Byzantium.

Of the fine arts, architecture had the largest growth during the first century of the Christian Era. Next came painting, because sculpture was used neither to produce a place of worship nor as a vehicle for teaching. Therefore from the third to the sixth centuries, it is known as Early Christian Sculpture.

In the fifth century, the Barbarians of Europe destroyed the Roman State, and in return were converted to the Christian religion. During the next 700 years, the Christian church gathered into her fold all of these people, and, during the process of Christianizing Europe, the present modern states took form. The institutions of the Papacy, of Monasticism, of Feudalism, and of Chivalry were excellent agents of education and of religion, and led the people out of darkness into moral and social responsibility.

Finally, moved by a common religious sentiment,* the people united in the first great national movement, the Crusades. The Crusades were the herald of modern civilization for they introduced the barbarian North to the cultured South.

Culture is dynamic and very soon found expression in architecture, in painting and in sculpture.

During the Age of Revival from the eleventh to the fifteenth century, sculpture as an adjunct to architecture was practiced throughout Europe. During the fifteenth and sixteenth centuries, the period of the Renaissance in Italy and of the Reformation in Northern Europe, sculpture became again an inde-

*Religion is a great unifier.

pendent expression of the people, in funerary or in monumental work, and in decorations in the cathedrals, like altar fronts, choir screens, and pulpits. Lastly, during this period sculpture came to take on an heroic national character.

Now, again, the history of this subject becomes a chronicle of great men. Donatello, a Florentine, was the first master of equestrian art; the della Robbia family became expert in work with glazed terra cotta; and Ghiberti was the herald in bronze. Next, Verrocchio rivals Donatello, and John of Bologna and Bernini contest the laurels with Ghiberti.

Just here the art world past and present bows down before Michael Angelo, 1475-1564, the giant in sculpture. He was a Tuscan by birth, who came from the ranks of the people and one who, through discipline of poverty and of effort, rose to first eminence as a sculptor. Michael Angelo was deeply emotional. With him truth was a passion. The conventional classicism of his contemporaries failed to meet his ideal, so he cast it off and produced a character of work all his own. Someone has said that his works are a monument to the trinity of the artist, his great heart, his great mind, and his great genius. His "David", his "Moses," his "Pieta," and his

"Tombs of the Medici" stand for all time as the masterpieces of a master mind. In fact, plastic work has never lost the truth of Michael Angelo, for, because the artists were unable to compete with him in stone, they perfected the technique in bronze.

Also the invention of gunpowder had made the feudal castles passé and had changed them into casinos and pleasure gardens. This added an entirely new decorative motive to sculpture. The decoration of exteriors and of facades was enlarged into decorative statues in the round. France carried this decorative motive to the extreme, but Germany and the Netherlands were more temperate in their use. Germany at this time contributed the decorative fountain-sculpture, and the Netherlands formally kept the Italian simplicity to which she had at first fallen heir.

Spain and England, the former through the domination of the church and the latter through the Tudors, especially Elizabeth, became patrons of sculpture.

Peter Vischer and Schadow in Germany, Thorwaldsen, the Dane, Rauch and Begas in Germany, Claudet and Barye in France, Bernini and Canova in Italy, Nicholas Stone and John Flaxman in Eng-

land, bring us down to Gibson and to modern times.

Of the present day sculpture we must speak very briefly. Rodin is the great European figure. His studio in Paris is the inspiration of all modern sculptors.

With England's entrance into sculpture, America established a claim upon plastic art. From the middle of the eighteenth century to 1850, we made large beginnings. These were the days of William Rush and of John Frazee, who excelled in making busts in the department of portraiture. To them we are indebted for the likenesses in marble of our early statesmen and soldiers. In the middle of the nineteenth century, Horatio Greenough built his gigantic statue of Washington, which is now in Washington. He was followed by Hiram Powers, who left heroic portraiture, in which he attained skill, for ideal historical subjects, for example, his "Greek Slave" in the Corcoran Gallery at Washington. In beauty and in purity, critics say, this statue rivals many of the Greek Venuses. Powers had a noted contemporary, Thomas Crawford, father of the novelist. He left fact for fancy, as is shown by his "Orpheus" in the Boston museum.* Palmer, Bull, Story,

*Orpheus with his lyre is shading his eyes. Beside him is his double-headed dog.

Rinehart, and Rogers, together with many others, widened the sphere of subjects and raised the general standards of sculpture during the last half of the nineteenth century. However, it fell to Miss Harriet Hosmer, 1830 of Massachusetts, friend of Charlotte Cushman and of Nathaniel Hawthorne, to bring classicism into American art. Her "Beatrice Cenci," now in St. Louis, one of her earliest achievements, and "Zenobia," one of her latest, now in the Metropolitan Museum, New York City, show the classic realism found in all her work. She excelled in portraiture as well, and her statues of Abraham Lincoln, and of the Queen of Naples, and of Queen Isabella prove this. The Misses Margaret Foley, Emma Stebbins, and Blanche Nevin are three of a group of women who became famous in the nineteenth century.

After the civil war, John Quincy Adams Ward was a prominent figure among the sculptors. Five of his best known statues are "Henry Ward Beecher" in Brooklyn, the "Indian Hunter" in Central Park, New York City, the "Warrior" at Washington,* the "Garfield" in the grounds of the Capitol, and a "General Thomas," in one of the squares of

*This is purely decorative in purpose.

the capital city. Contemporaneous with Ward is a group of monument builders. One is Larkin J. Mead, who made the statue of Ethan Allen in the Hall of Fame. Simmons, Bissell, and Martin Milmore at this time are noted for their portraiture and relief work. One of the new influences in sculpture in the last part of the nineteenth century came from Olin Levi Warner. He is called a sculptor for sculptors, and was remarkable for his relief work. A good example of this is his "Imagination" in Washington.

We come now to the three greatest names in American sculpture. These are Augustus Saint Gaudens, the genius of the art achievements in the White City at Chicago, 1903; his pupil, Frederick MacMonnies, and Daniel Chester French. The works of Saint Gaudens can be seen in the Luxembourg, Paris, and in many American cities.*

MacMonnies is famous for his fountain at the World's Fair, Chicago, and for his Nathan Hale in New York City. Daniel Chester French is almost a genre sculptor. In Washington he has a statue of Gallaudet teaching a deaf mute, and in Concord, Massachusetts, in his "Minute Man." The

*The statue of Admiral Farragut, by Saint Gaudens is in New York, and the Adams Memorial is in Washington.

work of George Gray Barnard, especially the "Hewer," suggests the athletic statuary of the Greeks. Then there are the sculptors of animals, one of whom, Edwin C. Potter, formed the "Farm Horse" so noted at the Columbian Exposition, and Proctor, the sculptor of Indians and their horses.

Later day sculptors are Dallin, Brooks, Stewardson and Lorado Taft, besides many others.

Nine-tenths of the sculptors are gathered in New York. Our secondary cities have one or more of these workers. Sculptors are not unlike other artists. They are generally normal, thinking men, alert to their surroundings and to the times in which they live. They no longer work in stone, the hewing is left to artisans who have mastered the science of measurements. The plastic artist now works wholly in terra-cotta modeling the soft clay into perfection, and trusting the stone cutting to ordinary workmen who, while skillful, lack the creative genius of the master.

As an art interest, modeling is not nearly as broad as painting, and it remains for the United States to develop a universal, plastic sense. The "great trio" in the Fine Arts are architecture, painting and sculpture. Although sculpture holds third place in the

sequence, it is no less vital as a true expression of the artistic impulse which makes all men akin and but "little lower than the angels."

Twelve Famous Examples of Sculpture.

Venus de Milo
Myron, Discus-thrower
Phidias, Frieze on Parthenon
Polyclitus, Athlete Dropping Oil
Praxiteles, Hermes and Infant Bacchus
Praxiteles, Marble Faun
Scopas (Niobe Group)
Lysippus, Athlete cleaning off Dust
Rhodian School, Loacoon
Pergamòn School, Apollo Belvidere
Pergamon School, The Wrestlers
Roman School, Augustus Caesar

Chapter VI

Music.

"Unconquerable
Up from beneath his hand in circling flight
The gathering music rose—and sweet as Love
The penetrating notes did live and move

"Within the heart of great Apollo. He
Listened with all his soul and laughed for pleasure."
—*Homeric Hymn to Hermes.*

Although a knowledge of the history of music is of comparatively recent origin, music is even more universal than the other Fine Arts. As it is common to all people in every period of time, there is great variety in music and the scope of the subject is a broad one. Historians, therefore, divide it into two great periods, namely, Uncivilized Music, which covers the efforts of primitive and semi-civilized peoples, and Civilized Music, which begins with the Greek and Roman and extends through mediaeval and modern music up to the present time.

The first group, Uncivilized Music, includes not only the musical expression of ancient peoples like the Egyptians and Hebrews, but also the work of the present Chinese, Hindus, and others whose system of music bears no relation to our own. The second group, Civilized Music, began with the Greek and Roman, which by 300 A. D. had affected all the countries adjacent to the Mediterranean. The next period was Mediaeval Music. In the beginning up to the twelfth century plain song and ritual music developed. After that the Troubadours and Minnesingers composed sacred and secular music. Then, in the fifteenth century, came the Netherland counterpoint, and in the sixteenth century, the transition to modern composition.

Modern music is divided according to centuries. In the seventeenth century, the opera was composed and also independent instrumental music. In the eighteenth century the composition of the opera was improved and sonatas and symphonies appeared. The nineteenth century is the great period of musical development. In the first part classical methods prevailed, then came a time of romantic enthusiasm, and lastly an expansion of ideas which found expression in many and varied forms.

In entering upon a discussion of music the first question is naturally one of origin. Many suggestions are found in nature, in the rushing of the wind, in the roaring of the waves, in the patter of the rain drop, in the songs of birds, in the buzz of the bees, and in the calls of various animals. Again, the impulse to make rhythmic sound is a part of bodily vigor and of good feeling. Earliest records show that man has always made rude instruments with which to keep time and to play melodies, a fact which may have led Herbert Spencer to declare that song is primarily a form of speech. The origin of music is, therefore, chiefly a matter of theory, and has little to do with the exact history of the science.

We have said that civilized music began with Greece and Rome. Greece seized upon all the Fine Arts. As the Greek mind was inquiring and constructive, it developed music into a technical science. To the Greek, music was closely related to poetry and to general culture. In this broad interpretation both mediaeval and modern music had their source. The history of Greek music and of poetry seems to be identical, both were inspired by the muses and the poets were always singers. In other words poetry was always delivered with a

sort of musical improvisation. The Greek drama also helped the interpretative side of the singer and of the poet. The melodies used were probably minors with an unique tonality and with unusual intervals. The chief advance which the Greeks made in music was the physical analysis of tones, and in the formal definition of scales. They used letters to indicate the diatonic scale of eight tones and the chromatic scale which proceeds by half-steps.

In the second century, Greek artists were scattered all over Italy and they brought with them their knowledge of music. However, as luxury increased, oriental singers, players, and dancers were introduced. As these entertainers were slaves, they contributed little to the science of music. However as Rome attracted great numbers of musicians, she disseminated a knowledge of the Greek musical styles. The period of Greek and Roman music closes entirely by the thirteenth century.

The Mediaeval period opens with the rise of Christian music. It covers the time from the third to the fourteenth century, but little is known of Christian music before 1200 A. D. No doubt this was because in the Dark Ages the political and social situation was so involved.

The early Christians sang a part of their worship. In the 4th century, a richness and stateliness in the whole ritual of music was accomplished. In time, church song was systematized into the Gregorian style, but the words were in Latin, so the song meant little to the common people. Unfortunately, the Gregorian style made the difference between the church and the laity more apparent, although in itself it was an example of melodic invention and of beauty.

Up to the twelfth century little is known of musical instruments, possibly because in the early centuries musical instruments were never used in connection with church music because of their association with pagan sensuality. The Greeks and Romans used various forms of the lyre, but with the exception of the organ, which early became a part of the church equipment, there was little of invention and of improvement along these lines.

About 1200 A. D. the art of music is very vitally interwoven with all progress and is a part of the general intellectual awakening in Europe which resulted in the Renaissance. During this period large cathedrals were built, and naturally the ritual became long and ornate. At this time it was seen that music might have a beauty and meaning apart

from words, and that it might be a fabric of tones made by interweaving voice parts. This was an advance on the Gregorian style. In time melodies were reduced to regular rythmic forms and were then combined in different ways. The rythmic arrangement of melodies gave rise to a theory of time, and the combining of melodies produced a theory of counterpoint. Therefore these two discoveries resulted in Time and Notation.

While the church was dealing with these larger ideas in polyphony, the popular spirit began to find an outlet in music, and the result was the secular song. In the twelfth century in France, this new impulse found expression in the poet singers called Troubadours.* These singers reflected the spirit of chivalry, for their theme was love and the ideals of knighthood. Their music exalted woman and found a literary expression for intense feeling. As a musical impulse attended their verse-making, they popularized secular music. They also increased the use of the harp, the lute, and the viol.

The Troubadours of France came for the most part from the high wealthy class. The Minnesingers, who paralleled them in Germany, came from

*The word Troubadour means finder or inventor of words.

the middle wealthy class. They expanded the expression of the mediaeval adoration of the Virgin, and in this way differed from the Troubadours. The Minnesingers were followed by the Meistersingers who sprang from the tradesman in Germany. These Meistersingers were musical societies whose work was based upon certain technical knowledge and traditions. Such clubs made music a dignified and worthy pursuit.

In the fifteenth century a new art center arose in the Netherlands. Here we notice for the first time several composers of music. These men had spanned the interval in secular music between the solo-minstrel song and the polyphonic mass or chorus, and had made it over into sacred or church music. In their compositions is found an entirely new musical quality. During this century these composers are differentiated into three separate groups of masters. These groups worked out several important problems, The first men interwove independent voice-parts about one basic melody. The second company made great progress in composition, and the third group of masters made beauty and sentiment their definite aim. As a result of these three schools, music as an art began to take rank with painting and sculpture.

Side by side with this growth of sacred music in the Netherlands, in melody and in counterpoint, grew the popular or secular folk music, whose production was simple, unconscious, and unstudied. With the folk music came the itinerant minstrels, an organized band of persons who made their living by singing. This class stimulated the invention and the use of instruments for which they provided notations called tablatures.

The sixteenth century is the meeting-place of Mediaeval and Modern history. Early in this century occurs the invention of music-printing, a system of movable types for notes. At this time Italian music is first known. Venice was a musical center in which great progress was made in composition, and at Rome in the Papal Chapel*, sacred polyphony attained to a high degree of perfection.

Throughout this century also music developed in northern and in western Europe, especially through the agency of the Reformation. This began in Saxony under the leadership of Martin Luther, an educated Augustinian monk. He led a revolution against abuses in the papal system, which swept over Germany and won the support of all classes. To

*An institution reaching back to the singers' schools of the early popes.

Luther common song was indispensable. As a result hymns were set to the melodies of folk-songs, or to others newly written in a similar style. These melodies were called "chorales" and became the nucleus of Protestant church music. The Reformation spread over Europe and energized music in France, in Spain, in the Netherlands, and in England. During this century also the Madrigal or Part-Song began. This is a light and gay style of part-writing. There were many other achievements in the musical line, but it is sufficient to state that this century witnessed a sudden expansion in the work of music.

From 1700 to 1800 the musical drama developed. Dramatic expression was early found among the Greeks, but in this century the dramatic impulse first sought expression through music, a science which had achieved a genuine harmonic idea of composition. During the fifteenth century, music had been a dramatic accessory, but in the seventeenth century the musical drama developed, and with it came the opera, a source of musical education as well as of public amusement. With the opera house came of course the directors and performers.

The earliest opera was given in Venice and it set a fashion for secular musical dramas which prevailed for two centuries. In other parts of Italy the sacred musical drama, known as the "Oratorio," developed at the same time. In France the next expansion of musical drama occurred in the production of the "Ballet." The music was of dance pattern with its emphasis upon actual dancing. In Germany at this time a taste for both part songs and solos had developed through the growth of folk music. The dramatic impulse there led them to construct a play out of a chain of vocal numbers and dialogues. This form of musical composition, more lyrical than dramatic, became known as the German "Singspiel." Together with the "Singspiel" the "German Opera" developed. In England dramatic composition took the form of the "Masque." This was a series of private theatricals with dancing, declamation, scenic effects, considerable singing, and the playing of many instruments. Passing over the rise of the Neapolitan Opera and the progress in church music at Rome, Venice, Germany, and England, we pause with the Bach family of Thuringia who in the seventeenth century became famous as musicians. No family of artists in any field can equal their in-

fluence upon the musical world. Later, in the eighteenth century, the artists' world was enriched again by the career of John Sebastian Bach and his talented sons.

With this remarkable growth in musical culture rose the importance of musical instruments and the perfection of the modern keyboard. The organ we have found was one of the earliest instruments. With its use and improvement came an advance in keybroad technique and a style of composition peculiar to the organ. At the same time violin music developed and popular applications of musical art became general.

A question naturally arises about the origin of the violin and of the piano. In mediaeval days, the "Troubadours" used an instrument called a "rebec." From this a "vielle" or fiddle was made. At first its body was in the form of a pear, but later it was shaped at the waist. In the fifteenth century different sizes were made out of which grew the big violin for the bass or "bass viol" and the "small large" size, the "violin cello". The standard size, then as now, was for the tenor and kept the name viola.* Later the instrument which plays the first

*The Stearn's collection of instruments at Ann Arbor.

and second parts came to be called the violin. At this time Northern Italy, Bavaria and the Tyrol won the reputation for violin-making which they enjoy to-day. In the latter half of the seventeenth century, violin music and violin playing became fully established. One hundred years later occurred the emancipation of the orchestra, an event which made the forms of instrumental music receive a great deal of attention. As a result of the development of the orchestra and of instrumental music, the "virtuoso," or skilled player, appeared, and during the last part of the seventeenth century continued to grow in numbers and in power.

History tells us that in the eighteenth century Frederick the Great was a flute-player and composer of note who did much to stimulate such playing. From this we learn that the use of other instruments grew with the violin's. The instrument itself has remained the same through the centuries, while the piano has met with great changes. In the early nineteenth century Nicolo Paganini made the violin famous for all time. In the middle of the same century Moritz Hauptmann's was a great name. Since then the virtuosos on the violin are numerous and noted.

Up to the last part of the eighteenth century the piano was principally a curiosity. In Bavaria and in France, about 1800, better devices made this instrument adequate. Later England improved the stringing, the hammers, and the sounding board, and Austria made still further improvements. As a result, in the latter part of the eighteenth century, the "Vienna pianists" came into prominence. The nineteenth century witnessed another significant advance in pianos and in pianism. Beethoven, Weber, and Schubert became famous and they have been followed ever since by artists of world fame.

As has been stated the early eighteenth century was made notable by John Sebastian Bach. By hard study he came to know the literature of German music, especially that which is written for the organ and the choir. Next he mastered the musical styles of Italy and France, at the same time training many strong pupils and writing many wonderful compositions. In all, these number about 300 church cantatas, while his oratorios and masses* number fifteen more.** His festival oratorios are cantatas in an expanded form and he has written a Passion for each of the four Gospels. Bach understood

*Bach's masses are allied to his oratorios.

**Only certain words can be used in masses.

how to make formal structure express the soul. Later generations class him with Michael Angelo, Shakespeare, and Goethe.

The next great name in music is George Frederick Handel, 1685-1759. His father wished him to be a lawyer, but the son's musical talent made itself felt in very early years and be began the study of music. In Halle, where he was a student in the University, he became organist in the church and second violinist in the Kaiser's orchestra. In connection with this he wrote several operas which won immediate success. Later, as joint director of the Royal Academy of Music, he wrote fourteen more operas.* When he was over fifty years old he gave up operas and turned his attention to oratorios. He now produced fifteen works in dramatic form. Among these was the Messiah, which was produced in London. Handel's power as a composer, conductor and organist was universally acknowledged. He was buried in Westminster Abbey with great honor. Handel was a tireless worker, very resourceful and inventive, and his religious works show earnest conviction and deep feeling.

*Bach, Handel and Hadyn all conducted Singing Schools.

Both method and form of musical composition attracted attention in the eighteenth century. In all large works, the whole was divided into movements and the general effect was one of orderly variety or contrast. One of the favorite forms of composition was the "Suite." This was a series of dance tunes with an outward character of regularity. Bach wrote twenty-nine books of suites and Handel wrote four books. The fugue developed together with the suite as a separate form of composition. It does not consist of distinct movements, although it generally has a prelude. The fugue has a theme which is developed by several voice parts with much freedom of key. Then there is a recapitulation of the theme frequently in reverse order by all the voices. All the great composers of the time wrote fugues. With the fugue were developed the "Overture," the "Sonata" and the "Concerto." All three had originally three or more movements. The first, the overture, is properly an introduction to a dramatic work. The sonata is characterized by the order of the movements, namely, slow, quick, slow, quick, if there were four movements, or quick, slow, quick, if there were only three. Originally the concerto was

not so very different from the sonata. In it a solo instrument plays successive contrasts with a concerted accompaniment.

In the last half of the century Joseph Haydn, 1732-1809, was a prominent musician. He began the study of music early and became noted as a conductor and a composer. When he was sixty-eight, he gave the first rendition of his "Creation" at Vienna.* After this he wrote "The Seasons." Haydn was manly and religious and looked upon his musical talent as a divine gift. With Haydn the classical sonata and symphony developed and the orchestra was perfected. Wolfgang Mozart, who died in 1711, was a symphonist who exalted melody. He excelled in instrumental effects especially with the wind groups. He wrote a great deal of music for the orchestra, in which are 42 symphonies.

The latter half of the eighteenth century was rich in composers. The greatest of these was Christoph Willibald Glück, 1714-1787. Glück was an original composer who achieved work of which in his early days he did not dream. Glück had a good voice and could also play the violin, the cello, the

*The words of the "Creation" are from the Bible and from Milton.

piano and organ. His two greatest works are the operas "Iphigenie en Aulide" and "Iphigenie en Taurideo," but he wrote a great many others. In the last part of this century sacred music had a large growth and much attention was paid to the piano.

The nineteenth century is grouped successively about the work of Beethoven, Mendelssohn and Wagner. In the early part, Ludwig von Beethoven lived and wrought. He was one of the three supreme musical geniuses, the other two being Haydn and Mozart. By many he is called the greatest of the three. From his youth he was progressive and became a leader, an idealist, and a creator. Beethoven was the founder of a new order and his music was the message of his life. As a composer he had a remarkable command of structure and of technique. He kept a note-book in which he recorded and expanded his musical ideas. Beethoven was of low origin, his manners were uncouth, and he was very moody. At twenty-two years of age he was stone deaf. He never married principally on account of his infirmity. Out of life-long suffering were born his great works. Beehoven's prevailing method was the sonata. He used many key-contrasts and much modulation. He was free from

conventionalities of any kind. His melody was very strong, but entirely different from Mozart's. Although he lived at a time when music was chiefly a refined amusement for the privileged class, his purpose in music was very serious. He wrote 33 sonatas for the piano and over 100 smaller pieces.

In romantic opera and song, the pianist, Carl Maria von Weber, paralleled the career of Beethoven. He became expert on the keyboard and made large contributions to piano literature. As he was of noble birth he raised the standard of musicianship. Although Weber was not the founder of the Romantic Opera* he did much to bring it to a full rounded expression. Weber wrote over 100 songs, 2 masses, 7 operas, and many detached dramatic pieces.

Contemporaneous with Weber was Franz Schubert who died when only thirty-one. He came from poor people and lived a very sad life. He had a beautiful voice, played first violin in an orchestra, and was a composer of note. His works are all dominated by the song idea. He wrote about 650 solo songs, 6 masses, 18 dramatic works, 24 piano so-

*Romantic Opera is a drama of human life.

natas, 20 string quartets, and 10 symphonies, besides a great many others. His songs are a great stimulus to other composers.

The Italian Opera with highly-colored and showy melodies developed at this time as did also the French Opera Comique. Connected with this growth are such men as Rossini, the Italian, and Meyerbeer, the wealthy and cultured Jewish composers. At this time there was a great deal of instrumental virtuosity. One of the great violinists was Nicolo Paganini already mentioned who died in 1840. There was also great improvement in instrument making, and the composers of church and organ music were many and excellent. During this first half of the nineteenth century there was also vigorous growth in musical literature.

The middle of the nineteenth century brings us Robert Schumann. In 1843 he became one of the original faculty of the Leipsic Conservatory which was organized by Mendelssohn. The following year he moved to Dresden and became an intimate friend of Wagner. As a man Schumann was sincere and kindly. As a writer, his works have an element of strenuousness, which his critics call a modern note. Schumann's compositions cover every

class except church music. Among them were nearly 250 songs. They are versatile, eager, and full of vitality. Critics say that they materially widened the range of musical utterance.

Contemporaneous with him was Felix Mendelssohn Bartholdy to whom we have already referred. He belonged to a Jewish family who became Christians. Mendelssohn was one of four children to each of whom were given liberal advantages. This artist was so industrious that he early became a finished master of technique, of composition, and of performance. Throughout his life he was a teacher, a conductor, and a composer of note in Berlin and in Leipsic. Mendelssohn was charming personally and many-sided in his interests. His activity was incessant and varied as a pianist, a conductor, and a composer. His work covered nearly every form of composition.

The next great pianist was Chopin, a tone-poet who threw new light upon pianism. He was a lyric artist, choosing forms that were like songs. He had an unusual appreciation of the capacities of the piano and a rare talent for decoration and color. Frederic Chopin, 1810-1849, was of Polish extraction and his early years were darkened by the troubles of

Poland. He received a fair education but soon concentrated upon music. He was a poor interpreter of other persons' music but he knew how to play his own compositions to perfection. However he was not strong enough in mind or in body to become a great leader. He died in his thirty-ninth year, having contributed to pianism a large number of delicate embellishments and refinements. His works are almost wholly for the piano and in dance or in song forms. There are 50 muzurkas, 15 waltzes, 4 scherzos, 3 sonatas, 4 ballads and many others.

Liszt was contemporaneous with Chopin only his life was a long one. Franz Liszt, 1811-1886, was from Hungary. He early showed marked musical ability. Later his remarkable technique, his excellent interpretations and improvisations, and his rare magnetism placed him first among a growing circle of pianists. The most of his time was occupied with extended concert tours. He was very generous with his money and subscribed $10,000 to the Beethoven monument at Bonne. Liszt was a great favorite at Weimar. His piano works cover many and varied transcriptions and arrangements from diverse sources. He also wrote rhapsodies on Hungarian themes and many other national works. Many feel, perhaps

unjustly, that Liszt's gifts were not creative, but were merely a talent for achieving sensational effect.

Rubenstein with Liszt was conspicuous in the field of interpretation. Anton Rubenstein, 1830-1894, was a Russian who was brought up at Moscow. His mother was his first piano teacher, and before he was fourteen he toured as a youthful prodigy. When he was eighteen he began to write operas. He lived at this time in St. Petersburg where he was a great favorite. After this he made many memorable tours in Europe and came to America. His last years were spent mostly in Berlin and in Dresden. Rubenstein's works for the piano include 5 concertos, 4 sonatas, a suite, tone pictures, and many other works. Although he is famous as a pianist, his own preference was to be remembered as a composer.

Verdi is the representative of the Italian opera at this time. Giuseppe Verdi, 1813-1901, was a sturdy young Italian who came to the front in 1840. He was Italian through and through, a fine melodist and a student who took suggestions from all sources. He was a link between Rossini and Wagner in the historical development of the opera. Verdi was very "resourceful and plastic" but his work always

illustrates extremes. He showed musical tendencies at the age of seven. At ten years of age he was village organist. At twenty, he married and at twenty-five, he produced his first opera. His operas number over 30, and the most of them are very serious. He wrote little besides opera. Verdi was independent, noble, generous, and warm-hearted. He was an idol in Italy and so industrious and brilliant that he was looked up to by musicians everywhere.

The great name in music just after 1850 is Johannes Brahms. He became famous in the field of song, cantata, symphony, and the classical quartet. He was a prolific writer but to each composition he gave earnest and careful attention. Brahms died in 1897.

At this time waltz music became a standard object of artistic treatment. The Viennese composers, beginning with Mozart and Beethoven, very generally used the waltz form. Schubert developed it further and Weber made of it an orchestral type. At the same time composers and directors made the form popular. Johann Strauss, "the waltz-king," who died in 1899 won international renown in this field.

Contemporaneous with Brahms was Hector Berlioz, the great French musical critic and composer, whose name is always associated with Liszt's and Wagner's. He was the first leader to conduct more than one orchestra at the same time. Berlioz made a careful study of the technical capacities of orchestral instruments and as a result produced from them very emotional and pictorial effects. His works had a richness of tone color, which won for him a favorable reception from Liszt and the Weimar circle. His influnce was especially helpful to the technique of orchestration.

Berlioz, Liszt, and Wagner are known in the musical history of the nineteenth century as the great triumvirate.

The last great name in music is Wagner's. He wanted to create German Opera and as a result reconstructed the opera. Richard Wagner, 1813-1883, was the youngest of nine children. Leipsic was his birthplace. In early years Wagner showed little interest in music. When he was eighteen he came into contact with Beethoven's orchestral compositions and became musically ambitious. Soon he was an ardent student of music and in his nineteenth year he wrote some fragmentary compositions.

Twelve months after, was chorus master in a theatre at Wurzburg. Later he became a director at Riga. In 1826 he went to Paris. Three years after, in his thirtieth year, "Rienzi" was successfully presented at Dresden. His next production was "Der Fliegende Holländer." "Tannhäuser" came out in 1845 and "Lohengrin" in 1847. Wagner's rivals now became jealous of him and very bitter. After fifteen years of close literary work, the titanic operatic cycle which was to establish his fame began to come forth. In 1853-4 "Das Rheingold" was written. In 1854-6 he drafted "Die Walküre" and in 1867, after his fame was established, he produced "Die Meistersinger."* Two years later he brought forth "Siegfried" and in 1874 he gave to the world "Gotterdämmerung." "Parsifal," produced in 1882, the year after his death, was his last opera.

Wagner died at Bayreuth. The eccentric king of Bavaria, Ludwig II, loved art and gave his patronage to Wagner. For twenty years the critics and the public waged war upon this musician. His uncompromising manner subjected him to the persistent persecution of his enemies, but after 1864 the musical world changed its attitude and Wagner's

*Wagner's operas are historical, legendary and mythological. Die Meistersinger belongs to the first class.

leadership was very generally recognized. This artist was not a pioneer in his chosen field. Instead, he expanded prevailing ideas and brought them to a large fulfillment.

In connection with the musicians the rise of the conservatory should be mentioned. In the sixteenth century four of these music schools were established in Naples. Originally they were charity schools for poor children, but during the two centuries which followed they were the recipients of large bequests which supported several great teachers, and as a result nearly all the distinguished musicians of the Neapolitan school were associated with one or more of them either in the capacity of teacher or of pupil.

In 1795 the Conservatoire de Musique of France was established. It has had a great influence upon musical art not only in France but also upon all the modern world. It now has a large number of affiliated schools in the different provinces, all of which are supported by the government. The growth and influence of the French conservatory are due principally to great directors, among whom were Sarette, Cherubini, Ambroise Thomas, Dubois, and the modern Faure.

In 1843 Mendelssohn opened a conservatory in Leipsic. It cost the director a great deal of hard work to put it upon a firm foundation, but it has had and continues to have a wonderful influence in the musical world. It has always been closely associated with the Gewandhaus Orchestra of Leispic which is a model of its kind.

Berlin is now an important center of choral music and for the study of theory and of musical history. It has and has had many able teachers, conservative and solid, who draw to the city students from all over the world.

London is another musical center. Here choral festivals are held which draw the music lovers of the British Isles. Throughout Europe the time has come when cities of size and influnce all have a reputable conservatory of music. Since Wagner's time, Bayreuth has been one of the most famous festival centers. In 1876 the performance of his opera cycle there scored a triumph which the musical world is slow to forget. This led to the production of the Wagnerian music in other centers and later to the musical festival proper.

In the later nineteenth century the new element of nationalism is generally recognized. The national

characteristics of the different composers have always been noticed, but it is the tendency of the present to emphasize the national differences. As a result musicians are classified in groups. The first is the German group. Bernhard Scholz of Frankfort and Max Zenger of Munich are two great names among many others. Next is the French group, among whom are Cannile, Saint-Saens, and Jules Massenet. Last is the English group, in which are Arthur Sullivan and Alexander Campbell Mackenzie. The musicians of Denmark, Sweden and Norway are called the Scandinavian Group. Emil Hartman is a famous Danish composer. August John Soderman is a Swedish writer, and in Norway the great name is Edward Hagerup Grieg. Grieg is by far the most famous composer of this northern group. The artists of Bohemia and Hungary form what is called the Czech or Magyar group. Antonini Dvorak is the great name among these musicians. After them comes the Russian group, which is made up of the composers from Russia and Poland. Tschaikowski is the great Russian composer to-day, and Paderewski, the well-known virtuoso on the piano, is from Poland.

In the United States music has had a phenomenal growth in rapidity of production and in variety. In the last few years this country has proved her power musically and has claimed her share in the achievements of the music world. Four great orchestras have won fame. The Philharmonic of New York, 1842, is the oldest of the three, the Boston Symphony, 1881, is the most famous, and the Thomas Orchestra of Chicago, 1864, which is named for its great leader, Theodore Thomas,* rivals these. Lastly the Philadelphia orchestra, 1900, has come into much prominence. Also there are many choral societies. The Handel and Hadyn Society of Boston is the oldest and the Apollo Club of Chicago, is one of the largest. Philadelphia, Cincinnati, St. Paul, and other cities throughout the country support orchestras and choral societies of considerable size and efficiency.

Three national societies which stimulate musical progress in the United States are the Music Teachers' National Association, the Manuscript So-

*Theodore Thomas, the pioneer orchestral leader outside of New York in America, made extensive concert tours and did more than anyone else to spread the knowledge and appreciation of orchestra music. At the Centennial in Philadelphia in 1876, he led one of his first orchestras.

ciety, and the Guild of Organists which was incorporated in 1896. Moreover, in many of the public libraries a good collection of scholarly musical literature is provided to meet the general need.

Some of the great names in the musical world of this group are John Knowles Paine of Harvard University, an organist and composer of note, Dudley Buck, a church organist in Brooklyn and William Mason of New York. William Wallace Gilchrist of Philadelphia and Peter Christian Lutkin of Evanston are two of the many names which could be mentioned.

This summary of the history of music is very brief. It has been possible merely to indicate the salient points. It is a subject that repays effort and promises a rich reward to all who will find the "high art" to which the science has attained.

Twelve Great Musical Productions.

Händel's, The Messiah (oratorio)

Glück's Iphegenie en Tauride (opera)

Mozart's The Magic Flute (opera)

Haydn's The Creation (oratorio)

Beethoven's Kreutzer Sonata (for piano and violin.)

Beethoven's Ninth Symphony

Schubert's Overture to Rosamunde.

Mendelssohn's Elijah (oratorio)

Liszt's Hungarian Rhapsodies.

Chopin's Marche Funebre or Third Movement Sonata.

Verdi's Il Trovatore (opera)

Wagner's Niebelungen Ring.

Operas
- Das Rheingold
- Siegfried
- Die Valkü re
- Gotterdä mmerung

Tschaikowski's The Pathetic Symphony.

Chapter VII

Unity of Art Expression.

"Then just within the gate I saw a child—
A stranger child, yet to my heart most dear;
He held his hands to me and softly smiled
With eyes that knew no shade of sin or fear;
'Come in,' he said, and play awhile with me;
I am the little child you used to be.'"

—Henry Van Dyke.

After considering the different forms of art, the unity of art expression is very easily established. Architect, painter, sculptor, and musician, while unlike other men, are extraordinarily similar to one another. Each has what an essayist is pleased to call "the artistic temperament." This is an endowment which makes him first feel, then see, hear, and touch more acutely than do others who are less gifted. The artist is always a dreamer, but he is an executor as well. He lives as it were in a world of his own construction, rather than in the world of nature. For him the shadows lose their blackness, the south wind sings a song of the advent of summer,

and the branches of the trees build cathedral aisles above the streets and through the forests. More than this the artist has four qualities which identify his temperament and spell success. The first is sacrifice. The history of art is replete with incidents of artists who have braved poverty and ridicule for the sake of their art. The second quality is industry. No biography offers more stimulating records of hard work than does that of the artist. Next the artistic temperament is confident. This confidence is dynamic. It charges his eye, his hand, and his heart with power. And last of all the artist has an interpretative quality. The cathedral builders built high spires. To the laity their height spelled beauty, to the architect this dimension spelled God. To the Greeks a woman of noble proportions was a pleasure, but to Phidias she became a Venus for the Parthenon. Claude Lorraine and Turner saw the atmosphere and painted it; ordinary persons are unconscious of the medium of the air. All persons sorrow and grieve, but Beethoven turned his suffering into music. Thus the artist dreams and works, feels and executes.

Another characteristic which shows the unity of art expression is that the artist always reveals his

best. Nothing short of this satisfies him. His audience may look or listen "wrapped in wonder, love, and praise," but unless it is an adequate expression of his best, the restless spirit of the artist is even then clamoring to do again what he feels that he can do better. There is something sacred about man's best, and it should be approached with reverence. There is a momentum in doing one's best that carries man on and on each time to a better best, a progress which the world calls growth. Growth is a mystic process. It changes the child of yesterday into the man of to-day, and better still it builds a soul into the likeness of God. Now it is this miracle of growth which enables the artist to speak through his canvas, and more it empowers the onlooker to read his message.

This brings us to the function of art which is the most important question in the consideration thus far. We have said that the artist is alert to the beautiful things about him. What are these beauties? Blue sky and brown dead-earth, skeleton trees with feathery branches, silhouetted against the sky, "patches of snow and stretches of ice and the clear, cold, bracing air of the morning"; then noon and night and day again, a ceaseless round of miracles in this

wonderland of nature called the world. A constant round of changes in the world inside—

> "A garden is a lovesome thing, God wot!
> Rose plot,
> Fringed pool,
> Ferned grot—
> The veriest school
> Of peace; and yet the fool
> Contends that God is not—
> Not God! in gardens where the eve is cool!
> Nay, but I have a sign:
> 'Tis very sure God walks in mine."

This wonderful fairy land of nature is peopled with men, of all colors, in all climes, men rich in knowledge, in resources, and in power, and men poor in all that the world counts worthy. Yet in each, God works a ceaseless round of changes, changes in body, changes in heart, and changes in soul. That possession which men call culture is only an outcome of the "art-impulse", which is as common to the black man and to the son of toil as to the artist and to his appreciator. It is this impulse which gives universal insight into the meaning of art-expression. The supposed mysteries of the Appreciation of Art reduce themselves into terms of everyday intelligence

and common sense, although the expression of art may be characterized by symbolism, impressionism, or naturalism.

Moreover this fairyland of nature is a magic world. Just as to-day supplants yesterday and to-morrow eludes to-day, so the child one used to be is supplanted by the person he now is, and this person never overtakes the one he is to be. The child the man used to be is gone and he himself the person of larger growth is come. A subtle change silent, tremendous, inevitable! Thus this magic world becomes a land of miracles for the body stretches to meet the soul and it in turn towers up unseen to meet its God. Again, this miracle is called growth, and the name of the growth of the soul which speaks through the artist in his art is revelation. Revelation is hard to analyze but one very obvious element in it is feeling. Feeling is that mysterious messenger which acquaints us with beauty and with harmony or on the other hand takes the sun out of the sunshine and steals happiness from the soul.

Feeling is a sprite which touches the realism of the artist and turns it into idealism in you and me. As the boy is father to the man, so the feeling of the artist is the father of appreciation in art. Several

times in this book art has been defined as the pursuit of the True, the Good, and the Beautiful. The function of art then is to reveal what the artists have found in these three realms through the medium of expression, and through man's appreciation of art to publish these truths to the world.