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AURORA. GUIDO RENI. (SEE P. 443.)

Painting of the Seventeenth and Eighteenth Centuries.

BY

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MIGRATIONS OF ART. A SURVEY OF ARTISTS. ITALY THE SCHOOLHOUSE. (1)

It is said that men have been most happy during periods of peace, those spaces that history is silent about, when the commonplace united to a tranquil fireside and no one did anything but eat, drink and grow rich. Sometimes art took advantage of these moments to cause the only disturbance that made them visible. On the contrary, art sometimes waked up with the booming of guns and flourished amid the excitements of war. It is an unaccountable thing, this waking up of art:—the wind bloweth where it listeth, and thou canst not tell whence it cometh or whither it goeth. But the good thing never lasts long. We are all built to be commonplace most of the time. The great Renaissance of Italy did not last long, and it closed like a door with a snap lock. All who came after that were too weak to open it again. In the same way art visited Holland for about fifty years in the seventeenth century—only that long. The list of men of talent easily enumerates forty names, possibly more. They were all very much alive, but only a few were geniuses. Suddenly the vitality ceased, and art went elsewhere.

Mounting some Eiffel Tower, let us search for the larger objects in view at the opening of the seventeenth century.

In the year 1600 Guido Reni, of Italy, was only twenty-five years old; Domenichino, nineteen; Carlo Dolci was not born until sixteen years later than 1600, and Salvator Rosa fifteen years. Velasquez, the Spaniard, was six years old in 1600, and Murillo came eighteen years later than that date. Rubens, the Fleming, was twenty-three years old; his countryman Van Dyck was a baby of one year. Franz Hals, the Dutchman, was sixteen, but the century had to wait six years for Rembrandt, six years

for Cuyp—the two being the same age, thirteen years for Gerard Douw, and thirty-six years for Jan Steen. In France, Poussin was six years old in 1600, and Claude was born with the century. Neither of these men spent their lives in France, however.

Guido, Domenichino, Velasquez, Rubens, Hals and Poussin antedated the century a trifle; Van Dyck and Claude came with it. Guido and Rubens were about the same age; Domenichino and Hals about the same; Velasquez and Poussin just the same; Dolci, Murillo and Gerard Douw close together, and Salvator Rosa with them. Rembrandt and Claude were only six years apart, and Van Dyck groups with them. If you are not fond of classification, don't read the above, but remember that earlier painters always had an influence upon later ones, even in those days of difficult travel and no sleeping cars.

In Italy, the mother country of European art, the last of the geniuses, Benvenuto Cellini, had been dead twenty-nine years in 1600. The decadence had set in, and the country swarmed with artists who were schoolmen, trained draughtsmen, trained painters, who knew everything but had no freshness, no genius. They were all imitators of the great men who had gone before, only imitators; each trying by some little trick to manifest originality, though he knew he had none. Some of these were rather brilliant men, and we know their names: Guido, Domenichino, Dolci. A great many others did some good pictures which collectors buy in these days, when they can get them. That is well; good paintings are pleasant to look at, even when no genius painted them.

Occasionally some rude man, having original genius, rose up, and, revolting against the schoolmen, went to nature to form a style of his own. None of these learned to draw very well, but there was life in his work. Such was Caravaggio, to whom Ribera came as pupil from Spain; such was Salvator Rosa; and such was Claude, who came down from France.

Italy was the schoolhouse of European painters, and some were influenced by the schoolmen, some by the rude men, and some by both.

Men were brilliant in Spain at the opening of the seventeenth century, which produced Ribera and Velasquez and, later, Murillo. All these artists had this peculiarity: a tendency to paint nature as they saw her and to do it in an astonishingly rugged way. This tendency to naturalism included a wonderful ability to see and to draw the subtle movements of men and animals and the fleeting expressions of faces. Even Murillo commenced in this way, and never quite escaped from the national talent when he tried to outdo Carlo Dolci in sweetness. This naturalism was of a much higher order than is to be found in the Netherlands. We might call the Dutchmen "literalists" and the Spaniards "naturalists," were it not for adding to the already great confusion in the use of these abused words. The great artists of Spain are not numerous, and the ordinary ones are not up to the level of those of other countries in their good periods.

The Netherlands have already been spoken of. Here, also, the very great men are few, though the average excellence is high. The greatest men of the Low Countries became, eventually, examples in good art for the benefit of the next century.

Holland, the country of independent citizens, has a different art from Flanders, the royal province, though the two peoples were near of kin and had many points of resemblance. It was the political conditions that created the difference. Holland had no royal art patrons while Flanders did have them. The Dutch made small pictures for the homes; the Flemings often made huge pictures for palaces and churches. There were, however, modest homes to decorate with easel pictures in Flanders also. Germany had in the seventeenth century a certain number of painters, but art did not flourish there at that time. She gave Kneller and Lely to England, but these two learned to paint in the Netherlands.

France bore Poussin and Claude, but they ran away to Italy and stayed there. In the seventeenth century she cultivated architecture, sculpture and decorative arts, but

painting had to wait. The men of talent who had the courage to be painters went to Italy for their schooling, and were no more than schoolmen, "with all that the word implies." However, France founded her Art Academy during this century, and that raised up an army of painters for the next one.

Englishmen cared little for art as early as the year 1600, but her kings and nobles had to be in the fashion and have their portraits painted. So she went to the Netherlands for the talent. Kneller and Lely (the Germans) came *via* the Netherlands, and then came Rubens on a visit and Van Dyck to spend the end of his life there. There were no English artists of any worth until Hogarth and Wilson at the end of the century and later. The English Royal Academy was not founded until the eighteenth century. For a long time its drawing school was of little use to her artists. The art movement once started, many talents were put to use in picture making. The art had feeling and impressiveness, but not academical excellences. We are, however, getting ahead of our story, for all this did not happen in the seventeenth century.

In America during the seventeenth century there were many excellent face painters, who used red and green in abundance, but I never heard it mentioned as high art. Probably Capt. John Smith and Capt. Miles Standish had a high opinion of the talented painters. Perhaps we should call them decorators.

LANDSCAPE PAINTING. BORROWING ARTISTS. (2)

Previous to the seventeenth century landscape painting hardly existed purely for its own sake. It was an accessory to figures, serving as a background. While nature was more or less correctly copied, no one seems to have thought of studying atmospheric effects or light effects for their own beauty and sentiment. Rubens made good landscapes, but Claude was the first man to paint light and atmosphere. If one looks for a genius, show him Claude, the most original man of the age, because his invention was so important and led to such extraordinary results. He taught the world to see nature as she is. Poussin did fine landscapes also, and he was side by side with Claude, but he did not paint light or atmosphere especially, and used landscapes as an accessory to figures. Salvator Rosa was working at the same time and was more of a literalist than either of these men. Claude was a classicist who arranged graceful landscapes on classical principles, whereas Salvator was much less tied down by laws of composition. However, all landscape painters of the period seem to have been to a goodly extent formalists, even the Dutch were, and they got their ideas of composition and treatment from Italy. It is well that it was so, because a certain amount of formality is probably essential in picture making. All the painters in creation, of whatever age, or however they may have commenced by copying nature just as they saw her, have ended by becoming to a greater or less extent regulated, that is formalists. Classicism is only another word for formalism. Even the extreme Neo-pre-Raphaelites and the modern Impressionists had to compose to some extent.

Passing by all the painters of landscape to the middle of the eighteenth century, Turner and Constable appear, and they were great men. The latter changed the current of this art in France, but the former was known only in England until much time had passed.

We have sailed down the river of time for two centuries, seeing everywhere the influence of Italian art of a previous period, but finding great men only in Spain, the Netherlands, France and England. France developed late; the eighteenth century brought her a swarm of good painters, and a series of developments in architecture and decorative arts, both of which have influenced the world persistently but neither of which was great. The most picturesque figure among the painters was Watteau.

The English were not the only ones who borrowed painters from neighboring countries because of a lack of native talent.

The habit has the endorsement of many great nations in the past, not to go farther back than the Romans, dependent upon the Greeks, or Francis I. of France, borrowing Leonardo da Vinci and Benvenuto Cellini from Italy, as well as many architects. The French caught the art of the architects and sculptors soon enough, but painting less readily. In the latter part of the seventeenth century, or the opening of the next, Frederick the Great, of Prussia, developed a taste for poetry and painting which his own people could not gratify. Whether the Germans were deficient, at that time, in these arts, I will not attempt to determine; but Frederick had his own tastes, good or bad, and called upon Voltaire to do verses and Watteau to paint pictures for him. The two men were about of an age and each was as French as possible. That the English should have received with pleasure the stately pictures of Charles the First's children and all the courtly portraits by Van Dyck is not strange, because they were dignified; but that a German king should have admired the poetry of Voltaire and the dainty paintings of grand dames posing as butterfly shepherdesses, by Watteau is certain remarkable. Sturdy warrior as he was, a Teuton in battle, he gave himself up to exotic tastes, as many another stern man has done. But the art of Watteau does not seem to have greatly influenced the people of Germany. Though imitators of him arose, no Watteau school was the result.

CLOSE OF THE PERIOD. NATIONALITY AND PERSONALITY. (3)

Approaching the close of the eighteenth century we find a great Frenchman, Louis David, who lived for fifty-two years in it. In all art history we scarcely find a man who so absolutely ruled the paintings, the decorations, the furnishings and the sentiment of his time. He was republican, regicide and imperial court painter in turn. But like his imperial master he found his Wellington after many years of sovereignty. Just as the century was expiring, Géricault was born and, while still young, painted the Raft of the Medusa, portraying in a naturalistic and romantic manner a scene that David would have delighted to reduce to the cold formalism of classic art. The picture was an insult to the respectability of art which, according to David, must appear in public only in court dress and with circumspect bearing, that is, in classic forms such as the Greeks gave to Apollo. But with Géricault commenced the genre school in France that has come down through the nineteenth century. He did not altogether end David's *influence*, for that has lived to shape Ingres and in turn Gérôme, who paints in our day.

It is very natural to ask, "What part have we Americans in this very beautiful art?" Our artist Copley was sixty-six years old when the century closed; Benjamin West, sixty-two; R. Peale, fifty-nine; Gilbert Stuart, forty-six, and Trumbull, forty-four. They were Americans, and patriotically maintained their nationality, even West, when president of the English Royal Academy, boasted of his American birth. But their art was purely English, modified somewhat by study in Italy. In fact they were all born British subjects, though some of them made excellent rebels, in all but their art.

But what does it signify, this matter of the nations? Did any man or any nation ever invent a new art? Is there an Italian, or a French art, or did the Dutch or the English stand by themselves apart from others? Was the Hollander who painted canals and a peat country more purely a Dutch artist than, let us say, Ruysdael, when he chose to delineate running streams and watermills amid hills and cliffs such as Holland never knew? Or are our American painters un-American because they find tiled roofed houses more picturesque than shingle tops; or peasants in blouses more paintable than the farmers in wornout "store-clothes"? Does the subject matter determine nationality in art? Art is universal and intermixed; knows nationality as a flavor rather than as a form; while the personality of the man who paints stamps itself upon his pictures in a strangely subtle

way, whatever his race or his home. Some men have no personality, though good enough painters, but if an American be very national in his personality, his art will be American wherever he lives or whatever his subjects may happen to be. John Sargent paints a strange mixture of Sir Joshua Reynolds and Velasquez, but his bold independence of treatment, haughty insolence in brush work and freshness of point of view, are as American as possible, whether his sitter be the president of Bryn Mawr College or a Jewess in London. He sees character in a face in a way peculiarly his own. What matters it where he lives? I have constantly to note that a man, otherwise strong, shows a weakness in his art if he be born of a declining race. Sargent comes of an aggressive race, and his every brush stroke reveals it. I use him as an illustration because all of us know him, and his art is a part of our lives to-day. We must never lose sight of this thought in attempting to understand the art of any century or any nation. Personality, temperament, life conditions, climate, state of civilization all affect art. Saxons, Teutons, Celts or Latins transplanted to another environment soon become changed, though always remaining Saxons or Celts or what not; so art changes with the climate and conditions in which it finds itself, but is still the same art, with a difference. The art of any country is but the art of another one developed by new blood.

So it has ever been; Egypt to Persia; Egypt and Persia combined in Greece; Greece to Rome; Roman to Byzantium; and that to Europe, thus continuing until Europe dug up the art of old Rome and created the Renaissance. The Renaissance of Italy is the fountainhead of the art of the seventeenth and eighteenth centuries which we study. All nations of Europe went there to drink of the waters of life. It is the art of Italy adapted by various national temperaments that occupies our attention. The portraits painted by Velasquez are, to the careless observer, just like those of any other nation and just like hundreds of paintings of the Italian schools:—just portraits and nothing more. The religious pictures of all European nations are so much alike that only the initiated can differentiate them. Even experts are puzzled to "attribute" a long lost and accidentally found picture. A fine portrait of the seventeenth century may differ from the Mona Lisa of Leonardo only as the tone of voice and gesture of one man differs from another. A fine Rembrandt may be a good deal of a contrast to a fine Velasquez, but thoughtful investigators find

PORTRAIT OF FERDINAND D'AUTRICHE. VELASQUEZ.

that the two are based upon the same methods of drawing and painting and even composition. Though the Dutchman is said to have invented a new style of composition, the statement must be taken with great reserve. He developed only a previously known style. Velasquez was an ele-

gant, a lordly artist, a clean brushman and a subtle colorist. Rembrandt was a rude man, of brutal force, a bold but often not very clean brushman, a powerful colorist but less refined than the other. These are the features that make them different, but they are slight as compared with their contrast to noble Oriental painting. As we go backward in the centuries the forms become more primitive and more like those of the Orientals. The art which Europeans developed from the Greek is more learned than any other, carried much farther toward naturalism; but it is a question whether the divinely kindled spark may not have glowed more brilliantly among semi-civilized races than with the polished peoples. They were artistic first and story-tellers afterward. We are so accustomed to look upon the art we know best as if it were "the art," that our taste and judgment are warped. Oriental art has a great place in the world.

European art of the seventeenth and eighteenth centuries is simply Italian Renaissance at foundation, or, to be exact, the art of Greece gone a long journey. Even the landscapes do not escape this chronology. If one asks: What is the relationship between a Flemish boors' dance by Teniers and the Greek figures? the answer is very direct: They are of the same family, the one rude, the other super-refined. The Greeks were the first naturalists; their idealization was simply a refinement of nature's forms. The figures of those dancing boors are made in the same way and by the same rules, from nature—minus the Greek refinement. The domestic figures of Jan Steen are not natural either. He was in his way an idealist; and so was Millet of the "Angelus," who is known among artists as a classicist. In Manet we find a man who really tried to paint nature as he saw her, and that is why he marks a turning point. Greek and Roman art were revived in Italy in the fifteenth century, and the men we are discussing follow that lead. I shall endeavor to make plain the truth of this statement in examining the works of painters in the seventeenth and eighteenth centuries.

ITALIAN PAINTING: GUIDO RENI. (4)

The Italian art of the two centuries, we consider, suffers by comparison with that period which closes just as ours opens. The dying year has its brilliancy, but it is not as much to us as the midsummer and has no promise to offer in recompense for its evidences of decay. Even after the golden leaves have fallen, there still come days of delicious sweetness, but the end confronts us and we know it only too well. Italy, the mother of what is known as "modern painting," has to show us, in the fifteenth and sixteenth centuries, an art that has never since been equaled. It was so noble, so varied and, above all things, so inventive, that the examination of her "melancholy days" becomes almost painful. The inheritance of two centuries of great art was no more than good painting.

"Good painting" never was and never can be, of itself, great art. There is a vast amount of great art in the world that shows no good painting at all, as that of Turner and Rosetti, who handled paint and pencil like children, but were too great to be measured by their technique alone. Originality and sentiment are the markings of genius. The drawback to the art of Guido Reni, Domenichino and Carlo Dolci is its good painting coupled with lack of originality and no promise of a future. It could be but a childless art. It is the waxing, not the waning, that has real vitality.

Guido and Domenichino belong almost to the previous century; almost! Carlo Dolci is the only shining light of the seventeenth. Like the moon, he "lights up well," but is not a source of light. The very popularity of these men is against them. Their art is an art easy to understand, and very easy to copy. Great art is very difficult to copy.

Guido Reni (1575-1642). We all know them well, those Ecce Homos, the Beatrice Cenci, and the Aurora of Guido; every home in the land, even the advertising cards, and the lampshades, are adorned

with them. Twenty-five years ago the Americans who went to Europe thought it the proper thing to purchase a copy of the Aurora or the Beatrice. We are a little beyond that low development of taste at this time, but there are others, and the copying goes on merrily; it is so easily copied. I am not sure which of the Ecce Homo pictures furnished the popular engraving; they are astonishingly alike. All the work of Guido is pretty nearly good art, only failing in that it represents no new movement, no freshness, no aspiration toward better things.

The Aurora, in the Rospigliosi Palace at Rome, is a sizeable panel: the God of the morning driving his piebald and very "proper" steeds along the edge of a cloud, the Hours dancing gaily about his chariot, a cherubic torch-bearer floating in advance. Behind the clouds is a yellow sky, while below one sees a bit of cool toned landscape, giving the blue note essential to balance draperies opposite. Those lightly draped Hours are elegant in form, exquisitely graceful in movement, and full of vitality. It is needless to say that the figures could each of them be cut in marble for single statues and might belong to the overelegant Greek period. Italian decadence is not very marked here, and the Aurora is almost a great work. (See the cut, p. 437.)

The Beatrice Cenci, in the Barbarini Gallery, Rome, is also sculpturesque; simply a fancy head with carefully arranged drapery, made more by rule—as is true of all classical drapery—than after nature. It is no reproach to it; all art admits of studied lines, except that which declares itself realistic, and many of the realists did their draperies by classical rules, because that is so certainly agreeable and irreproachably respectable. This head has been the inspiration of thousands of similar heads, some like it, some very unlike. But it has never inspired a man of any originality. It has long been the fashion for mediocre artists to paint a prettily draped head, and then search for a name with which to label it. One wonders if Guido did just this, nor thought of Beatrice until exhibition day. There is a certain stately dignity about it; like all of Guido's work it is a good deal better than most of the product of his period. But the Mother of Sorrows (Corsini Gallery, Rome) approaches caricature. It is, seemingly, a reproduction of one of the Niobe group; eyes turned up, mouth open, and none of the refinement of the classic statue. I have seen students, drawing the Niobe, who made the expression one of illness, not grief, and Guido has not entirely escaped the same accusation. The Niobe is from the period of decadence and this picture is still more decadent. The Sewers (Hermitage, St. Petersburg) gives us eight classically-draped females who sit in affected attitudes and sew in an affected way. There is not only no correct observation of nature in the movements of most of them, but they are even awkward; not the awkwardness of the primitives who had not yet arrived at close study of nature, but awkwardness made to order. The classicists could be anything but natural. There are two figures in the center which escape somewhat this reproach and seem to have been really the outcome of correct observation. Guido could see nature, and, when he did so, his artistic instinct got the better of his artificiality. In his sketches from nature there is often much innocence of artificiality and much truth. In this he was more of an artist than Carlo Dolci, whose drawings are seldom "innocent" of artifice.

The Ecce Homo pictures are multitudinous; one at the Corsini has the mouth open, the eyes turned up, the crown of thorns charmingly adjusted. One wonders why it is admired, and how any man could treat so tragic a subject so weakly. One is at Dresden, perhaps a little better in expression, and still another, in the same place, has the mouth shut, and that is a favor to us, as it is, at least, not disagreeable. The one in the Louvre is the prettiest. This does not nearly complete the list of them. A Night of the Nativity (at Vienna) is like Correggio's picture of the same subject; the light emanating from the infant and shining on the surrounding figures, illuminating the floating cherubs overhead, as if they hovered

ECCE HOMO. RENI.

over the footlights. But there is no such glow in the light as one sees in its prototype. The Saint Michael and the Dragon so resembles Raphael's picture as to be easily confounded with it. The Cleopatra (at Madrid) is a large and important picture, of course a classic.

ITALIAN PAINTING: DOMENICHINO AND DOLCI. (5)

Domenico Zampieri, called **Domenichino** (1581-1641) is so little copied, as compared with Guido, and has taken so mild a hold upon the popular fancy, that an extended account of him is less called for; the more so as he really marks no starting point in any art movement. Only six years younger than Guido, he was a fellow pupil with him in the School of the Caraccis, and like all his fellows imitated some greater man gone before. Less pretty and more dignified than Guido, it is possible to declare him a greater artist, if the word "great" dare be used in connection with either. Critics have wrangled over him, some abusing lustily, others exhausting the many storied adjectives of the language in his praise. He was one of those good painters whose cleverness was a fault, being uncoupled with any freshness or inventiveness. He was "sweet" enough, but not as sugared as his famed fellow pupil. There is in many of his pictures a strange resemblance to the pre-Raphaelite Botticelli—straight lines and sharp angles in draperies—without any of the personality of the greater man. His cherubs, floating in the air, are not very easy or graceful, and such matters as these stand in the way of popularity. An avowed imitator of Raphael, his religious pictures are at times almost copies.

He painted many profane subjects; although, as the times and conditions demanded, religious themes predominate. His Renaldo and Armida, in the Louvre, presents a nude woman for whom the warrior holds a mirror, that she may adjust her hair, and the hand is reflected in the glass; a pretty bit of realism, such as was not unusual at the period. In the foreground, doves are courting, and beyond are two lovers kissing. There is an effort at grace, fairly well carried out. Also in the Louvre is his St. Cecilia, dressed in a gown quite *a la mode* rather than classical. The saint plays upon the cello and a naked, winged boy holds up the sheet of music. But Cecilia is gazing heavenward to a higher inspiration than written lines. The expression is exalted, and by comparison with the same motive by Carlo Dolci we see how much art retrograded as the years went on.

While Guido manufactured Ecce Homos, Domenichino kept the wolf away with Sibyls; of course the artists had to pay their bills in those days and our own artists do it in the same way now. There is one in the Capitol Gallery, another in the Borghese at Rome, and Vienna has one. The same thing is at the Hermitage at St. Petersburg, only there it is called St. John. All have the same face, the same brows, long nose and cheeks and chin; exactly the one the students draw from the casts of Græco-Roman heads. The expressions are varied in nothing, except now a mouth with parted lips, now one closed; and the latter are more agreeable. All the eyes are interchangeable, and kept in stock, like the parts

of an American machine-made watch. Put a turban on St. John's head, and, behold, he is a Sibyl, changing sex at once, if he ever had any.

It is curious to note how Guido stuck to his classic draperies, while Domenichino loved to do still life, to paint little elegancies, like jewelry, embroideries, fringes and bits of lace. This, of itself, is entirely unobjectionable, but at this period in Italian art, it reveals the paucity of the genius, which turned to petty trifles for variety. Had there been real nobility to decorate with good fringe, no one could do less than admire the still life.

The progress of landscape painting at this moment has a right to interest us because we are now keeping company with a young man of the north, from the borderland between France and Germany, who lives near Domenichino. His name is Claude Lorrain. The Italian and the Frenchman paint landscapes that look, at first glance, very much alike. But Claude paints aërial perspective, touches every part lovingly, and colors as few have been able to color since, while Domenichino does not. Poussin is also there, painting important classical figures in classical landscapes, and his work is better than Domenichino's, though he falls far behind Claude in pure landscape.

Carlo Dolci (1616-1686). A little fellow, named Salvator Rosa, was a year old when Dolci was born, but the future painter of the pretty Mother of Sorrows didn't know it; in fact he never did know much, or care, about a rude and reckless genius like Salvator. Occasionally it is well that such an eccentric genius is kept out of the art schools; it helps break down the old traditions, to leave him fancy free. But Dolci escaped no schooling or traditions either, and that was as it should be; without them he would never have given pleasure to thousands of people. If his heirs owned a copyright on all the photographs from his pictures that have graced American homes and warmed ladies' hearts:—think of the wealth!

In all lands and in all periods of painting we see some great man who creates a new movement, and after him, following his mannerisms, drags a long line of lesser men who form a coterie, that is, create what is called "a school" The commencement has life; the following can do no more than tamely polish that living thing until it looks sickly and becomes, what it looks like, a polished corpse. Dolci was the last Italian polisher who is worth talking about. Who is Dolci? The man who killed the school of Raphael. And still he did do something original (pretty original): he invented a Mother of Sorrows and a new arrangement of drapery about the head, evidently an adaptation from the headdress of the nuns. It is an envelope of some stiff material that folds in a dignified way. It must have been good, because many artists have used the idea, and they are still doing it. One of the adaptations is seen in Henner's well known nun's head.

The arrangement must have proved a success, because Dolci kept on doing it. The pictures show only the head and shrouded shoulders. An unseen hand holding the folds, reveals the end of the thumb very coquettishly. That thumb! how he plays upon the imagination with it, and it

MOTHER OF SORROWS. DOLCI.

is several, now only a tip, again more in evidence, and again different. These pictures should be called the Madonnas of the Thumb.

Like the others, Dolci did his Ecce Homo, and that was a several-times-success too, and indeed it is a pretty picture; nothing to move the heart, but sufficiently pleasing. His Herodias is just about as emotional as his Ecce Homo. She appears as a pretty woman bearing the severed head of St. John before her, and very discretely turning away her head. The movement is carefully measured, the look is classically sorry; just that and nothing more. She is no half savage Oriental, rejoicing over her triumph, unmindful, like all of her race, of the shedding of blood. She is not even disgusted with her unseemly burden, or made ill by the sight of it. She has no life at all, except classical life, and that has gotten so far away from its native Greece that it has grown weary. Even a marble model gets tired of posing at last.

With his heads of sacred women, Dolci often paints a sprig of white lilies in full blossom. No doubt he uses the emblem with entire correctness, never giving it to the wrong personage, but the head seems to be merely an adjunct to the flowers. This work gave him pleasure; it is wonderfully executed. Lilies could not be better done. It quite saves the situation, and he should be known as the celebrated still-life painter, who did such magnificent flowers. In another picture a Greek statue plays upon a primitive piano. The presence of this modern instrument makes a Cecilia of her instead of the goddess So and So. The man with a book and pen is one of the best. As St. John we accept him willingly. A head and shoulders of a man blessing a well crusted little bread, which he holds near a beautifully painted sacramental cup, is properly statuesque; and the same is true of the strange, long-nosed infant who holds a perfect rose while his mother holds the sprig of lilies. Dolci was a still-life painter who introduced figures with his flowers and other objects. Even in his crayon sketches, he is unlike most artists. He never lets himself out; never becomes carried away by the delights of making a few swift lines full of nerve and scratchy truth. In the British Museum there are sketches made by Raphael as first studies for his great pictures. Here one sees a scrabled scratch that is the embodiment of vitality, the acme of correct observations, a little street urchin, standing at his mother's knee. The little chap seems to live again in those few lines. In the same portfolio, one sees this same figure properly tamed and regulated, drawn cleanly, gracefully and a dignified Christ-child. Raphael could tame his sketch and still keep the boy alive in his finished picture; but then he was Raphael and not Dolci.

ITALIAN PAINTING: ROSA AND CARAVAGGIO. (6)

Salvator Rosa (1615-1673) is the wild and wayward boy who commenced his turbulent life one year earlier than Dolci. While I am a firm believer in the value of art schools, no matter how much they force the revolutionary youths into the straight and narrow way, I must admit that a moment may arrive when a genius is fortunate to escape them. The schools of Italy were absolutely like the salt wells of the desert when these men were born. But we must not forget that all the great painters, Michelangelo, Raphael and the others gathered together to study the antiques in the Medici gardens, and that the old art they worked over did not hurt them. However that may be, Salvator went out sketching when he was a boy, instead of submitting himself to the dry drill of the Caracci school men. The Caraccis ended their careers about this time, but the spirit of them was very much in evidence all over the land. As Salvator never received extended schooling, he was naturally not a masterful draughtsman, and close examination of his pictures leads one to think that another hand painted some of the figures seen in his landscapes, though the spirit in them was directed by no other than himself. He painted many battle pictures, and even portraits, so that it may not be said that he could not draw a figure, but only that the lines of his human beings are

not confined by the severe drill then so common. I am volunteering the statement that some of his figures seem touched in by one who did not paint the larger part of the picture. I do not find any such statement in books.

Salvator came of a family of painters, but he was headstrong and refused to make a lawyer of himself as his father, wearied by the poverty of his family, desired. It was a fortunate combination; painter blood and impulsive boy. It also happened in Italy, a country which was, of itself, one vast schoolhouse of art. So the youth went sketching, all about the country around Naples. From time to time he went too far; the bandits caught him one day and took him up into the mountains. Told in this way, the story sounds picturesque, but quite possibly he was a willing enough prisoner and his captors, who had the Italian fondness for art, proved most gentlemanly jailors. Indeed they were as good gentlemen as one could wish to meet, the trade of the bandit was no mean one and scarcely dishonorable. Only the rich feared him, and Salvator had no occasion to tremble for the safety of his purse. The savage grandeur of his surroundings up in the mountain lair of these freebooters, and the picturesqueness of the men and their dress and movements were exactly to the taste of the young artist. His landscapes are not based upon the classical lines that kept Claude to serenity and refinement, but rather are free and untamed renderings of facts as he saw them. At first he made quiet pictures, influenced, no doubt, by the art he looked at; then very rich and redundant compositions, because as he grew in confidence and command of his materials his nature asserted itself. No wild gorge was too savage for his taste, no storm too violent, no sky too full of awful portent. Rocky mountains and ironbound sea shores were his favorites.

There is something so fresh and joyous in this man's art, something so different from the vapid, ivory finish of Dolci, something so alive amid all the dry bones of Italian decadence, that we breathe again as one inflates his lungs on a bright summer morning. He founded no school of art, at least not in Italy, though his influence has traveled far, and one may see it plainly in many places, even in our own country. Many of the painters of our Hudson River School were great admirers and even imitators of Salvator. One of his pictures—owned in America—comes to mind, though its title is forgotten, a large canvas showing tumbled masses of cliff on the edge of a dark sea, a stony foreground and somber distance. Over it hangs a blue sky, painted in a low key, much broken by white cloud masses; and the sentiment of it, the handling, all, suggest a swift, powerful worker, a positive, imperious temper, a freeman. No pretty cobalt was used to paint that sky, but Prussian blue in abundance, and all the tone was kept up to this fierce pigment.

In the Louvre one may see a battle picture, by Salvator, of important size; a very confused mass of men and horses, making a straight band quite across the foreground, and the shaded parts have turned very dark. The various objects are well painted, but many faces are kept in shade, and are invisible, or else turned away, as if he avoided the rendering of human expression except in the violent action of the figure. All the armors are excellent and very elaborated. The conventional ruins and strange rocky hill, the sky and distance are very tender, though still forceful. There is less brutality in the handling than one might expect, and the entire tone is a low gray without positive pigment; even the garments are quietly colored.

The Ghost of Samuel Appearing to Saul looks like a rather weak picture, painted smoothly and turned brown, a luminous brown, not black at all. But it is hard to see, or to judge of what it might have been. I cannot assert that it is one of the early pictures, made before he gave full fling to his temper, but the classical composition suggests this first period. Another picture here is like what one expects to see: sharp precipitous rocks in a wild mountainous country. He carried a streak of arbitrary shade, almost black, across the entire foreground and the sky has darkened so that the blue is almost lost. This makes the light which gleams on the near rocks very

brilliant. It is executed with a bold, square touch, very summarily. Withal the work is tender, cool, entirely free from browns. There are three soldiers, on one side amid the roughness, and on the other a man who shoots (flash of the powder and smoke all positively painted); these figures do not seem to be made from the same palette as the remainder of the picture, and the touch is different.

The art rivers which flowed through Europe had their sources in Italy, were streams fed by springs nourished by rain clouds from afar. One of these rivers flowed through Spain. In tracing it back to its source—if any river ever had but one source—we find a little art-spring called Angelo da Caravaggio, and it is not so very far from where we are now standing as we converse about Salvator Rosa. Please remember that it was a deal rough, that little point, a windy and disturbed spot, nothing orderly or well regulated about it.

Michael Amarigi Angelo, da **Caravaggio,** a Milanese, died in Rome in 1609, six years before Salvator was born, and at that moment Ribera, the Spaniard, was twenty-one years old and had been a student in Italy for seven years, and became enamored of Caravaggio's pictures. Pictures do not die as easily as men, so the Italian's soul went marching on, still throbbing for Ribera and Salvator, and for Velasquez, when he came that way a few years later on. It's a pretty story, all about a very poor boy, a mason's son, who early smeared and daubed at the plaster tub. The fresco painters struck their colors, for better or for worse as their taste allowed, directly upon the wet plaster, and the mason's rude boy had to stand by waiting with a fresh bucketful while the artists worked. Then the fever attacked him, and his native cleverness was warmed into life; he too could paint, if he tried. It is a common enough story, but such clever boys always have something new to offer, which perchance does not get its quietus in any dry old art school. However, Caravaggio was no more than "clever." His mural paintings are few, but his easel picures many, and he was a literalist who painted the rags on his dirty models and rude textures of every object in the kitchen or market place. He was a lively fellow, and used his colors with all the brilliancy and life the palette allowed. In fact, he was counted by the well-regulated classical painters as a sorry dauber who actually painted things as they really were and who let his vulgar love of color and brilliant light and shade carry him whither it would. But the people liked him, and many young artists were carried away by his wild independence. Salvator found his works dear to his untamed heart, and the Spaniard, Ribera, whose acquaintance we are about to make, was another man after the same pattern. All the talented Spanish painters loved Caravaggio's realism and rude force, and they were all big enough men to use it well, nor be abused by it. There were Spanish painters in the seventeenth century who did not feel as the rude Italian did, but as it happened, they had only moderate talent.

SPANISH PAINTING: RIBERA.(7)

José **Ribera** (1588-1656) was called Il Spagnoletto, or the little Spaniard by his Italian associates. There have been "bolters" all along the line of art history, men who became restive under restraint. Orderly respectability may be of use in the world, and it may be of use in art. Certainly a wall decoration should be orderly, because the architecture to which it is married is so. Sometimes orderliness is equivalent to dignity, and we do right to love dignity. But priest and schoolman are often disposed to be tyrannical; and when this tyranny has gone far, art dries up. There seem to have been quite a number of these restive innovators brought into being by the rigid laws imposed by the so-called School of Raphael. In architecture the same conditions were brought about by the Palladian School, whose tame elegancies still make our young men its slaves and from which now and again somebody breaks loose and then wishes he had not, because the laws are too strong for him. All young artists love to paint textures, paint what they

see, and it takes them a good while to feel the usefulness of orderliness. Possibly the real good is found in the middle course; enough of good still life and enough of noble line.

All through the seventeenth century we find men who insisted upon painting textures as they actually are, and, by the same impulse, to paint expression as they see it in the face before them rather than an expression compounded from the study of many faces, an ideal expression. Raphael's sketches give us the expressions of his models very like those which Ribera caught as he watched the mobile features before him. However, Raphael's master paintings show us not caught expressions but made-up expressions, something evolved from his wonderful inner consciousness, or, at least created by means of much observation of many faces—ideal expressions. The efforts at ideal expression in Ribera's pictures are not impressive, but his caught expressions, the things he did when he had excited his model to laughter or some other emotion are very wonderful. Ribera was, as this indicates, a realist, just as his master Caravaggio was a realist, and both these loved to paint textures with the most brutal truth. This strain runs through all the alive painters of Spain; even Murillo did not escape it, and Velasquez and Goya cultivated it, though Velasquez knew how to keep the wild thing well in hand.

Ribera went to Italy when still in his teens and was in the studio of the like-minded Caravaggio in Naples (where the latter spent his last days) long enough to fix for a lifetime this tendency to bold realism. Boldness seems to have made these fine Spanish painters marked men. In the galleries of the world their pictures make spots upon the walls. Even the rude Netherlanders can scarcely speak out loud in their company.

Ribera spent his life in Naples and there he died. His pictures went to Spain and exerted an influence there. They are also found all over Europe.

I recall a picture by Ribera of a monk, seated full front, a wrinkled, smiling face, heavily bearded; nor is it a pretty curling beard like that of Guido's Ecce Homo, done at about the same time. One powerful hand holds a pen and the other, in his lap, a sheet of paper. It is all simple, almost fierce in technique, and shows cause for the expression that his was a "terrible manner." But he was terrible only when compared with Dolci.

The Adoration of the Shepherds (Louvre) gives a good idea of his coloring. Not many men can paint a pink babe like that,

CLUBFOOT BOY. RIBERA.

so frank, so clear in flesh color, colored but restrained. There is no pronounced shade in the figure, but still it "models" perfectly. Beside the kneeling shepherds a lamb, with legs tied together exactly in the way our farmers do it to-day, has been thrown down, right in the foreground, as if the artist loved to paint the wool. The expression of the patient resignation on the beast's face is pathetic. There is nothing human in it, but unadulterated lamb ex-

pression. This is the best face in the picture as the devout shepherds did not appeal to Ribera—not exciting enough. The babe's face is good, because it is simply a portrait. Raphael would have made it the face of what the Germans call a Wunderkind, and his followers would have racked their weak brains to invent an ideal of some sort, anything but a portrait, which would have been too vulgar. We see artists painting wool in many ways, but not one like this. One's fingers could be thrust into the interstices, and every crack is drawn lovingly, and the brush strokes are very simple, done with abundance of paint. The blues and reds in the naturalistic clothes are excellent, reserved; shadows are but little brown and what there is of brown may have come with time. The people standing about in the picture are only peasants as he found them. All his religious pictures are in this manner, though many of them have gone intensely dark in the shadows. There is a dead Christ, in this same gallery, with flesh much more natural than that in Rembrandt's famous Lesson in Anatomy.

SPANISH PAINTING: VELASQUEZ AND ZURBARAN. (8)

Don Diego Roderiguez de Silva y **Velasquez** (1599-1660), was a gentleman, born with a spoon in his mouth, though it was only a silver one. Though school teachers had small salaries in those days, the boy secured an education of the best sort, as his father was a schoolmaster. His first art instructor was one of the literal school, a painter of things, not of ideals. His second master was one of the well-regulated artists. So the young man got good from both, and in any case it mattered little because he could make nothing less of himself than—dare one say it?—the greatest painter of the centuries we are studying, whatever training he might have had, or even had none been given him. In those days there were in Spain no casts from the antique statues; the inquisition forbade them. But King Philip IV. loved art, and loved Velasquez. So, by and by, the painter went to Italy, and brought home the plasters, and much more art to his royal friend. It is interesting to note the fact that this great man did not "do his antiques."

Very early in his career the king found out his worth and made him court painter, declaring that he would sit to no other; a resolution pretty well maintained. When the young man went to Italy, all the great people there did him reverence, and he met Ribera at Naples. The latter item is the more important, because Velasquez was disposed to paint what was before his eyes, and found in Ribera a congenial spirit. Of course the older man influenced the younger, as much as any one could move so strong a person. In any case, the classical painters did not capture him, though possibly their pictures taught him to develop that subtle, middle line of conduct between the two styles. One suspects that the ecclesiastics did not admire him, or possibly feared his independence, as few church decorations claimed his time. Instead, he executed large historical subjects, magnificently painted. A home in the royal palace, the companionship of the king, honors, the title of nobility reserved for the purest blood, came to him early. He held high offices near the king's person, and one of these killed him. He died of fatigue after arranging a royal festival.

Velasquez was a masterful draughtsman, and that means a good deal; something more than correctness. Not alone were his outlines good, but also his construction of every part. This means schooling. Self-taught painters rarely or never "construct" well. This training did not make him a great artist, but it did help to make him the greatest. If Sir Joshua Reynolds could have drawn as well as this Spaniard—but we will talk of that by and by. When he was young he painted much still life and the usual beggar boy with holes in his clothes; painted him well, worked hard at it, as even genius gains by hard study. He kept on painting, what the anarchists call "royal beggars" all his life with just as much faithfulness and sincerity as when young. He became a courtier, like Rubens, but did not

make Rubens' mistake, turn his pictures over to his pupils to avoid the laborious parts. Everything he did is strong, bold, struck in with a big brush, every stroke full of drawing. He was as bold a brushman as Ribera, but had finer sense, and secured more subtle results. Royalties and nobles on foot or horseback, alone or grouped, and all the accessories of landscape or interior, horses or trees or furniture, all are nobly done. A strong colorist, but very refined, his work stands to-day the model for painters of all lands.

PORTRAIT OF BALTHAZAR CHARLES, SON OF PHILLIP IV. VELASQUEZ.

Velasquez and Van Dyck were the gentlemanly painters; commanding nobility of pose and princely dignity. The Spaniard secured these with less affectation than the Fleming. Velasquez did things in a great way, as all great men do things. He could be careless with consummate elegance, entirely neglectful of non-essentials and still complete.

Velasquez's portrait of the little prince Don Balthazar Carlos on horseback, his sturdy legs scarcely equal to the animal's dimensions, the horse plunging towards the spectator, mane, tail and drapery flying, is an excellent balance between dignity and realism. Everything is literally correct, but the boy carries himself like a field marshal, and still is sincerely a chubby, lovable child. Van Dyck also was a master of child expression. From the child to the firm, menacing face of Innocent V., in ecclesiastical robes, is a far step, and a still farther one to his picture, the Reunion of Drinkers. This latter is one of his genre pictures, but the jolly men are not tumultuous, as the Dutch painters would have made them, but only quietly and good naturedly tipsy. Also, no Dutchman ever did such a beautiful, richly colored piece of painting. That half length of a six-year-old girl in the picturesque frock, the Infanta Margaret, is magnificently swept in, every stroke of the long-haired brush long drawn and forceful. We must remember that this was done at an early period when that sort of painting was rare. The men who do it in this day learned how by studying such pictures as this.

The standing portrait of Philip IV. with gun and dog is in the Louvre and also at the Prado. The latter shows a little hat on the king's head and the dog is not very plain. The former is bareheaded and the dog is wonderfully touched, firm, sure and characterful. All the picture, clothing, dog, hair, ground and trees are a brownish gray, varied of course, and the coat sleeve a warm, quiet green. These make one spot. The sky and distance, of silvery tone, melt into this quiet mass. There is one touch of green on the top of a hill. All this is

managed so that clear flesh comes out beautifully. In walking about the gallery, this brilliantly painted face always claims attention, and still it is tenderness itself.

Francisco **Zurbaran** (1598-1662) lived his life during the years of Velasquez's greatness. He was, like Ribera, a fiery character, and a painter of textures and stuffs, of expression, and movement that passed under his eye. The walls of churches that

PORTRAIT OF PHILLIP IV. VELASQUEZ. (SEE P. 351.)

he decorated are many, and herein may be noted a different condition of affairs from those found in Holland at the same moment, where the churches were merely whitewashed.

In his Funeral of a Bishop (Louvre) the corpse, robed in white, lies upon a reclining bier, draped in a stiff, silk, orange colored stuff. There are figures standing about the dead man, an archbishop and monks. The colors are all clear and well found, solidly painted, and flesh tones excellent. Most notable of all are the attitudes and movements of these sympathetic mourners. There is a suppressed activity about them as they discuss the situation. This is remarkably good, no gesticulation, not overdone, and still full of life. All these Spaniards seem to have had an astonishing ability to seize subtle lifelike action. It is safe to say that no paintings in all Europe can equal them. All the leading men had this gift, though it was most perfectly developed in Velasquez. It is naturalism carried to its perfection. Not a Dutchman could show an approach to it, even Jan Steen becomes commonplace by comparison.

SPANISH PAINTING: COLLANTES, MOYA, MURILLO AND GOYA. (9)

Francisco **Collantes** (1599-1656) was a lesser light, but illustrates the movement going on all over the continent of Europe during this early seventeenth century, Claude being its best exponent. He was a painter of romantic landscapes of the semi-classical sort. But Collantes' human figures were not, like Claude's, classical. In his Burning Bush (Louvre) the Moses is a peasant and the bush a real one. This peasant is a shepherd. His donkey is very real, also all movements are observed with true Spanish accuracy. The landscape forms are drawn with sincere truth, but arranged in the classical manner.

Pedro de **Moya** (1610-1666), another restless man, started out to see the world and all the good art works in it. But—note the change—he went not to Italy but to Flanders, where the new and fresh were already introduced by Rubens and Van Dyck. In order to support himself he enlisted in the army of Flanders. He became a soldier, as others became servants or lackies, anything to keep them in an artistic environment. He followed Van Dyck to England, but the great man died just then; so back to Spain he traveled as best he could, where he met

and greatly aided a young man named Murillo.

BEGGAR BOYS. MURILLO.

Bartholomé Estaban **Murillo** (1618-1682) is in many respects the Carlo Dolci of Spain, a painter of pretty pictures, smooth and sweet, a popular artist. He was by no means as far gone in anæmia as Dolci, but only tended that way. In his youth he did his beggars in rags, like the others. Throughout his religious pictures there runs a current of realism that betrays his Spanish instinct. To most artists the Beggars are more attractive than the Immaculate Conceptions, as the former are natural, forceful, characterized by close observation of expression and real movement. They are Spanish pictures. The religious works are Italian classic in treatment and in manner of painting. His strongest work is mild as compared with that of the other men we have examined, so that he holds no such rank in the art scale as they.

Of Murillo's Louvre pictures, the Holy Family is best. The picture is very luminous and, of course, over tender. The flesh looks weak beside that of Velasquez, though more colored. The floating Angels are enveloped in the dreamy sky. The Almighty is a benign but weak old man. Murillo did cherubs far better, and they are very pleasing. The Madonna is no more than a handsome maiden, and Christ looks a good baby with a curious timid gaze as he takes the cross from John. This expression saves the picture, and is in true Spanish spirit; the same to be found with all the good men. John's expression is of the same character; that of a friendly boy, willing to play but not yet very well acquainted. The reds and blues are not at all powerful, but are choice colors, and the orange note in Elizabeth's dress is a select tone. It is all very choice and elegant, but "sweet."

The Miracle of San Diego, called the Cuisine des Anges, has all the characteristics of this artist except that the shaded parts have become excessively dark. The angelic cooks move with Italian grace and orderliness about their tasks, but there is a charming collection of pots and pans in the corner,—good Spanish realism. The Beggars, a series of them (examples to be found in Louvre and Prado), show what all Span-

ish pictures boast of, careful study and genuineness. The expressions are as good as need be, and sometimes cunningly observed. One does not feel the same sincerity in the religious works.

If popularity be a standard, then Murillo is great in the Children of the Shell. It is pretty, the grouping is excellent, the drawing is learned but weak, and the poses very artificial. There is here very little of the Spanish virtue of truth to probable expression.

Francisco **Goya** y Lucientes (1748-1828). We have passed over a long period since leaving Murillo in 1666. No doubt there are pictures to be seen by Spanish artists of the eighteenth century that we could admire and would like to own; but, until the coming of Goya, no painter of striking personality arose. "Goya's genius, indeed was of the geyser order. Now it rushed up boiling, sulphurous it might be, but irresistible in its leap; then suddenly, as though a tap were turned off, it would drop, disappear, as it were, in a pool, ugly or merely ordinary. His sense of character, his interest in it, was far more acute than his sense of beauty." So writes Margaret L. Woods, in the Cornhill Magazine.

CHILDREN OF THE SHELL. MURILLO.

Sometimes superb, but often positively bad, an ardent worker, wrapped up in art, having an extraordinary sort of talent, all too passionate; at nineteen years of age he showed the trend of his lifetime. Too bored by portrait painting to do it well and still so impressive in his renderings as to command admiration in spite of all sorts of artistic law-breaking, he proved himself very Spanish, very literal and able to do, what so many of the others did, catch the fleeting expression of movement of all that passed before his eyes.

He was hot-headed when he painted, and conversed or quarreled in abundance. In painting the bulls in a fight he caught the attitudes and expressions wonderfully, but always too much of it, bordering on caricature, or, at least, what may be called over-characterization. He became such a reckless balcony climber that a rival's knife found him out, and, to escape complications, he fled to Rome. Of course the art of Italy had no charms for such a positive character. He met the Frenchman, David, then a student there, and they conversed about the propriety of chopping off kings' heads, for both were revolutionists, and David helped do the chopping later on. Spanish art had gone to the bad. King Charles III. called Raphael Mengs from Italy to redeem it, and a tapestry works was set up. When Goya came home again, Mengs put him at work making designs. He threw overboard all the heathen gods, with their classical lines, and made his designs in the vernacular.

He was then thirty years old and this was the first serious work of his life, an immense success; people cheered him. His color is silvery, drawing careless but full of nervous seductiveness. Portraits without number, great festival pictures, bull fights, dancers at picnics, all compelled him to paint the picturesque gowns and coats of the period and the striking faces of people who had greater individuality than our present well-regulated habits admit of. I recall a por-

trait in which the face color is struck in rapidly, frankly "licked" together, colored but cool, luminous and without shadows. It does not "sit in the picture," and the coat is nearly as bad, the colored sash worse and hair childishly out of harmony, but with all these faults there is an evidence of a man behind the brush, so personal and interesting that no one is disposed to find fault. Goya did his good work only when he loved the motive. All men of his type are like that, and who dares say that the true artist can be anything else. His portrait shows a strong head, and the high, fuzzy beaver hat indicates the Directory period, the end of the century, the eighteenth.

FLEMISH PAINTING: RUBENS. (10)

At the opening of the seventeenth century the Low Countries were already divided politically. The Dutch, always a vigorously independent people, had cast off the yoke of the Austrian Empire, but Flanders was still a province of Austria, and a catholic country. The close political contact of both these countries with Spain—as Spain was a part of the Austrian Empire—produced conditions affecting art. When Protestant Holland once had freed herself from the interference of a Romish government, she abandoned decorations in her church interiors. In Flanders, on the contrary, the Catholics still demanded church decorations. In Holland the rich burgher was a prince, but he lived in a house of modest dimensions and adorned it with small easel pictures. With the exception of the guild halls, he had no palaces in which it was his pleasure to hang pictures. But Flanders still maintained the luxury of religious paintings, and a measure of royal pomp, and hence the marked difference in the art of the two countries.

Peter Paul **Rubens** (1577-1640), a Fleming, is unique. There is only one of him in the world; imitators to the contrary notwithstanding. To be beyond the possibility of imitation, except the sort seen when a monkey imitates a man, is a proof of personality, and personality is the cornerstone of the structure called genius. He did everything well; so well that he became a diplomatic envoy. Indeed, he was never anything but a diplomat from birth to death. His painting was brilliant, dashing and popular, and so was the man. Fortunately the painting was sound art as well as popular. It was showy, not dignified; and still, with all the contortions of forms and colors, a certain majesty adheres to his most flamboyant pictures. While the Dutch were producing many small pictures for home use, Rubens worked as if a cathedral or a palace stood waiting for every canvas; and one did. He was not the kind of a man to emulate the stateliness of Velasquez, and yet he was as much of a man as he. With a galloping abandon of brush work that takes one's breath away, he could lay pure colors on enormous surfaces and still keep the tones harmonious and tender. To most artists he is a god, and only carpers dwell upon his very discoverable faults. When he painted the Descent from the Cross, he did not make his masterpiece. Only academicians and classicists say that. He was young when he did it, and tried very hard, as all the ambitious do. He was too great to spoil it with overwork, so we see it very perfect and very great. But it is not Rubens. It is only a superior academical study, and the real Rubens was not academical—fortunately. The painter sentiment in it is fine, but the religious sentiment is quite unimportant. Its "pendant," the Raising of the Cross, amounts to little. Rubens was too good a diplomat to try that sort many times. It was un-Rubens. The academical pictures are like electricity flowing in a good conductor, quietly. Rubens was electricity broken loose; it is then that it sparkles.

Some of his swaying groups of nude, overfleshed women shock our cold Saxon taste. They bewilder the timid and staid as a whirlwind does. But the only Rubens had a right to do as he liked. All geniuses have it, or take it. And the world always has, and always will submit, and can do no less than applaud. Nobody ever could paint the gleam of skin as Rubens did, or use such colors in doing it.

STRAW HAT. RUBENS.

He painted great numbers of religious pictures, some allegory, many landscapes, portraits of beautifully dressed women and not a few men. These last are not wonderful, though the flesh is delightfully painted. They look very much like Van Dyck's portraits, but are less convincing. To secure subtle pose for a gentleman in a black coat was not in his makeup. The subtlety of Rubens is found in the gray of his richly colored flesh. Often in the shades he struck bold sweeps of pure vermilion, but the flesh is still strangely gray. If his women are gross in body, their faces are superbly beautiful.

Rubens' father was an official in Antwerp, but had to fly to Cologne, during the disturbances between the Netherlanders and the Spanish, and the boy was born there. When the Spanish again had quiet possession of Flanders the father returned to his official duties. Thus Rubens was a Fleming of foreign birth, and a Spanish subject. The boy became a page in a noble house, and there learned courtly manners. These he found a great convenience later on. When twenty-three years old he was sent to Italy and became one of the gentlemen in waiting to the Duke of Mantua, from time to time visiting the cities which contained all the best of art. The Duke sent him to Spain on a delicate mission, and he painted the portrait of Philip III. there. During his stay in Italy, both before and after this mission, his brush was employed in painting masterpieces in churches and palaces, from the North even as far as Rome.

After eight years we find him again in Antwerp, married and living in a palatial home of his own designing. Such men do all things well, and he became learned in languages and science.

Another mission to Spain brought about an intimate acquaintance with Velasquez, and commissions for more enormous church decorations. But none of these paintings appear to be in the manner of the famous Descent from the Cross. Back again in Antwerp, he was again sent off on a diplomatic mission to England, where he painted Charles I. and the ceiling of the banquet room in Whitehall Palace, one of his best works. With the honors of knighthood bestowed upon him by Charles, and his purse richly lined, he returned to his home again, and was, at the age of sixty-three, buried with honors in his own private chapel.

The collection of huge paintings, ordered by Marie de Medici to her own glorification, has recently been rearranged, in the Louvre, in a gallery newly set apart for it alone. The impression made by the *ensemble* is very imposing and grandiose, though these as a whole are not Rubens' best works. Critics declare that Rubens did little painting on these canvases. But this is incorrect: the work is too good for that. Having examined them very closely, I assert that all the principal heads and many entire figures are by the master's own hand. Certain accessories and the figures in the corners are by his pupils. It is perfectly easy to determine where the one stops and the other commences. Some of the work is hasty and careless, but a number of

the pictures are as good as his best, except the accessories spoken of. These are all allegorical paintings based on incidents in the life of the queen. Every canvas is crowded with large figures to the edges, the majority of them lightly draped women,—or are they genii? It is needless to say that these women are very robust and very twisted. To fill up the corners his pupils painted the less important ones, and did it in touch and color badly. It is well to remember that these contorted figures are entirely in keeping with the furniture of this, the Bourbon period—the bandy-legged style.

The Last Judgment, now in Dresden, illustrates the contrast between the Dutch and Flemish art because so ecclesiastical and so huge in size. It is not original in composition or motive, neither is it impressive as a sermon on the judgment day. It is painfully tormented in line, sufficiently careless in drawing, but shows strikingly the impetuosity of the man, his swiftness of execution and superb color. (See full page cut, p. 436.)

In examining Rubens' sketches in oils one sees his method. These are underlaid, and all the subject worked out, with a thin "sauce" of grayish umber. Into this he touched his brilliant flesh tones and some tints of drapery here and there. The finished pictures sometimes reveal the use of this "sauce," though it is usually pretty well covered. He did not pile up his paint to any considerable degree, and, in his flesh, especially his faces, the brush strokes are not specially evident at a few paces away. On near inspection the dashing technique is exciting to the artist who studies it. I am quite sure that Rubens did not paint the wreath of flowers which surrounds the small Vierge dans les Fleures (Louvre). As a banker never mistakes the personal touch of a known signature, so one who has studied art can not mistake this touch. Any one of several flower painters could have done it, but Rubens, never. The same is true of the roses, tulips, fruit and the book in the Maria mit dem Kinde, in the Berlin Museum. The nude babe stands on a table and leans his head very tenderly against his mother's breast. Behind the group there is a large rose tree, and on the right flowers and fruit and an open book, all highly finished, pretty and mechanical. It is very easy to see where Rubens left off and another commenced. The master did sometimes paint flowers—in his own handwriting, easily identified.

During Rubens' life, Jan Meel, his countryman, painted, besides "historical" pictures, many hunting scenes and pastoral landscapes. One of these (Louvre) is in two tones, brownish and bluish—a very much practiced combination since then. In this picture are figures, a cart and animals, as it represents a Travelers' Dinner; all beside a brown house with a tower. Meel painted this, no doubt, in Italy, and the treatment and handling are mannered, but according to the rules for such things established thus early in the development of landscape painting. Claude was also painting landscapes in the same formal manner, except that he had his genius to help him make it acceptable. Some of Rubens' landscapes are like this, as much as anything by him is like any other man's work. But throughout his work the real art sentiment is found, as in the small (12x14 inches) Paysage in the Louvre. It is, according to the rule, half warm, half cool, and the division between the two is an irregular diagonal from top to bottom. It shows a rugged country ; there is a stream issuing from an arched bridge into a broken foreground, a white sun up in the sky, as it is a misty morning, and fog wreathes gather softly about the stream. At first glance one would think this a Constable, though it is less bold. Claude was the one who invented the sun in the sky. So Rubens must have gotten the idea from him, an entirely possible thing. The contrast of this picture to the orderly work of Meel is interesting as revealing how two men use the same rules differently. Rubens has given all that delightful mystery which makes Turner so great, much of the purposeful carelessness of Constable, and all the qualities of tender, gray atmosphere which the landscape painters of recent years seek for. It is a delightful surprise to see such senti-

ment in so early a landscape, and it does not recall Claude at all, except in the use of those rules of composition. Note that this picture is silvery, not gay in color, and so is the Resurrection of Lazarus (9x12 inches) in the same gallery, and neither is a sketch, but both completed pictures.

PORTRAIT OF CHARLES I. VAN DYCK

FLEMISH PAINTING: VAN DYCK AND TENIÈRS. (11)

Sir Anthony **Van Dyck** (1599-1641) is another Flemish painter. The title that stands in front of Van Dyck's name looks very English, as it has a right to, considering that he earned it in the service of England's king, where he also acquired fame and fortune. But he did much good work outside of that connection. He is almost the greatest painter of portraits the world has ever known. Only Titian of the previous century, and Velasquez of his own surpassed him. The Spaniard was more versatile, more forceful, and executed large historical paintings with a greater personality than Van Dyck did his. But the Fleming was a very notable artist.

Van Dyck was received by Charles I. of England into royal favor when he was thirty-two years old, and died in that country ten years later. During his residence in England he went for a vacation to his native land, taking with him his newly wedded wife, who was the daughter of an English lord. The journey was continued to Paris where he hoped to emulate Rubens, who had just finished his great picture-series for Marie de Medici. But the expected commission had just been assigned to Nicolas Poussin. This calls to mind that Poussin was about the same age as Van Dyck, that Claude was only one year his junior, and Velasquez exactly the same age.

Before going to England Van Dyck spent a long time in Italy, where every attention was bestowed upon him, together with a

very large number of commissions to paint history and religion in palaces and churches. I did not mention a great deal of work of the same sort done in Flanders before he left home, Flanders being still a royal province and of the Catholic faith.

Every one does as he can. Van Dyck had to give the clergy what they demanded; something to go with the architecture and something that resembled the work done in Rome. All his religious pictures are merely Italian art; beautifully Van Dycked certainly, but all with the family features common to the offspring of Raphael. Rubens did the same, but got a larger part of himself into the complexions and shapes. Ribera and Goya were stubborn, doing as they liked, but the Fleming was docile. Even Van Dyck's portraits are composed according to the formula: — a certain amount of curtain and the chair and table made to posture respectfully. This was carried to an absurd extravagance in the twisted furniture period by the Bourbon artists; Sir Joshua Reynolds did his share of it, and so on down. Just now we don't want it, but the style will come again; there is a certain air of respectability about it. And the landscapes posed in a gingerly fashion in those days with the same good results, and they too will do it again some day.

The real merit of Van Dyck was, as it ever must be, in the personality stamped upon every work. Walking back and forth in any gallery where Van Dycks are hung, one wonders why his men stand so nobly, look so aristocratic, have such an air about them, and also wonders why the other portraits lack something. To these rare virtues add refined color, just enough and never too much, excellent and learned drawing with a free touch, and the superb way in which his studio "properties" do their duty —just enough again. Perhaps Titian was a nobler painter. Who dares can give rank to the great? Velasquez, however, was more versatile; he did his work in more ways than Van Dyck.

This greatest pupil of Rubens shows his worth because he so rarely shows a trace of his master's style in his painting. Rubens taught him nearly all he knew, but could not make a little Rubens of him, as befell nearly all the others, his fellow students in the Antwerp School.

In all the realm of portrait painting there is nothing more beautiful than the portraits of the children of Charles I. to be seen at Dresden or at Windsor Castle. And the little boy (portrait of Jean Richardo, in the Louvre), or the little girl turning and looking up at her father (portrait of a man, also

PORTRAITS OF THE CHILDREN OF CHARLES I. VAN DYCK.

INTERIOR OF AN INN. TENIERS.

in the Louvre) are deliciously childlike. Van Dyck's children are more innocently natural than his adults. The grown folks are always on their dignity.

David **Teniers** the younger (1610-1694), was one of those who helped pull Rembrandt down, as we shall see later on, because he was more amusing and less hard to understand. He was born in Antwerp, and here we find the political conditions at work. Teniers was taken up by the royal governor, made an officer of his household, and put in charge of a fine collection of paintings, many by such men as Claude. He copied them so as to baffle discrimination between original and imitation, thus learning to paint well. He also did the frolicing peasants, who could drink so much and feel it so little, and put wonderful life into the delineation. His color was inclined to be tonal rather than variegated like Van Steen's.

Van der Meulen (1634-1690) was a Fleming, and like all the others of his countrymen, sought royal favor, finding it in Paris. The Louvre contains many huge canvases by him in which the red and gold coach of Louis XIV. always figures as center of attraction. The king, with gorgeous retinue, fills the center of the picture. Over the heads of this assemblage of fine folk there is usually a far view over a pretty good landscape, perhaps a city on fire or an encampment. It is not the art of the Netherlands, except as to manner of coloring and handling; though, after all, these are what make national art.

Snyders, (1579-1657) a Fleming, was a vigorous brushman and a good painter of dogs in violent movement. He lived in the early days of the seventeenth century where painting had abundant vitality.

DUTCH PAINTING: REMBRANDT AND VAN OSTADE. (12)

Let us now talk about Paul **Rembrandt** van Ryn (1606-1669), or Rijn, which is exactly the same thing in Dutch. He was born and spent his life just over the border, almost within walking distance of Rubens and Van Dyck. Though so nearly of kin with the two great Flemings, this

Dutchman was utterly different in temperament. All the Dutch were a sturdy lot and little given to elegancies. It is said that he was the inventor of a new style, a revolutionist against the Italian school, which is partly true. All the Dutch were vehement dissenters. But there is still a deal of the Italian school to be found in Rembrandt's pictures. He was simply a dissenter with a vigorous personality which took him a good way along another branch of the road. He is said to have painted things as he saw them. Ribera and Goya did that; Rembrandt did so somewhat. He made his own conventionalization, based on the Italian School, and he did get a good deal of sincere truth into his work.

Correggio seems to have developed the idea of lighting his picture from one point, the infant Jesus. Rembrandt did the same, but usually brought the light from a little window overhead. He was born in little-window-land, and founded the little-window-school. But it must be remembered that several painters had done something like this before he was born. Artists are but heirs of their artistic ancestors.

Rembrandt's painting is never sugar-coated; he was a rude fellow who loved to see the paint daubs. He could finish highly too, as is evinced by his Gilder, and his Portrait of a Gentleman—both owned in this country—as well as in his Anatomy Lesson, all which are "pushed" very far and refined in texture of paint. These are very free, but also finished. They do not establish a rule. He did many portraits of himself, because he liked to paint a handsome face and he found the model convenient. As he grew older the face became coarser, and so did the handling.

The people adored, and then wearied. Painters of prettier pictures stole away his business. But for the sale of his inimitable etchings, life would have been hard at the end.

When I stood in front of the Lesson in Anatomy (Hague) and saw all those grave men in black hats, handsome men, listening to the "demonstrator" who lifts a ten-

VILLAGE FESTIVAL. TENIERS.

don from the arm of the subject with his forceps, it took my breath away. The painting is so simple, so direct, so easily done; any one could do that. But the nobility of simplicity was startling. (See the full page cut, p. 469.)

The great canvas called The Night Watch is very well installed (Museum of Amsterdam), but is not so imposing. All the superb handling and extraordinary color do not answer so well as simplicity. Since cleaning the picture, it proves to be a scene in daylight, though the light comes into it

PORTRAIT OF HIMSELF. REMBRANDT.

from several sources. He simply painted a number of handsomely clad men-at-arms, all portraits, and they are in lively action at the door of a clubhouse. Little matters like unaccountable lights did not worry Rembrandt. So the disciples, that Christ preaches to, are a huddle of boors in a barn, dressed in odd and incongruous costumes, dragged at random out of the "property" closet. Rembrandt loved to paint; what he painted mattered little. The study of that large side of beef (Louvre) hanging in front of a butcher's shop gave him joy. It is very real and done with a "sentiment" not found in the other Dutch still life painters' works. The beef fairly sparkles with crisp touches.

Le Ménage du Menuisier (Louvre) is one of the many small pictures painted for Dutch home use. Probably Rembrandt intended to give to it a mild religious significance. The mother nurses a babe, an old woman looks on. Over in the back part of the spacious interior, a man works at his bench, placed under the little window from which a strong shaft of sunshine enters and strikes the carpenter's back and the nude babe and mother, except that the mother's head is in shadow. From these it falls to a spot of bright light on the floor. The space is large above and around the small figures (the entire work is but 12x14 inches). The mother's head, the old woman, most of the carpenter and the floor and background are all united in one simple, all-pervading dark; not black but, in some parts, very deep in tone. The babe is highly finished, a spot as big as half your little finger, but all is free, tender and triumphantly well done, very personal and very Rembrandtesque.

In the Supper at Emmaus (Louvre) Rembrandt has centered the light, but does not give the impression that it enters by a small window, casting a shaft of brilliancy upon objects in the picture, as in the Menuisier. There is no violent dark against the light. It is a quiet picture, blending and centering well. Three of the faces are cool, one is a little reddish. The walls, the embroidered tablecloth and the righthand man's coat are all one tone and moderately warm. The recess behind the Savior's head is silvery. There are two bits of decided red (though by no means as strong as vermilion), the edges of the undershirt sleeves of the bald man. There is much dignity and repose in the work; one of the most worthy of all his religious pictures. This is a canvas of several feet in length.

In portraiture Rembrandt affected a face strongly lighted in the midst of trembling darks; the black hat, next the light, centering the dark. "Trembling darks" expresses the difference of his backgrounds

from those of others who made dry and hard backgrounds.

Van Ostade, Maas, Mieris, and a good many others, imitated frequently the Menuisier picture above described. It is difficult to find any positive red in a Rembrandt, but the others used it. They were cheaper colorists.

Adrian **van Ostade** (1610-1685) was a Dutch painter and etcher, a pupil of Franz Hals. As he was born in Lubeck some list him with the Germans, but improperly. He had no such personality as Rembrandt, but was a fine painter. There is a large picture, by him, of people selling fish, done with the bold dash of Hals, and the fish are very real. But his interior of a school room (only 7x7 inches) is as Rembrandtesque as possible, though less profound and smoother. A man reading a newspaper is not like either Rembrandt or Hals, and it is "hard," though finely painted. It is more like Jan Steen. A little oval picture (five inches long) shows a man and woman, with heads as big as a pea, pulling each other about. There is no red in it, though the woman has a moderately blue dress. It is a tone-picture and a Rembrandt effect, though not glowing. He seemed to delight in painting pigs, or any such matters, with farmyard surroundings. There is a portrait group, at the Louvre—father, mother, a daughter and her lover, looking very smart and pleased, and six other children, all in dark clothes except the two little light gowned ones in the middle. All are stretched out in a stiff row; a hard lot—the painting, not the persons.

An extensive, high, farm interior is exactly the Rembrandt Menuisier again, painted rather thinly, but with frank handling, a small canvas. The light comes in at a small open door, and strikes a spot on the floor which reflects all over the extensive interior, revealing a clutter of implements and things hung up, onions, baskets, kettles, and tools, an old curiosity shop; such interiors are common enough in Holland. Quite small and off to one side are figures. In the principal group is a mother performing an office for her naked babe which polite people are usually not invited to witness. Do not confuse Adrian with Isaac Van Ostade his brother, of less account.

DUTCH PAINTING: HALS, CUYP, POTTER AND RUYSDAEL. (13)

Frans **Hals**, of Harlem (1584-1666). The fact that Hals first saw the light in Flanders was an accident that did not make him less a Dutchman, as his father was a Harlemer. He is the oldest of the noted Dutchmen, but has had almost more influence upon the art of recent years than upon his own period. His life was uneventful unless getting drunk and being scolded for it may be counted as exciting. He could do a deal of drinking, and still plant his brush exactly in the right spot and strike in the complicated "flats," that go to make up a face, as few other men did or have done since. If he wanted to drink, what business of ours is it? We are here to admire his astonishing technique and ability to catch expression. As strong as Rembrandt and living his life near by him, there is no account of any cross purposes between the two. There is in his portraits the same contrast of flesh tone and black hat so common in Dutch pictures, but Hals simply copied nature in his own big way and gave no thought to peculiar effects of light and shade. His big way of doing it commands profound respect, and it puts many noted Dutchmen into the list of the pretty picture makers by comparison.

The nearest approach to palace decoration to be found among the seventeenth century Dutchmen are the large portrait groups of families or members of societies. Many of the syndicate groups were arranged on a long canvas, perhaps six feet by ten or more. Hals' best works are in the city hall at Harlem, long pictures reaching, one after the other, nearly around the council chamber. The Company of Archers is feasting, but each one present managed to show his face; Hals so managed, at least. They are full of action, wear good clothes, and look wonderfully alive. Great work that! Nothing at all like it in all the world; nothing

OFFICERS OF THE ARCHER-CORPS OF ST. ADRIAN. HALS.

else so direct, squarely touched, cool in color, so knowing or scarcely so characterful; he was so sure in his touch, so right in every stroke.

It is just here that the English painters are weak. Hals dashed his color in painting a coat, this way and that way rudely, but never lost the position of a shoulder or an elbow. The Englishmen could not do it, and very few have done it as well in any land. Every one knows his famous Laughing Girl. He did several other such figures just as well; they all laugh and all look like individual personages.

LAUGHING GIRL. HALS.

The Famile de Van Berestyne de Harlem, in the Louvre, might be called queer; family groups are liable to be. This one is such an odd lot of odd people in odd costumes, that one laughs and then admires. They are all very much alive, the children so very childish and gleeful, the mother so matronly, the father so stolid. The faces are all in full light, as round as dumplings, and scarcely a shadow to be found. There are ten figures, four of them adults, including two nurses. He has not spared work; there are sixteen hands to be seen, and all good ones. As he worked from day to day the spirit changes; perhaps it was due to spirits. While everything is admirable, some heads are better than others. The children are all excellent, and the mother's

gold-embroidered stomacher is a wonder of easy elaboration. He could paint a ruff with a dancing touch, that makes other ruffs by other men look like round cheeses. Hals commanded no great prices, but made a good living and spent all he got.

Albert Cuyp (1606-1673) was another Dutchman, born the same year as Rembrandt. He seems to have hurt no one but his father, and that by outdoing him in his own line of work, and it should have been a pleasure to the elder to see his son and pupil getting on: so doubtless it was. Albert did a good many portraits, as they all did, which resemble those of Rembrandt in many respects except the hard backgrounds which never had that vibration we know about. The landscapes, with cattle and horses, do vibrate, however, and are, next to those of Claude, the juiciest in the galleries. It is a common impression that Cuyp always managed to have a spot of red conspicuously placed, as a man in a red coat on a white horse. I rather think he did do it pretty often, and all his paintings follow a system; his own, however. So he was not great but only beautiful, and that is a good deal.

BULL. POTTER.

All his pictures have a golden tone, as if lighted through amber glass. Nothing in them seems to have gone black: the lowest grays are luminous. A black cow is, however, black, and velvety too. So is a black coat. A gentleman mounted on a mottled gray horse wears a black cap and red coat. The groom, holding the stirrup is in a green coat of extraordinary tone. All Cuyp's greens are remarkable, and they have not gone black, as so many greens have. A picture gallery of old works is, if not a green graveyard, certainly the graveyard of greens! His skies and distances are, almost all, tender, shimmering, delicately grayed. Why was time so good to him, when it ruined others? The faces in his pastoral pictures are not good. His cattle are only fairly well drawn. It is the color that makes his glory, that glowing gray and those greens. The red coats even are of superior dye.

Paul **Potter** (1625-1654), was another Dutch painter of animals, who outdid his father and only master, and who had many qualities like those attributed above to Cuyp, but with a difference. "Paul Potter's Bull" has become a household word. The animal is rather young, is very natural, very alive; and his present home is in the Museum at the Hague, where you can turn about and look at him after visiting with Rembrandt's Lesson in Anatomy. This is the largest picture by Potter that I remember to have seen; the young bull must be about half life size. There are some sheep keeping him company and a herdsman, who adds little glory to the picture. It is the

BAD COMPANY. STEEN.

simplicity, and innocence of any striving for effect that pleases. Many people see nothing to admire in it, but artists know how to value simplicity. Then the greens are very charming. Like Cuyp's, they have kept well. In the Louvre is a picture (3 x 4 ft.) of cows, by Paul Potter that has a different character from the Bull. Several quiet toned cattle stand or repose on a slope of grass, and there is a bit of fence and naked tree. The sky is a very quiet warm gray and the grass gets warmer and neutral brownish as it comes to the foreground. The cows are dun and white, and quiet red and white; nothing but these few things in the picture. So this is as simple as the Bull, but it is not "solid" like it. Perhaps the varnish has done it; whatever it is, the picture looks like glass, not as if lighted through amber glass, but as if made of glass. People like it very much, and artists find the color charming.

Jacob **Ruysdael** (1636-1681), was another painter of the Dutch school. If any one wants to spell his name Ruisdael, the landscape will not suffer; for the man had talent enough to carry two names so much alike, and there seems to be great confusion as to how he got any name at all. He and Berghem, who was somewhat older, were great friends and they may have gone to Italy together. As the Hollanders thought they had no beautiful scenery in their own country, a mistaken idea, the painters felt obliged to go somewhere in search of the picturesque; just as our American painters used to do. So we often see them painting Italian scenery and doing the waterfalls from mountains of Germany. Some of them were sensible enough to see the beauties of a Dutch canal, sometimes. Ruysdael's pictures rarely show much green. Probably the greens were never there, because he reduced all colors to a simple quiet tonality suggesting green but not green paint. I hope that he painted the pictures as we now see them, because they are master works of tone.

In the Louvre is a picture by Ruysdael, 5 x 7 feet, of an open wood in a rude country, some water off beyond, toward which a woman in red on a donkey, a man, cow and dog travel along. It is a purely conventional landscape, not green, and with a gray and bluish sky. There is nothing to it but good tone, fair tree form and a good deal of niggling of foliage. Also, he painted his trees sharp against the sky without any atmospheric half tones. Were it not for the fine tonality, the work would be of second class. A marine scene is now the color of Chicago smoke. But the way he swept his forms together so as to make good abstract lines, that is, conventional composition, is masterly. His waterfalls, mills and hill-country pictures have life enough and good outdoor effect, but always "arranged" as to color and masses. (See the cut, p. 92.) His brother, Soloman Ruysdael, was like him, but less good.

DUTCH PAINTING: HOBBEMA, BERGHEM, STEEN, TERBURG, DOUW, WOUVERMAN AND VAN DER VELDE. (14)

Mynderhout **Hobbema** (1611—?) did very much the same sort of thing, but was a still better tone maker, and also not green, at least, not now. His mills, with falling water and his clear, luminous gray skies are thoroughly good. He sometimes touched his trees very softly against these silver skies, and all his little figures are delightfully worked into the composition.

Nicholas **Berghem** (1624-1683), sometimes signed himself Berchem, and he had a father —of little note—whose pictures make confusion for the experts. All that has been said of the two previous men may be written here also, and this man is still better in tone and character. He also did his Italian landscapes, and found joy in the old ruined castles, whether he ever went to Italy or not. I dwell upon the history of men not great, but good, because their works are ever with us, and there was a certain sturdy dignity about them which was denied to better painters in Italy at the same moment. There is nothing of a dead or dying art about the Dutch. Everything lives.

Jan **Steen** (1636-1689), another Dutch painter, is much more important. More than any other painter he seduced the people and made them turn away from the great and mighty Rembrandt to this pretty painting. He was very talented, and painted Dutch domestic life vivaciously and with detail and finish, but never does the color vibrate and never does he paint for noble artistic effect. He is the charming story teller, not a man of fine sweeps of line or grand combinations of rich tones. He is said to have been a sorry rake in his youth, which may account for the junketings, the drunken dancers and disreputable street scenes so frequently signed with his name.

But there are many domestic interiors, groups of merry people who are respectable enough, such as his Festival of St. Nicholas. It is not a large picture, and the canvas is overfull; a mother extends her arms fondly towards the youngest who gleefully runs away with a new toy, a big baby of a boy who cries over some blighted hopes, and all the others—a happy family. Every object

FESTIVAL OF ST. NICHOLAS. STEEN.

CONCERT. TERBURG.

is carefully finished, and textures are well maintained. It all is a little hard and absolute, and fails in painter sentiment. His tones are good, but these are not tone-pictures, being somewhat variegated and gay.

Gerard **Terburg**, a Dutchman (1608-1681), was another "little master," who painted a white satin dress-skirt in company with a garment or table cover of maroon crimson. He was like a good clock that always strikes the hour, the good white satin dress and that spot of quiet crimson never fails, and always the same ones. Of course his models were gentle folk and lived in elegant homes. All this is easily accounted for. Journeys in Italy and France and finally to Spain, much attention from grandees, and the tastes of elegant people kept him away from peasant scenes. A lady in white satin, a handsome officer or music teacher, a guitar and some sheets of music, a conversation or a music lesson: all these were gracefully and prettily made and the tablecloth was velvet. So he was a still-life painter who did also beautiful heads and hands. All of which did not increase the public fondness for Rembrandt's bold work.

Gerard **Douw** (1613-1674), the exact opposite of Rembrandt, is next to that great master the most conspicuous Dutchman of this seventeenth century. He was great in little, certainly the most extraordinary painter of minute detail the world has ever seen. Other men could put as much into a square half inch of space, but they lost sentiment in seeking finish and detail. Besides painting all manner of objects Douw did remarkably characterful faces, did them well and with a true, artistic sentiment. His set manner in composition (often an open window and persons looking out of it) is very different from Rembrandt's endless variety of motives, also entire absence of fine sweep of line or any sort of abandon. But Douw did paint with feeling, and has a right to a high rank as an artistic artist.

PORTRAIT OF HIMSELF. DOUW.

LESSON IN ANATOMY. REMBRANDT. (SEE P. 462.)

Douw was Rembrandt's pupil, and his treatment of light and shade reveals the teaching. He surrounded his heads with the deep darkness of the window opening. "Deep" refers to the quality of the dark, not to the space behind the head. Only Rembrandt could create depth in such darkness. On the sill of this window are posed various objects, wonderfully finished, no speck left out. A plucked duck, may be, lies beside a feathered chicken. With a magnifying glass one could count the little pin feathers and minute points left in the plucking, and see every projection as perfect as it could possibly be. Every tiny blade in each feather was a portrait, no one like the other, and these fowls would be only as big as your thumb. Under the windowsill might appear a sculptured panel, each nude figure the size of a little thimble, and all perfectly detailed. In one picture a person holds up a dead rabbit on which every hair is visible, nor is it hard or wiry, but rather as tender and atmospheric as heart could wish. In the Dentist two figures appear at the window. A boy leans over and feels with his finger for the vacant spot left in his mouth by the extracted tooth, while the dentist waves the molar aloft with a triumphant grin on his face. That tooth is only the size of a pinhead, but an informed person could name its place in the jaw. Douw would spend five days painting a hand from nature, the entire member not larger than the tip of my penholder. Most of his pictures are quite small, though he painted one three feet long. It was, however, several different scenes, cleverly managed on one panel; 4x6 or 8x12 inches were common sizes. In these little gems the heads are sometimes no bigger than a thumbnail, beautiful heads, clear, well modeled, fine in color, excellent in expression, forceful and minutely finished! I see no reason why this should not be called "great art."

Philip **Wouverman,** a Dutchman (1620-1668), who was a townsman of Frans Hals, and the best one in a family of painters, shows us nothing new. Hunting and battle scenes, much action, crowds of moving people, usually a white horse in the center of his conventional composition, very sweet gray tone, almost no green but an occasional spot of red and a skillful use of gray smoke: these are his characteristics.

POULTERER'S SHOP. DOUW.

Nicholas **Maes** was a pupil of Rembrandt, and imitated him. Gabriel **Matzu** did silken petticoats like Terburg, and still life as nearly as he could like Douw, and was an excellent painter.

G. **Netscher** was, like Metzu, a silken petticoat man of the Terburg School. He was really a German who settled in Holland, but

he gave the Netherlands two sons, followers of the same manner.

The **Van de Velde** family, of Dutchmen, produced no less than four painters, who belong to the good period. Of these, William "the old" and William "the young"—father and son—attained great eminence in England and were treated to royal favors by Charles II. and James II., for whom they painted excellent sea fights in rather a quaint style.

Adrian **Van de Velde** was of another family, and is one of the best painters of cattle, sheep and landscape that came in the period. He made pictures that have come down to us but little changed, with trees correctly drawn and green grass as it is in nature, cool and gray. It shocks one's sense of justice to pass over these men so hastily, because they were good painters. But they struck no new note, founded no succession, as did the men more fully treated. The art of the Netherlands grew formal and uninteresting toward the end of the seventeenth century. No great movement lasts long.

FRENCH PAINTING: VOUET, LE BRUN, MIGNARD, LES LENAIN, AND POUSSIN. (15)

Claude Lorrain was a comet. All the others worthy of consideration were sufficiently regular, unless we find "the" Lenain brothers interesting.

Vouet commenced strong and was weak at the end; Le Brun was weak from end to end; Mignard continued to do as Le Brun did. These three form a lineage. Poussin exiled himself. He is suspected of having been a good painter, but no one can prove it to-day, most of his works having darkened. French painting in the seventeenth century was not wonderful, except that of the comet first mentioned.

Louis XIII. was king; Louis XIV. (*Le Grand Monarque*) became king, and made France glorious for forty years, and undid it all for thirty years more (the so-called "century of Louis XIV."). *Vive le roi* was a bad cry at the end. Some people live too long. Louis XV. was very frivolous, and so was his art, though some of it was beautiful. Louis XVI. was a well regulated man, and so was his art. With the Directoire and the First Empire, art, for a change, was too much regulated So we cover the seventeenth and the eighteenth centuries.

Simon **Vouet** (1590-1640). As the fashion was, this artist went to Italy and became a good technician. He returned to France and was made court painter by Louis XIII., which, as often happens, spoiled his art. He is of little interest except as the organizer of an art school, that brought out Le Brun and Mignard, and as the jealous little man who made so much trouble for Poussin, a bigger man, that the latter fled from France and turned his back upon the king and his favors; all of which altered the history somewhat. Some pictures by Vouet, in the Louvre, show that he painted very much as our contemporary Gérôme does—only the work is better. These are his early works. The later ones are mostly in churches and palaces.

Charles **Le Brun** (1619-1690). Louis XIV. did all he could for the art and literature of France. He could not make a noble painter of Le Brun, but he did enable him to found the Academy of France (the artistic part of it), and also placed him at the head of the Gobelins, the great decoration factory where, with true French system, gardens were planted to grow flowers for decorators to study, and where tapestries were made, as well as many other things. The Louvre is encumbered with endless yards of Le Brun's works; drawing only fair, composition complicated, and color gone dead and heavy, they never were very good. Probably many of these large spreads looked much better as copied by the tapestry workers.

Pierre **Mignard** (1612-1695). Both Mignard and Le Brun studied a long time in Italy, and their art was based on that of Raphael. Mignard continued the Gobelins after Le Brun died, as he had been an important official there for years. He also painted many pictures for the king.

"Les" Lenain were brothers who in unison produced many peculiar pictures, mostly of small dimensions. To paint cab-

inet pictures continuously was at that time exceptional. Wherever it was learned, it is certain that they could paint little heads so much like Frans Hals, that we wonder to find them ranged on the wall amid all the classical weaknesses of the "great" men last mentioned. They, the Lenain, were exactly the same age as Hals, but there is no reason to suspect any Dutch influence in their lives. Amid the sorry wrecks of Poussin's good work, these little pictures are firm, clear and unchanged, as crisp as a frosty morning. Among others, a little (11x14 inches) portrait picture hangs in the Louvre. The figures are stiffly arranged in three groups. The center shows two little girls standing on their gown-ends. On the left is the mother, looking as if waiting for something to happen. Her husband looks at but does not see her. On the left is a grown girl, staring like a doll, and a boy, out at elbows, playing a flageolet. A Blacksmith's Shop is composed and painted like a modern Düsseldorf genre picture. These men must have studied the German primitives. Though the pictures are so fresh and perfect and so well handled, the art is only real "good painting."

Nicholas **Poussin** (1594 - 1665). This much-talked-of artist must not be confused with Gaspar Poussin, his adoptive relative, of doubtful nationality, who spent his life in Italy imitating the styles of Salvator Rosa and Claude. When Nicholas was born there was almost no painting at all in France. As soon as possible, the young man went to Italy, where his life was spent, with the exception of a year or two during which he accepted a call to become court painter to Louis XIII. While he was there, Vouet, then the favorite, grew jealous and made his life miserable, though Poussin was a better painter than Vouet was at that time. The latter chased him away. Something about Poussin's painting suggests that he was not pugnacious, but loved the quiet life. His subjects were mostly suggested by biblical or classical poetry, and he painted lightly draped figures in landscape. He drew well, secured fine action and made correct landscapes; correct but not manifesting the great sentiment of Claude's or the dash of Salvator's. These two were his contemporaries and they all worked in the same country. As for Poussin's colors, Father Time has contemplated them many years, and the bad man smoked. The pictures collected in the Louvre, a large group, are all dingy. These seem choked, while Claude's breathe. In the Woman Taken in Adultery, the expression of Christ is that of an arguing politician, and the lookers-on could be found in any café. Had this been a "naturalistic" picture, these expressions would answer well, but as formal classicism they seem vulgar. The Spanish painters, of the same period, would have done this literalism much more effectively and made this look weak. Standing very close to some of Poussin's pictures, so as to peer into the technique, there are indications that he used colors in his shadows recalling the impressionists' manner, strikings together of complementory tints. I thought that some of his shadow tones would be very hard to copy, and that no other painter did it in his way. Perhaps these were very charming pictures when new. Some other examples are innocent of this virtue, and were undoubtedly stupidly colored. Many of his works that remained in Italy are still beautiful, however. Poussin was not a great man. The fad of collection at one time made Englishmen pay great prices for his work, and this accounts for Ruskin's severe attacks upon them.

FRENCH PAINTING: CLAUDE LORRAIN. (16)

Claude Gelée, called **Lorrain,** or de **Lorraine** (1600-1682). Claude may have come of a fairly well-to-do family of Lorraine, or he may have been miserably poor and a pastry cook's apprentice. It is certain that he wandered, when young, to Italy. There he may have become an artist's servant and done the color grinding. Some French writers grow indignant over the thought that so great a man could have ever been a servant. Save the mark! Did these writers ever hear of Gil Blas or Figaro? Many a greater man has "worked his way,"

ACIS AND GALATEA. LORRAIN.

and all the "boys" in the studios, at that time, took a turn at grinding on the paint slab.

Knowing nothing about art, he was attacked by the desire to paint, and went, not to an art school, but into the fields to study. We hear of his arrival in Naples and his association with artists there; one Waal seems to have taken him in. He wandered about to many cities; he could have met with the pictures of Salvator Rosa, though the latter was fifteen years younger. As a "helper" to many artists a good deal of knowledge was acquired, but Claude never became a fine draughtsman and always had to call upon a better trained painter to put in the supposed essential, classical figures to people his landscapes. Claude's compositions were "classical landscapes," that is, he arranged his trees, rocks, buildings and streams in a formal manner, in order to make them behave properly and be graceful, but his classicism was a grand improvement over any as yet invented. From that day to this, these arrangements have been the models for landscape painters, and will be for ages to come, because literalism is usually not graceful while mankind loves grace.

We learn from Saudrart, the acquaintance and later the biographer of Claude, some interesting details of our artist's work. "The years which immediately succeeded his settlement there appear to have been devoted to a close and direct study of nature. He sketched indefatigably in the open air, from the earliest dawn to nightfall, so that he might be thoroughly imbued with the ever changing aspects of nature under the varying conditions of light. He mixed his colors while the effects were still before him, and then, returning home, ap-

plied them to the work which he had in hand. Claude showed considerable weakness in drawing men and animals. Though he bestowed great attention on this branch of art, and for many years studied diligently from statues and living models in the Academy, yet he was never able to remedy this failing. That he was well aware of it is testified by Baldinucci, who, relates that he was accustomed to observe jocularly that he sold his landscapes but gave the figures! Following the example of many other painters, he frequently had recourse to other hands for the groups which serve to animate and give titles to his works."—*M. Bryan*, "*Dictionary of Painters and Engravers*," *vol. I. p. 553.*

Many of the Dutch painters went to Italy and were influenced by Claude. He drew trees well, but with formality. All things in his pictures show study from nature, but he never hesitated to neglect an absolute truth, if his composition would be better without it. Ruskin's criticisms are misapplied. Ruskin was too matter-of-fact to understand Claude, and he only half understood his idol, Turner. Claude saw the luminosity of air, he was a painter of light, a new idea at that time. He was poetical in his painting of landscape; so was Rubens, his contemporary. But the latter may have learned it of the Frenchman when he sojourned in Italy.

There is in the Louvre a (10x14 inches) Claude; pretty smooth, broadly massed and simple, having no details, deep toned but not brown, has not turned yellow. The jury of an American exhibition would guess, at first glance, that it might be by any one of their fellows, were it leaning against the baseboard awaiting judgment.

The picture called A Port (Louvre) is a dreamy thing, all enveloped in atmosphere. Turner's similar pictures are not much like

FLIGHT INTO EGYPT. LORRAIN.

EMBARKATION FOR THE ISLAND OF CYTHERA. WATTEAU.

impossible pastoral, a rural life, led by those opposites of rural simplicity, people of rank and fashion. His shepherdesses, nay, his very sheep are coquettes; yet he avoided the glare and *clinquant* of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel. His nymphs are as much below the forbidding majesty of goddesses as they are above the hoyden awkwardness of country girls. In his halts and marches of cavalry, the careless slouch of the soldiers still retains the air of a nation that aspires to be agreeable, as well as victorious."—*S. Spooner*, "*History of the Fine Arts*," *p. 1076.*

This artist was a favorite with Frederick the Great of Prussia, and there is in Berlin one example of the famous embarkation for the Island of Cythera. The other example hangs in the Louvre. The photographic reproduction, most commonly seen, is from the Berlin picture, and contains the tall mast of the fairy boat as well as additional cupids and lovers on the right. This Berlin picture is overworked, the original at Paris being frank and pulpy. The swaying line and the attitudes of these dainty lovers, and their love-making friends, are very Italian in sentiment, and the fanciful lines and blended masses of the landscape are but another form of the well regulated classic. In all Watteau's pictures the landscape and figures are of the same art race; neither serious, both artfully fitted to the artificial life of the times. The color of the Louvre picture is mellow, the handling loose and free. It glows with soft grays. All Watteau's Berlin pictures are harder and more polished. There is a very considerable collection of small examples in the Louvre, some done easily, some more labored, all exquisite, the best exponents of French sentiment that exist.

Lancret, Pater, Hilaire, De Bar and a good many more, were all imitators (and close ones) of Watteau, but each one a little more "dry" than his predecessor in the line of descent until one tires of the style. Only

Fragonard was as much of an artist as Watteau, and he was never a servile imitator.

Jean Honoré **Fragonard** (1732-1806). Though a pupil of Boucher, Fragonard comes much closer to Watteau than to his master. His feeling for color was extraordinary, and his dashing handling the envy of every young artist. Many of his pictures are somewhat imitations of Watteau, but with a touch all his own. Even when the subject matter is something else, the sentiment is like Watteau's. However, his almost wildly painted heads are like nobody's else. There are in the Louvre many works from his hand, and rumor says that the storerooms contain many more which are too licentious for the taste of the nineteenth century.

François **Le Moyne** (1688-1757). Going back to Watteau's time we find this artist, of Italian education, painting decorations and pictures, with flesh soft, tender and luscious, draperies excellent in drawing and color, fine construction of heads and of the first class in every way. He founded no following, because Boucher, his pupil, had none of his virtues, and did work more like Watteau's.

François **Boucher** (1703-1770). Though a pupil of Le Moyne, his painting was thin, dry, weak and utterly lacking in sentiment, nor had it any of the great artistic excellence of Watteau's, to whose school he really belongs. It is hard to understand how he came to secure a place of such importance in the popular estimation. People like pretty trifles, it seems. Madame Pompadour took him up. Probably that explains the phenomenon. Most of his pictures, of which many occupy good room on the walls of the Louvre, are designs for the dry and pale tapestries made for the wall panels and chair backs of the rococo furnishings, then at their highest development. He grouped a company of fairly well drawn nymphs and cherubs with a jumble of musical instruments, making a conventional decoration entirely suited to go with the twisted panels of the rococo architecture. Any one who has a package of art journals or a lot of old samples for china painting can study Boucher to satiety, and the colored lithographs are about as good as the originals. Like all cut and dried art, it is easy of imitation. In a portrait, at the Louvre, the best painting is in the fur muff which the breezy lady carries. That is a good bit of still life; and the whole picture is better than the decorations.

Jean Baptiste **Chardin** (1699-1779) belongs at the opening of the eighteenth century, but does not seem to go with any group we have examined, though possibly the Watteau art includes him also. He was a delightful genre painter, almost the first to paint the life of the common people for the people themselves. In painter sentiment the work adheres to the Watteau school, but in story sentiment not at all. A mother and two little girls engaged in humble occupations touch our hearts as we stand before one of his pictures, amid all the great and learned display at the Louvre. But Chardin is still more wonderful, because more exceptional in his still life works. Gerard Douw awes us by his mighty littleness, but Chardin is lovable. Though very little "worked," his pots and pans, coppers and cabbages become poems. Everything he represents is solid, but done with a tender generalization and with loose handling. It is never rough, but always, seemingly, easily done.

FRENCH PAINTING: GREUZE, LE BRUN, VAN LOO, VERNET, DAVID, PRUD'HON AND GÉRICAULT. (18)

Jean Baptiste **Greuze** (1725-1806). Of all the painters who were limited in range of subject and manner of execution none is more so than Greuze, and yet no one has given more pleasure to learned and ignorant, prince and pauper. We find his pretty, winsome maiden, with the tender eyes and rosy mouth, very loosely clad in a white chemise that reveals the plump flesh, in every gallery of Europe, and stumble upon it in chateaux and mansions in most unexpected places. Greuze could paint tender flesh and innocent looks as no other ever did. This and only this is his claim to celebrity. But this marks him as a born

painter. These things could not be taught him by any master. In the Louvre are two large genre pictures by him, La Malediction Paternelle, and Le Fils Puni; most absurd efforts at tragedy. A father banishes his wayward son in the first, and this same youth returns to his father's deathbed in the other one. The effort to express anxiety and fear upon the faces of all that assemblage of sisters and aunts in the Malediction, and of grief and terror in the contrasting scene, is about on a par with the acting in a cheap theatre. And all that array of clothes —preposterous! But the flesh painting is good Greuze.

Marie Louise Elizabeth Vigée, who became Madame **Le Brun** (1755-1842). Madame Le Brun and Angelica Kauffman are ideals of what a woman painter should be. If painting is not a revelation of personality, it becomes mechanics and not art. Womanliness and tenderness, refinement and elegance are the qualities which we admiringly call upon the gentler sex to manifest. Rosa Bonheur was not a lovable character; there is no elegance in her work, little tenderness, a certain sort of refinement, and at one time masculine force. But the force was not maintained, and her attempted refinement degenerated into pettiness. There is nothing masculine about Madame Le Brun's painting, but there is firmness and elegance. The study of Rubens and Greuze set her in the right way. The double portrait of herself and little girl is too well known to require description here. The two figures are correctly and gracefully grouped, and the general tonality is so like that of Greuze that one has to look twice at the pictures of these two, as one traverses the galleries of the Louvre, to escape a mistake as to authorship. The flesh painting is less pulpy than that of the man she imitates, however. The colors of draperies are natural but restrained to a light, tender harmony. The most charming element is the feminine sentiment, and the spectator rejoices in the presence of a sincere woman. In drawing she was much more classical than Greuze; that is, more formal.

Charles Andre **Van Loo,** called **"Carle"** (1705-1765), of Dutch extraction, was an artist who studied long in Italy and never escaped from the manner of the later Italians, but had more flavor than they. Much of his work decorates the architecture of church interiors and public halls in France, but it is as a portrait painter that he pleases. Many writers of romances delight to describe an interior in which hangs a portrait by Van Loo. It goes well with a sentimental story. His pictures are a cross between Watteau and Boucher, showing us all the fine clothes people wore in those days.

Claude Joseph **Vernet** (1712-1789). This is the grandfather of the celebrated Horace Vernet. He painted more than two hundred marine pictures; pretty dry ones too, but well studied and correct, of nice tone and good composition. His son, Carle, commenced the battle-picture making, and Horace filled the hearts of his countrymen with patriotic joy by means of his immense delineations of Napoleon's victories. Horace was born to camps and powder smoke, and told his stories well, but none of the Vernets were fine painters from the artist's point of view. They were remarkably "clever." Horace was born in 1789. French painters sprang up like weeds in the eighteenth century. The artificial life of the Bourbons, and the art that catered to it needed righting by a strong hand. Louis XVI., peaceable mechanic as he was, left the furniture and other artistic things to Marie Antoinette, of dignified and quiet tastes. The crooked legs of the tables and chairs were straightened, and all decorations became imitations of Roman architecture in a weak but pleasing fashion. Then came David, a ruleful man, who made them more Roman still and more massive.

Jacques Louis **David** (1748-1825). Of all the instances in history which reveal the suppression of native sentiment for the sake of an intellectual ideal, that of David is the most remarkable. No one has so great need of cultivating his feelings as an artist. David was the puritan who gave up all for an artificial art-faith. He saw in the antiques, that he studied in Rome, a chaste and reserved art that seemed to him sublime. He determined to become an historical painter, and that his art should be

worthy. When he painted portraits his touch was loving, his senses warmed, his true nature predominated. But once engaged in a great historical composition, sympathy was laid aside. "I wish that my works may have so completely an antique character, that, if it were possible for an Athenian to return to life, they might appear to him to be the productions of a Greek painter." This was his statement of faith. He was able to paint with true artistic feeling, to be true to himself; but in historical painting he was true to his adopted faith. His portraits are tender and beautiful; his historical pictures hard and severely correct. His portraits have fine color; his classics are tinted statues. He ruled the Academy, and, through that institution, the art of France. David could draw wonderfully well, but the action of his figures is stiff and artificial. He has caused to grow up in France a race of artists who excite our admiration but freeze our senses. France had need of a ruler just at that time, and finally found him in the great Corsican. David was her art Napoleon.

In youth he was a revolutionist, during the days of "the Terror" an ardent Jacobin, and, as member of the National Convention, signed the king's death warrant. Napoleon made use of him in more ways than as court painter.

In the Louvre his Paris et Heléne hangs next the large pictures by Greuze. The color and richness of this latter painter make the David look very soulless and not at all colorful, though the draperies are painted in blues and reds of a sickly sort.

David was a glorious example of a learned painter. He was truly great and his pictures are great, but as far from human sympathy as the moon upon a winter's night. The celebrated Rape of the Sabines is a confused composition of Greek statues which represent men and women in attitudes they never would assume. As to good lines, there are none in it, except in the curve of a torso or the undulations of a leg.

Pierre Paul **Prud'hon** (1758-1823) was a product of the "School of David." His fleshtones in a picture at the Louvre are light, clear, and cool like the skin of a very blonde woman. The shades are quite cool, sometimes clear, but often blackened by time. He was fond of painting rich brown hair (against this flesh), touched broadly with a full brush. The picture makes a black and white spot on the wall, because the landscape background has grown very dark or always was dark. His draperies are as hard as David's, and he uses disagreeable vermilion tone. I purposely omit the title of this picture, have in fact forgotten it. It is a singular thing that these artists, who made pictures from no other motive than to draw well and show their knowledge of fine "pose," should think a title of any importance. They interest no one except an expert.

Jean Louis **Géricault** (1791-1824). The iron rule of David was broken when the revolutionary picture by Géricault, the Raft of the Medusa, appeared. Géricault had a hard time to break through, but this picture produced its effect, and, for the first time in many years, the romantic school gained a place in the French Academy. This presuming young artist actually dared paint human beings in a situation of misery, floating on a raft in midocean, in such a manner as to appeal to human sympathy, and he dared paint their water-soaked clothes instead of classical draperies. Frosty respectability was obliged to thaw out.

And then came Delacroix (b. 1799) with colors and lines that out-Rubens the great Fleming himself and Delaroche (b. 1797), a genre painter of the highest type, an historical painter who dared be naturalistic. The influence of David still lived, but his rule was ended.

ENGLISH PAINTING: HOGARTH, WILSON AND REYNOLDS. (19)

All the painters of the continent of Europe average as draughtsmen better than the English of the eighteenth century. The painters of note in England of the previous century- the seventeenth—were foreign importations. Following Holbein, of the sixteenth century, who was a draughtsman, came Rubens, as a visitor,

who did a portrait of Charles I. and the fine ceiling of the banquet room of Westminster Hall; then Van Dyck, who gave to the country a magnificent line of portraits, and was planning to continue Rubens' decorations when death overtook him; then Lely, the Watteau of the gay king, Charles II.; then Kneller, who could draw well and get a fair likeness, but often did not give himself the trouble to do either.

During Kneller's life, Hogarth rose up, and the year that Kneller died Reynolds was born. These two, Hogarth and Reynolds, are the true pioneers of English art, unless we take note of Wilson, a talented landscape painter, born too early to be appreciated.

AFTER THE MARRIAGE. HOGARTH.

William **Hogarth** (1697-1767) was a schoolmaster's son, and literary rather than artistic. Masters in art did not exist at that early period in England, but there was a silversmith in need of an apprentice. The boy we are talking about discovered an ability to draw things, and was set to engrave the silver. The beautiful portraits by Van Dyck were in sight, and from them came the inspiration and, as one might say, the instruction essential to the future artist. He never became a master draughtsman; wonder is that he did so well unaided. There are meager accounts of study from the model, but nothing like art teaching existed. The earliest manifestation of his bent appears in certain sketches of a taproom quarrel, the ludicrous side of it. As a portrait painter he was too sincere to please his sitters. He saw too much to caricature in them. His whole output is caricature pure and simple. In the several series, the Rake's Progress, the Harlot's Progress, and similar themes, showing the evolution now of the Idle Apprentice, now of the industrious one, or again the rueful course of the ill-mated as in *Marriage à la Mode*, he painted the extravagant aspects of people and scenes.

"The next scene, from *Marriage-à-la-Mode*, called After the Marriage, is laid in a handsome saloon. A clock shows the time to be twenty minutes after one; but lights are still smouldering in the chandelier; and a yawning footman in curl-papers is languidly arranging the furniture in the background. From the cards and "Hoyle" on the floor, the two violins and the music-book, it must be inferred that the establishment is only now awaking from the fatigues of a prolonged entertainment. At a round table by the fire, with a teapot and one cup upon it, sits the lady of the house, who, in a coquettish night-cap and morning jacket, stretches her arms wearily, with a sidelong glance at her husband, who reclines upon, or rather is supported by, a chair at the

opposite side of the fireplace. Nothing in Hogarth is finer than this latter figure. Worn out and nauseated, he has returned from some independent debauch. His rich black velvet coat and his waistcoat are thrown open, his disordered hair has lost its ribbon, his hands are thrust deeply into his small-clothes. He still wears his hat. His sword, which lies upon the floor, is broken; and a lap-dog snuffs at a woman's cap, half thrust into his pocket. His whole appearance—the lassitude of his posture, the tired and cynical disgust upon his features—all manifest the reaction after excess in an already enfeebled constitution. He seems in a stupor; and neither he nor his wife takes any notice of the Methodist steward, who, after a vain attempt to attract attention to his accounts, quits the room with uplifted eyes and one paid bill on his file. A book labeled "Regeneration" peeps from his pocket. This is the only other figure in the picture."—*Austin Dobson, "Hogarth," pp. 51, 52.*

There is no subtlety in Hogarth's perceptions; even common fools could understand them. This won for him, not the admiration of polished folk, but that of the uneducated classes. He was especially popular because he introduced the portraits of well-known people, gentle and rakes together, in very questionable positions. Of course all this got him into trouble, but he cared little for that. All his ingenious schemes for selling his paintings by raffle brought him but little money. He did, however, get gain from the very good engravings that he made of his own works. These were eagerly purchased by the multitudes who had neither the wealth nor the inclination to buy paintings. England was at that time a bad market for any other art than portraiture or caricature. Hogarth painted with smoothness and finish, did his still life well and secured agreeable color. Had he been a foreigner or had he catered to the artificial tastes of the rich, his history as portrait painter might have been different, but the man's genius was peculiar, as was the man himself.

Richard **Wilson** (1713-1782), though not by any means the earliest landscape painter of Great Britain, was the first worthy of mention. Commencing with portraiture, he visited Italy for study. There the landscapes, of some noted artists that we know, won his admiration and sent him into the fields. Though always thereafter a painter of classical landscape, his pictures show sincere study of nature and some originality. He made the mistake of going home before England was ready for his art, and would have starved but for the small salary paid him as librarian of the, then young, Royal Academy, which he helped to organize.

Sir Joshua **Reynolds** (1723-1785). The conditions which formed the art of this truly original genius were peculiar. On the continent it was considered that a young artist's first duty was to secure a thorough drill in drawing,—a tradition handed down from Italy and the first study of the resurrected antique statues. Sir Joshua never submitted himself to this drill and was never a draughtsman. Of course he could put the nose sufficiently correct in the middle of the face, but in his Age of Innocence, at the National Gallery, London, the head is but little "constructed," the figure of the child-like girl, who is curled up on the grass, has no anatomy and the arms are absurdly out

AGE OF INNOCENCE. REYNOLDS.

of drawing. But, with all these faults, the picture is delightfully charming and expresses well what the title suggests. Van Dyck's little girls are equally infantile and innocent in expression, and are in addition splendidly drawn. When Sir Joshua went to Italy, instead of "scraping charcoal paper" in a life class, he moused about in the galleries to learn the secrets of color and the methods of painting of those noble masters who had founded the art of Europe, especially Titian. For an artist of genius, he was singularly methodical. He came of a literary race that believed in penwork. So he penned, not the classic forms but words in his note book. Therefore he became a fine colorist, and this with fine sentiment saved him. Doubtless, in those days when people were not spoiled by the cold accuracy of the photograph, he secured what passed for a good likeness. What was of more import, he could always command a pleasing expression and sentiment. Sentiment is the cornerstone of his success, painter sentiment and story sentiment. His Robinet, a little girl caressing a pet bird, is very tender, and his portraits of ladies have the same quality. The Muscipula is an ill-drawn child with an entirely false face, who holds an entrapped mouse which pussy is anxious to devour. The cat is entirely amateurish in drawing, but still full of life, the expression of the child is, to say the least, queer, but with it all, this picture delights every one. No Italian painter, of the decadent seventeenth century school, could possibly draw so badly as this, and David would have wept over it, but Reynold's picture has vitality. He was the bard of a coming race; the Italians were only the verse-makers of a departing one.

The painting called the Snake in the Grass which I have quite recently seen, is so rich in color and delightful in expression that criticism would be pedantic. The flesh color is as fresh as if newly painted. Much of the picture is brown and warm white; sky a lively blue and the ribbon blue.

Sir Joshua was amiable or pugnacious, gracious or severe, as occasion or mood dictated. He could be a courteous ladies' man or a man of affairs at one and the same moment. His success as a portrait painter of women was enormous, and his gains fabulous for that period in England. Many of his pictures have suffered from experimentation with illy prepared pigments, but the majority are well preserved and rich with color. Fine color has ever been an essential to success in England; more so than anywhere else. The English are literary and love story in a picture, therefore Reynolds often discarded the fashionable garments of his countesses and robed them in fanciful draperies, giving to his portraits classical titles.

The Royal Academy owes its existence to him more than to any other; he was chosen its first president, and then and there he delivered his much talked of lectures. They are very good reading and full of sense, but reveal very plainly the crudities of the unlearned artist. As president of an Academy of Art he felt called upon to paint great allegorical pictures, most of which are pretty bad.

"Sir Joshua has a threefold claim upon posterity—for his Discourses, his historical and poetical paintings, and his portraits. Of all these I have already spoken at some length. The Discourses were delivered when the annual distribution of medals took place among the most promising students of the Royal Academy. Their object was to impress upon the minds of his audience a sense of the dignity, and a knowledge of the character and importance of art—to stimulate them to study and labor—to point out the way to excellence, unfold the principles of composition, and disclose the charms of beauty and the whole mystery of color. He required lively diligence, continued study and unlimited belief in the excellence of the chief masters of the calling—in reward for which he promised distinction and fame. But fame could be acquired only by study, hard, and above all well-directed. Rules were the ornaments, not the fetters of genius, and hard labor was the way to eminence, and the only way. The great painters, when they conceived a subject, first made a variety of sketches, then a finished drawing of the whole—after that a more correct drawing of every separate part —then they painted the picture, and finally

retouched it from the life. The pictures, thus wrought with such pains, appeared to be the effect of enchantment, and as if some mighty genius had struck them off at a blow. Those Discourses were always heard with respect; and as the subject was new, the compositions full of knowledge, and the illustrations numerous and happy, they obtained the approbation of skillful judges, and rose to such reputation, that they were attributed at one time to Johnson, and at another to Burke."—*A. Cunningham*, "*Lives of the Most Eminent British Painters*," *Vol. I*, *p. 251.*

The portrait of Lady Gertrude Fitzpatrick shows us a five-year-old toy girl with pointed chin and too much width between the ears, curly hair, a good deal fussed over with the paint brush, a tucked-up frock of a warm white tone and white stockings and shoes. She stands on a little plot of brown earth, much glazed and having no character, the sky and background are both the same color, but with gradations and a suggestion of blue. All the textures have been glazed and there is not a stroke of characterful drawing in them. But still the picture is very "cute," possibly one could call it fascinating.

SNAKE IN THE GRASS. REYNOLDS.

Sir Joshua suffered from the misfortunes of deafness and bachelorhood, but he was intimate with Pope and Johnson, which perhaps consoled him.

Prof. Thomas Phillips, R. A., writing with much candor, says of Reynolds:—"It remains to speak of his style as an artist, which is precisely that denominated in his lectures the ornamental style, but which, beautiful and seducing as it undoubtedly is, cannot be recommended in so unreserved a degree as his industry: that which he characteristically terms his own uncertainty, both in design and execution, operates too frequently and too powerfully, against its entire adoption. . . . Drawing, as he himself candidly confessed, was the part of the art in which he was the most defective, and from the desire to hide this defect, with an oversolicitude to produce a superabundant richness of effect . . . Though he wanted the firmness and breadth which appertain to the highest style of art, yet the spirit and sweetness of his touch were admirable and

would have been more remarkable had he been a master of drawing. The effect of his best pictures acts like a charm.

Another estimate of Reynolds by a modern French critic will prove valuable. "Even when painting the most graceful lady, the most English—in other words, the brightest and freshest—of boys, Reynolds never becomes so lost in his model as to forget the old masters. Take, for example, "The Scholar," which reminds us of Murillo; the portrait of Mrs. Harley as a Bacchante (a picture known under the title of "Maternal Love '), in which the influence of Leonardo da Vinci is too often shown; and that portrait in the Galerie de l'Ermitage ("Love unloosing the Zone of Beauty"), a replica of that in the National Gallery, in which he mingles his reminiscences of Titian with his own mannerisms. Similar recollections are still more apparent in the allegorical portrait of Mrs. Siddons, and in the picture of Cymon and Iphigenia, a feeble reminiscence of Titian.

"But it would be unjust to linger too long over these slight defects, which are, indeed, only pointed out that one may put one's finger, so to speak, on the more artificial parts of a talent so thoroughly of an acquired nature. Reynolds is none the less an artist worthy of the highest eulogium, and precisely because he has succeeded in artfully concealing and blending in a unity entirely his own the numerous contributions he has gathered for his palette.

"His portraits are true pictures, and it matters little to know the persons whom they represent; they are sufficient of themselves as works of art. Reynolds has the secret of all the characteristic graces of women and children. He renders with astonishing facility the most fugitive freaks of fashion, giving them the immortal stamp of art. The innocent delight of the mother; the ingenuousness as well as the hidden passion of the maiden; the astonishment, the naïve awkwardness, the pretty, rebellious, and coaxing ways of the child, with its firm, rosy flesh—of all this he has gathered the charm and extracted the perfume." —*E. Chesneau, "English School of Painting," pp. 24-26.*

ENGLISH PAINTING: GAINSBOROUGH AND WEST. (20)

Thomas **Gainsborough** (1727-1788). In his writings Reynolds declared that the portraits of Gainsborough were "often little more than what generally attends a dead color, as to finishing or determining the forms of the features, but as he was always attentive to the general effect, this unfinished manner appeared to contribute to the striking resemblance for which his portraits are so remarkable." Reynolds could not be as "direct" as that, but was obliged to "feel about" a great deal, and thus his pictures lack spontaneity. There is a charm about Gainsborough's landscapes, a simplicity of composition and lines and a tenderness of color that wins our love. He made many pastorals with figures and animals, the latter frequently important. His later manner is not as lightsome as the earlier.

Gainsborough's boyhood and youth were his art school period, his masters were the fields and woods, and he had no others. Early in his career figures got into his sketches, and one of them got into his heart —she was sixteen and dowered, which was in several ways good for the young artist.

Musical genius and painter genius, he played lightly on his violin or his canvas with equal spontaneity and equal cleverness. The famous discussion about the Blue Boy is, and always has been, uncalled for. Reynolds declared that blue was not permissible in large amounts in a picture; so Gainsborough painted a boy all in blue against blue accessories. Innocent folk! But Gainsborough showed his native genius in doing it. The feat is however not difficult, or at least is not now considered so. Indeed, Nattier painted the lady with a pink face and the enormous spread of sky blue velvet cloak, which fills all the picture, (a play of blues in many light shades) before Gainsborough was a known painter at all. One can see this good Nattier in the Louvre.

Finally a comparison of Gainsborough with Reynolds and Hogarth will be instructive. "It is by the artifice of a perfected science that Reynolds obtains such striking effects

in his portraits. He forged for his own use a complete armory of weapons, a magazine of rules and well-tried systems, which he had gathered and selected by a careful study of the old masters; he must have so much shadow, so much light; he systematically avoids this or that tint, and by excessive skill in execution he succeeds in concealing his poverty of conception.

"Gainsborough, on the other hand, regards his model in the same way as he regards nature. It is the model which, in each new work, furnishes him with fresh artistic ideas. He sees for himself those half tint reflections which Reynolds calculates beforehand. Guided by an inherent dignity and an instinctively correct taste, he never descends, although ever truthful, to the trivialities of Hogarth, who is quite as truthful, but in another way. Hogarth shows off the bad side of his subject to make it all the more open to censure; his portraits, too, although of a striking resemblance, as we are told by contemporary spectators, are exaggerated, repugnant, and, to say the least, vulgar. Gainsborough strove to take in all that was noble and pure in his sitters, and thus, without flattering, he gives to every work produced by his hand a particular character of ideal dignity combined with truthfulness.

"He holds himself as far aloof from the skillful trickeries of Reynolds as from the naïve coarseness of Hogarth; he is innately true."—*E. Chesneau*, "*English School of Painting*," *p. 34*.

Benjamin **West** (1738-1820). "He was buried with great pomp in St. Paul's Cathedral, beside Reynolds, Opie and Barry." This indicates what the English thought of this American-born artist. However he was only a colonial, a British subject; all we can claim for him is American independence of character, audacity, and that handy adaptibility which are our pride, and ought to be. He never had genius, but he was remarkably clever, and understood the "art of getting on." The story about his infantile rape of the lock from the cat's tail, and the baby sister's portrait painted therewith, is the history of the man from beginning to end. Add to this courage and audacity and the amiability of his quaker character, and no one can wonder at his success. None of his painting has the sentimental charm that marked the works of Reynolds and Gainsborough. West's art education was no better than theirs. Much of the drawing in those enormous religious paintings Death on the Pale Horse, (now at the Philadelphia Academy), the Opening of the Seventh Seal, and nearly 400 more overwhelming titles as big as the canvases, is, at the best, no more than enough to tell the story, but not enough to make the pictures an addition to an art academy's equipment. The degenerate Italians of the seventeenth century could draw learnedly and often beautifully, but lacked invention and force. West had invention and force, but no subtlety of imagination or good drawing. He painted those great subjects ingeniously, but never got beyond the mark which that word suggests. He was literary; he strove to be a Milton in paint and a John Knox on canvas, but neither knew his syntax nor had the born poet's genius for lofty flights of thought. As portrait painter he shines well enough, but as the art-Milton of England, he is as hard to read as, and when read a good deal drier than the great poet.

West went to Italy when still young. He met Raphael Mengs there, and once his painting was set over against a Mengs. It was better in color, but less good in drawing. But to color better than the German-Italian Mengs was not a great triumph.

Stopping to paint portraits in England, when on his way back to America, he attracted the king's attention. George III. thought that he had found that which it was the fashion for all kings to find, if possible, a painter to do honor to his reign, and it must be admitted that West made as good a court painter as the average. One thing he did that came pretty near genius, the picture named the Death of General Wolfe. It was his acquaintance with half-naked Indians and real live borderland hunters that saved him. The dignity of historical pictures must be maintained by robing all figures in classical draperies; such was the doctrine of the Academicians. West could not bear to dress his beloved Indians and

hunters, the admiration of his youth, in any other than their proper picturesque costumes.

Sir Joshua predicted a failure, but West won a success with the work. This is the same war that was waged between David and Géricault at about the same moment in Paris.

ENGLISH PAINTING: BLAKE, MORLAND, RAMSEY, ROMNEY, COPLEY AND OTHERS, LAWRENCE(21).

William **Blake** (1757-1828), the "crazy painter," had fancies that were certainly very untamed. It is difficult to measure his talent. Had he been thoroughly schooled in his art, the product might have been wonderful. If not a genius, he was on the border land of it. Untamed fancies are one of the glories of genius. But he was bound up in shallows, both by the limitations of the period in which he lived and by his lack of fundamental training.

George **Morland** (1763-1803), when not drunk, painted a normal conventional landscape; when in his cups he painted pigs. This is the sum of his history. He painted the swine oftener. Working swiftly, he produced much. The landscapes are all composed upon the regulation lines, but are very much nearer to nature than a good many others. He painted green things just as green as they were in nature, and the sky just as blue as it was, and the man in front of the cottage wore a red coat, just to give the picture a little gay spot. They were real honest, frankly brushed and agreeable pictures, not enough troubled by painter sentiment to make them hard to understand. It is said that, "He loved all kinds of company save that of gentlemen." It was in his moments of exaltation, of the artificial sort bought in the bottle, that he did those beautiful pigs with the charming complexions. Indeed he loved to paint the skin of a pig as much as Sir Joshua did the tints of a lady's face, and he did it as well. Many of the pig pictures went to pay the taproom account, and many times they decorated the taproom sign.

Allan **Ramsey** (b. 1713). This son of Allan Ramsey, the Scottish poet, had education, was learned in languages, and seems to have actually acquired the ability to draw during the three years spent in Italy. Returning home he became a favorite with George III., and painted many royal portraits, and those of the great, so many that he was obliged to hire helpers, nearly all of whom were foreigners. A picture by Ramsey, not in a public gallery, that recently came under my notice, a lady's portrait, is entered in my note book as "darkened in color and dull; rather cold, lifeless, hard flesh; very well drawn; a great amount of detail in an ermine cloak, massively embroidered waist and skirt, and an Oriental rug well painted." This is the result of his Italian education, and a good description of the painting of Italians at that period as well as Ramsey's. The picture was agreeable but not masterful.

George **Romney** (1734-1802). The painting of nude or light draped female figures did not find favor in the eyes of the English, but Romney is better known as a painter of Bacchantes and Nymphs than any other. He undertook some thirty of these subjects, but many of them were never completed. The celebrated pictures of Lady Hamilton belong to this class. Romney was not an educated man in either letters or art, though he spent a couple of years in Italy and one in France. Very few of the English painters seem to have submitted to the hard drill of the life class. Of course Romney painted many portraits, as there was little business in any other line. Sir Joshua was not friendly to him, and he never became a member of the Academy, though perhaps one of the best of the painters of the time. His flesh painting, often better than Sir Joshua's, was tender and pulpy and good in color, cool rather than florid.

John Singleton **Copley** (1737-1813), was born in the city of Boston, Mass. Though self-taught he had the talent to secure for himself a high place. His color is tender and very agreeable. Like the others, who could not pretend to greatness in draughtsmanship, he cultivated refinements of color. He is widely known as the painter of the

Death of Chatham, King Charles Ordering the Arrest of the Members of Parliament, the Death of Major Pierson, and other historical subjects. These are not great pictures, but they average well with those of the others. Copley was in England at the breaking out of the American Revolution, but he never hesitated to proclaim his nationality. He died in England.

There are **Raeburn, Hoppner** and **Opie**, all good painters, but sounding no new note, and **Harlow**, who died young but executed a number of good historical subjects, and **Bonnington**, who obtained recognition in France which remains fresh even until now, as the French declare him the most talented of all the Englishmen.

Sir Thomas **Lawrence** (1769-1830) began life as a child-wonder, spouting classic verse when hardly more than a babe, and full of work as a crayon portrait artist from ten years of age. Having attracted the attention of Garrick, he just escaped the stage by this fortunate opening in business. No doubt he had the making of an actor in him, but it is, nevertheless, good for us that he remained a portrait painter. With little schooling in any line and almost none in art, he was clever enough to conceal both defects, to converse charmingly and to paint portraits that even bad drawing could not rob of their beauty. Never so rich and florid a painter as Reynolds, he was a lovable colorist and more graceful in lines than his competitor. The king befriended, and the Royal Academy made him president.

Recalling an array of portraits by Sir Thomas (hung in a private house) all but one were light in flesh color; the low toned one was somewhat florid. This last showed seated a figure to the knees, dressed in black satin, quite decolletée. The expression was that of a woman who could bring the world of men to her feet; large and fascinating eyes looked out with confidence but with no effrontery: Lawrence was famous for the painting of eyes. In numberless portraits the corsage is cut low to reveal a swanlike neck; another affectation. These were affectations, but they were good ones, and never give offence. I well recall meeting many men in front of this queenly

PORTRAIT OF LADY CARRINGTON. LAWRENCE.

woman's face, and that each one stood spellbound by the bearing and expression. Another of these portraits, with light, clear flesh, showed us a modest little lady with reserved expression, almost primness, but this also had its admirers and the pleasure it gave was very sincere. One of these portraits was of Canova, the distinguished sculptor. The generally accepted opinion has been that Lawrence was a painter of women and did injustice to men, but this did not sustain the prejudice. The face was sufficiently noble. A brown fur facing to the coat was beautifully set in the atmosphere and blended deliciously with the old gold tones of the background. Nothing in these pictures was too realistic, but rather poetically submitted to conventional treatment. In the National Gallery, London, hangs that young peasant girl, beside a washtub, her clothing carelessly loosened to show bust and arms. It is one of many such fanciful conceits, and reminds us of Watteau. The Frenchman gave us fanciful rustics in drawing room silks. This is an equally fanciful rustic in old clothes, but the spirit of the two painters was the same.

In the Louvre is a full length by Lawrence. It shows us two figures against a

dark warm wall, overhung by richly toned trees, not very green. These occupy a large space over the heads. A gray sky, kept low for simple tone's sake, grows lighter at a horizon drawn pretty low down, a very usual artificiality. The lower half of the picture is a light gray. On these tones the flesh is very clear, and the man's red coat, black breeches and also a black scarf over the lady's arm, make contrast with a great extent of white dress. This is an example of the arranged composition much used at the time, and used well by men of Sir Thomas' ability. Little success attended his efforts at great allegorical subjects, as was pretty true of all this group of painters. They had not been trained to such work. Though paid large sums for numberless portraits, the great man was always penniless; nor did any wife spend his money for him.

ENGLISH PAINTING: CONSTABLE. (22)

As we approach the end of the eighteenth century it is necessary to understand well the character of two persons, essential to the historical sequence, Constable and Turner. We must look to the "character" or personality of the men to understand them and the effect of their art. Throughout this writing it has been maintained that "good painting" never, in and of itself, has made "good art." It is a beautiful aid to good art. The firm drawing and scholarly handling of Velasquez and Van Dyck place these men on a higher plane than Reynolds, but the latter's pictures reveal a "character" that cannot be ignored and which makes for "good art."

John **Constable** (1776-1837) was the son of a miller and was born with none of that "literary" tendency which has been so often the death of the artistic qualities of English and German painters. Not objecting to story, I insist only that a picture shall first and foremost be artistic art and not literary art; the literature being a secondary consideration.

Constable was first and foremost an artist, who felt only artistic things. In this trait is to be found the secret of his influence. It is possible that Bonnington was still more an artist, but Constable had already turned on the current before Bonnington came, and the latter was not of the eighteenth century, being born in 1801. Constable was exclusively a landscape painter. Now landscape painting, coming from Claude, through the degenerate Italians and through equally degenerate Dutchmen of the eighteenth century, had been reduced to a system. Only a few of the really good Dutch landscapists painted their trees green, but reduced them to a beautiful "tone." This tone, in turn became a conventional brown. This was true in France also. "Where are you going to put your brown tree," was often asked of Constable, when he was still young and searching out his art style. Constable commenced by painting nature just as he saw her, and put aside the worn out "brown tree." Eventually Constable formed his own good conventionalism, as almost every great artist has done. Do not imagine that he went on painting nature with exact literalism. He saw the truths of nature in a finer way, and then used them in a ruleful manner, his own manner. He spent a good deal of time in France, and the artists of that country, quick to perceive, took a lesson from him, a lesson that eventually developed the famous Barbizon School. His own countrymen could not understand him. Constable had a better command of "good painting" than Turner. He learned it from the good painters of France; for they were schoolmen over there.

There are a number of remarkable examples of this painter's work in the Louvre. Le Cottage (14 x 18 inches) is simple and direct, a transcript of meadow and trees, literal as to shapes and colors, with a little English home under a very correct, dappled sky. The grass and trees, are, however, reduced to simple masses but little detailed; no niggling. This is already a conventionalization, but a very modest one. L'Arc en Ciel (16 x 24 inches) is a good deal more than one half dark, composed on studied lines, the paint laid in a very "hot" sauce, seemingly burnt sienna. In this all pervading

reddish sauce there is a red accent on a woman's garment, and also some dashes of vermilion on a roof. All the picture is in burnt sienna and thin gray swept over it. Even the sky shows the "sauce." The clouds and church spire are forced out by gray paint laid with a palette knife. Whatever colors the rainbow may have had are now lost. Still this wreck is permeated with that unknown quality that we call "personality.

In La Baie de Weymouth (3 x 4 feet) there is no evidence of any sauce used. It is a "tone-picture" in warmish grays with one sweep of tender green on the rainwashed hill.

The Vue de Hamstead Heath (10 x 12 inches) is the most remarkable of all and an exponent of a leading characteristic in Constable's painting. It is a far-view from an elevation. He painted this rugged country as it looks. The whole was made out with a quiet warm sauce and over this he dashed about with a brush well charged with cool grays. Oh! such a sweeper! That was the lesson for all who could read. He never, in any stroke, lost his presence of mind; now the gray is quiet, now sparkling, again it makes the drawing of a cloud or a half mile of receding distance, and all over are little glints of white, revealing a near house, or a cluster of houses far off. The little picture rattles with well placed accents. All Constable's pictures show more or less of this sort of artistic command of the sparkle of nature, except, possibly, his earliest efforts. Constable painted many elaborate compositions, combining numerous and interesting parts, much like the ponderous sermons popular in that day. For one the Cornfield is doubtless composed from several scenes, though very true to English landscape. Of course "corn" means simply wheat in England and not maize as with us. So we see Constable painting in many manners, but always fresh, always personal, and never enslaved by that "brown tree," or by literature.

"Whilst Gainsborough regards Nature in the light of his own pure and tender feeling, Constable, in a masterful and imperious manner, lifts the veil of beauty and depicts her in her grand and angry moments.

"His style is rich and impetuous. His studies, exhibited at the South Kensington Museum, give the impression of an energetic brain and impulsive execution. He is a poet whose nature is roused to ecstasy by stormy elements; although not blind to tranquil beauty, it is life and movement which stir the depths of his soul. In France Constable's pictures wrought a wonderful effect. So great was their success that our modern school of landscape is greatly indebted to him. This new school was first started by Paul Huet, who cour-

CORNFIELD. CONSTABLE.

ageously set himself, unaided, to the task of changing the prevailing style. Constable's example wonderfully tended to strengthen his energy in this great work. It was not effected without much opposition from former leaders of classical art. There is a curious letter on this subject by Constable himself. 'Collins,' he writes, 'declares that only three English painters have made a name in Paris—Wilkie, Lawrence, and Constable. But the Parisian critics are up in arms against the infatuation of the public, and severely warn the young artists. "What resemblance can you find," ask they, "between these paintings and those of Poussin, which we ought always to admire and imitate? Beware of this Englishman's pictures; they will be the ruin of our school. No true beauty, style, or tradition is to be discovered in them." I am well aware,' adds Constable, 'that my works have a style of their own, but to my mind, it is exactly that which constitutes their merit, and besides, I have ever held to Sterne's precept: "Do not trouble yourself about doctrines and systems, go straight before you, and obey the promptings of Nature." '

"How many times must we remind them that as art is a perpetual representation, the fact represented must be viewed by the painter through a medium, which is nothing less than his own soul, which is his highest conception, the mainspring of his intellectual existence? It is in virtue of this alone that he gains any distinctive merit, but the medium must be entirely his own. There are many persons who, possessing none, borrow their neighbor's, and thus imitate a reflection. They present us with a distorted representation of what has been conceived by another mind. And were this mind the highest imaginable, such a system cannot fail to be injurious and utterly fatal to them.

"For want of genuine virtues, artificial ones are brought forward. Feebleness is honored by a high-sounding title, and we speak of the respect due to tradition. Pretending to believe that the old masters have solved every problem, we humble ourselves in the dust before them. They are exalted as if they were superhuman, and as though —as in the Divine command to the waves— they had the right to say, 'Hitherto shalt thou come, but no further.'

"And this fraud has actually held its own. Let us in opposition quote Emerson's grand words:—

" 'To believe that what is true for you in your private heart is true for all men—that is genius. Speak your latent conviction, and it shall be the universal sense.' "—*E. Chesneau, "English School of Painting," pp. 142-144.*

ENGLISH PAINTING: TURNER. (23)

Joseph Mallord William **Turner** (1775-1851), the son of a barber, was so poetical that he was sometimes entrapped by the national love of literature, but one feels that he did his classics more to please his patrons than himself. In the few pictures, that show us somewhat important gods and heroes, the figures are very be-landscaped. At the end of one year of study at the Royal Academy schools he exhibited his first picture at the "annual" of that institution. It would astonish a French student should he be allowed to exhibit at the end of his fifth year, not to mention his first. Of course the drawing of Turner's figures was always very bad, and, indeed, his drawing of rocks and trees was never firm. Turner handled his paint in the most scratchy and insecure fashion possible. His technique is often abominable. But no artist has lived, or will live for many years, who could so render the poetry of nature. His knowledge of composition was profound. I know of no painter whose landscapes are so complicated in composition, and, having studiously analyzed a great many of them, could never find a false juxtaposition of parts.

It must be remembered that Turner was born more than a century and a half after Claude, and that a good many painters had been experimenting with effects of light, following Claude's lead, in that interval. "Qui suit quelqu'un se trouve toujours der-

rière," says the proverb. Since they followed Claude they kept behind him. Turner also kept behind, in a certain sense. What I mean to say is, that the imitations of Claude are not Turner's noblest works. Perhaps it is a mistake to call them imitations. They are not like Claude. Claude was simple and did his light effects with extraordinary singleness of purpose. Turner is grandiose and theatrical in his sun-in-the-sky pictures. But why be critical? It was extraordinarily poetical, even if it does somewhat smother us in glory. The Crossing the Brook shows a superb play in grays and gray-greens, and is nobler than the Approach to Venice. (See the cut, p. 109.) It is due to Turner, however to study the Approach; it is such a masterpiece of good composition. The lines of the boats combine so well with the arbitrary shades in the water that few painters have equaled him in such treatment. These shades in the water are arbitrary. It is not literal truth like the frosty morning, even if Ruskin did prove that Turner was "true" always. In all these pictures Turner created a play in warm and cold colors; an entirely arbitrary conventionalism of his own creation, though following the well-known laws in principle. In these pictures the blues are sufficiently blue, and this color blends through grays to a play of warm colors, often pretty yellow, and then orange up to a red spot. He kept to this system very closely. The idea was not his invention, but he developed it in a new way. He carried it farther than any one had done. The fault with it is lack of simplicity. But had Turner been "simple" he would not have been himself. Commencing simple he grew to be melodramatic. He loved gorgeous effects, and did them splendidly.

FROSTY MORNING. TURNER.

A large number of Turner's pictures follow the system, or conventionalization, shown in the Approach, nor are all of them by any means sunsets. He applied the same rules to daylight pictures, as in his Mt. St. Michel.

His observation of the phenomena of nature surpassed all others as the sea sur-

RAIN, STEAM AND SPEED. TURNER.

passes a lake, and this made him the most original artist not alone of his century but of almost any century. He was so original that the sturdy British public looked at his pictures as a child looks at a puzzle. They were piqued and disgusted. John Ruskin came to the rescue with sonorous prose, and an observation of nature which surpassed even Turner's. The British could understand literature, and felt sure that Ruskin knew all about it. So Turner took in guineas. It is an amusing thing to see a marvelous word painter filling book after book with proofs that another sort of painter was truthful. The writing is all about Turner's "truthfulness." and very little about his marvelous poetry. We wondered as we read it, but now know, after a better acquaintance with Ruskin, that the writer did not understand the painter's finer qualities at all; any more than he understood Claude's. Ruskin was a materialist. His art critiques have never had any weight with artists, though they read eagerly his beautiful analyses of natural phenomena.

Turner's early picture, The Frosty Morning, Sunrise, shows an observation of nature that makes artists wonder. No artist has ever rendered with greater fidelity the gray colors of early winter, the effect of frost on the earth at sunrise, with so direct and simple a touch. There are no gay colors or fanciful appendages to catch the popular fancy; everything is in neutral gray. The earth looks just like frozen ground, and the sky is luminous and silvery. There is remarkable atmosphere and space; but above all, that "feeling" for the subject that denotes the work of a true artist who loved his subject. Many artists have attacked this problem since Turner, but none had thought of it before he did. His Rain, Steam and Speed is not a correct rendering of a scene, but a mighty poem. That lofty sky melting into the landscape, as the rain sweeps over them both, is a marvel of depth and

wetness, and it is founded on nature. But the color arrangement which reduced the bridge and other things, to a warm brown, is not true, though it is poetical. The locomotive, plunging across the viaduct straight at us, is wonderfully conceived but is an unreal monster. On the other hand, the puffs of steam are wittily used, and are reasonably true. The wonderful thing—of which Ruskin makes no mention—is the way the artist twisted great clots of paint about over sky and earth to give the effect of wind and rain. The manner in which Ruskin defends the Snowstorm at Sea indicates the writer's wide-awake observation, but it tells us nothing of the artistic qualities of Turner's rendering of the impression. The picture is based on truth certainly, but the wonderful poetry of Turner's lines is the true measure of its greatness. Turner was a poet, who took a poetic license whenever he liked, and he is very often untrue and constantly suppresses the truths that interfered with the flow of his verse.

The Fighting Temeraire picture (See cut, p. 118) shows Turner's literary side, but not offensively at all. On the contrary it is one of the noblest pictures in the world. The idea of that aristocrat, that line-of-battle-ship, that haughty knight of a by-gone age, being dragged by a string at the tail of the dirty, black little imp of a steam tug, dragged to her last resting place, to go the way of all things . . "The paths of glory lead but to the grave" . . . is intensely pathetic. But that is a literary virtue not an artistic one. The long line of the horizon, the flat water, the lofty sunset sky, contrasting with the huge ship and the broken forms of steam and smoke are artistic qualities.

"The steps taken by Turner are so simple as to make it seem scarcely credible that such powerful results should be gained. In order to bring within the compass of a small canvas the greatest amount of light possible, he usually represents wide surfaces suitable for reflecting rays thrown from a luminous center, broad, deep perspectives, extensive skies, and a sea which also serves principally as a reflector of light. In proportion as he perfects himself in execution, he dispenses with the usual foreground, as well as the dark shades employed to throw up brilliant portions of a composition, and I could mention numerous pictures in which no trace of bitumen is discoverable. His aim is to carry the light to the very edge of the canvas, and in this he is successful.

"Indeed, he has attempted and mastered every enchanting effect, intricacy, and radiance of light, although at times he has been sorely baffled. From the pale gleams of twilight and gray dawn breaking in the east over the dark earth, to the dazzling rays of the setting sun firing the restless waves, it is one unbroken series of marvels; Venetian views, English coasts, cathedrals, castles, forests, mountains, peaceful lakes, stormy seas, ships in distress, naval battles, fleets in full sail, the sea-shore at low-tide, interiors, reception-halls, anatomical and ornithological studies, animals, architecture—both genuine and fanciful—plants, insects, and flowers—it is a perfect fairyland, a world in which transplendent reality and ardent fancy are blended and interwoven into a harmonious whole, teeming with life and movement. Turner was an artist of sublime genius, although his productions are too seldom complete. He did not die until 1851; but for long before this date he had lived a life apart, in a solitude which was said to be caused by dislike to his fellow-creatures, but in reality it was because he was so bound up, heart and soul, in the contemplation of his inner revelations, that communication with the outer world lost all charm for him. We reap the fruits of works of intense feeling splendidly expressed.

"In describing his painting, let me quote the words so fitly chosen by M. Vitet, a master in the science of criticism:—'A certain indefinable combination, a peculiarly harmonious concord between the real and the ideal, resulting in creations seldom evolved from the human mind, but which we may aptly term *chefs-d'oeuvre.*' Turner belongs to no school, and in spite of the practical hints that he unmistakably took from Claude Lorrain in the commencement of his career, he soon threw off the yoke of

even his influence. He asserts himself, and this is one of his great merits. Another, and one greater still, is that he always aspired to the best and greatest, and even to his last hour sought the realization of an ever-advancing ideal which led him, from day to day, to greater heights. In this struggle after the unattainable, he was upheld by his genius, but if he now and then gives way and appears abstruse and incomprehensible to other minds, it is owing to one fundamental mistake, which I do not fear to name, in spite of my intense admiration for this great artist. Turner did not always study nature. ("Did not sufficiently adhere to it," would have been right. He studied nature more, and knew more of it than all the other artists of all landscape schools put together.—John Ruskin.) In the rapture of his fervent imagination he has sometimes disdained the truth. Not disdained—that is too hard a word—let us rather say he has not always, whatever his intention was, taken the reality into consideration. On a small leading motive, taken from nature, he composes the most brilliant variations in which the original theme is more or less lost.

"Turner, in love with the sun, did not represent it as he saw it with his material eyes, but as he viewed it in his dreams; utterly regardless of any prescribed form, he painted what he believed to be preeminently the Beautiful, and in so doing consulted nought but his own genius and innate taste. Thus it happens that, in spite of sublime productions, he is sometimes misled, and this is the case with all those who dwell too much within themselves. They may perhaps possess a more striking genius, and have the power of readily conceiving and producing impressions; possibly they may call forth with greater facility artistic feeling; but they have forsaken nature, the foster-mother of art, the *alma parens*, and their very genius, which is never entirely recognized, lays them open to severe criticism."—*E. Chesneau*, "*English School of Painting*," *pp. 154-158.*

Before leaving this English School, let us listen to the caustic but not unjust criticism of it as a whole by the previously quoted and esteemed writer, Ernest Chesneau.

"From whatever point of view one regards it, the English school always discloses some idiosyncrasy peculiar to the ordinary British mind. Its works by no means bear evidence to the importance of painting taken in its highest sense as a fine art; and indeed the English soul appears to have no ardent craving after the most perfect expression of beauty, whether in its pictorial or plastic form. It seems to me as if a picture, to this nation, meant nothing more than a luxury, and as if a *chef-d'oeuvre*—albeit considered a fine acquisition as testifying to the worldly prosperity and distinction of the possessor—is powerless to produce the sensation of delight and elevation which might be looked for in the contemplation of a great work. This has been during a century the condition of art in England.

"And this explains the desire among purchasers to obtain productions which display singularity rather than simple beauty. Since they only wish to procure an object for amusement, they strive, with method in their madness, to light on what is extraordinary and out of the way. And so artists, putting aside their natural inclinations, feel themselves bound to sacrifice everything to eccentricity. This compliance to the public whim is greater and more apparent in England than in France, where, however, it is only too observable, developing frequently into coarseness.

"Owing to the concentration of wealth on the English side of the Channel, the artist always knows beforehand the connection that will patronize him, or in other words, those who can afford to buy his pictures; he knows very well that he must seek encouragement and reward but from one class, and with this idea he courts their favor. What was Hogarth but the courtier of the Puritan society of his day?

"This being so, one can scarcely wonder that England has not shown itself more artistic. It is true that great honors are paid to her great men. But do not let us be misled by tombs in Westminster Abbey, statues placed in public squares, monuments, and memorials; the English esteem their talented countrymen only in so far as

their luster may be shed on themselves; for men of real taste they have little to say. In their eyes artists are merely the direct means of providing the aristocracy with amusement and distraction. Can such a demand call forth greatness and elevation in art? Greatness, elevation—these words in no wise apply to the Bristish artists of the past century. They possess a studied simplicity which quickly degenerates into monotony; they are profuse in narrative subjects, producing thereby literary rather than artistic impressions. Their good points, however, of which they possess some, are entirely their own. Thus their genre painting gives proof of careful observation; in landscape their skies are very successful—this is one of their great features—and so close has been their study, that they might fitly represent the shifting motion of the clouds, and varied aspect of the heavens. We must not forget that they also number among them some celebrated portrait painters, and that this is one of the most difficult branches of art.

"But although the English school is later than any other, and consequently enriched by the experience of the past, it bears no evidence of any serious efforts. Up to the year 1850 it produced remarkably little, and originated still less."—*E. Chesneau*, "*English School of Painting*," *pp. 161-163*.

GERMAN PAINTING: MENGS AND KAUFFMAN.(24)

The art of painting was developed in a noble manner in Germany long before it appeared in France or England, though Flanders appears early on the scene. But during the seventeenth and eighteenth centuries no painter appears that had special character or moved the art world perceptibly. Germany had painters, but none was great. During the period we consider, a large number of Netherlanders spread themselves over the land, did very good work, and returned, generally, to their native country unless death caught them before they started back. In an article, like this, we have no more right to dwell upon men in Germany, who were merely "good enough" painters, than we have to dwell upon a swarm of men in other countries who were just as good.

Raphael **Mengs** (1728-1779). The fact that this Bohemian artist was celebrated does not signify that he was great. He spent his life mostly in Italy, a good deal in Spain, and some in Dresden. His father was a miniature painter, and believed that genius was only another name for hard work. So Mengs worked, long, hard and faithfully, but it did not make a genius of him. Hard work can never be more than the handmaiden of genius. Hard work is a good thing to keep about one, but genius can get along fairly well without it, as has been many times proved. Of course genius gets much farther and does better with the aid of hard work.

Mengs was a refined product of severe and long continued drill. His continued study in Italy caused him to be another Carlo Dolci, but without Dolci's sentiment. He lived at the time of the dissolute King Louis XV., the rococo king. The art and manners of France permeated the whole of the western edge of Europe (except Holland); even England had her share of it. The art of Mengs was that of Watteau, in a certain measure, as a consequence. In the Judgment of Paris (Hermitage, St. Petersburg), Mengs simply paints three nude women, a handsome nude man and puts Mercury in the corner. The figures are strung out in a row, with only a vague attempt at grouping. The painting is smooth and characterless, as might be expected; no worse than a great many other good examples of classic pictures, and scarcely any better. At Dresden in the Portrait of Catarina Regina Mingotti, the flesh is like any late Italian painter's; the pretty curls the counterpart of Dolci's; realistic roses, at the corsage, quite the counterpart of any that might have been done by a Frenchman of the time, or by Dolci himself, a roll of music in the hand, the notes painted with Teutonic exactness; a fine display of diamonds in the hair, very neatly executed and fine specimens. The combination of Italian mannerism in flesh

and hair, and all this realism, is certainly a curiosity. The Portrait of Madame Thiele, who sits up very straight in an embroidered waist, shows more diamonds, and some loose lace, that are excellent painting. That embroidered silk is exactly the article that adorned many a court lady in any one of the capitals of Europe in the Louis XV. period. The museums are full of samples of that silk, and they are often labeled "Spanish embroidery." It is the style of using the floral decoration that marks the period so strongly. Some writers have tried to point out a few originalities in Mengs' paintings, but they are very hard to discover. He was just a convenient article of court furniture.

Maria Angelica **Kauffman** (1741-1807) is much the most picturesque figure of the period; and one has great respect for her, though there is nothing whatsoever original in her work. But a charming woman who travels the world over and commands attention everywhere, doing good work always, is no small personage; the more so when we remember that there is but one other to keep her company on the pages of eighteenth century history. Though she is listed among the German painters, her birthplace was in Switzerland, and she spent most of her life in Italy and England. The people of the Canton of the Grisons, whence she issued, may or may not be counted Germans.

When in England she became an admired friend of Sir Joshua Reynolds, and was elected a Royal Academician, an extraordinary event. Many of her works are very like those of Sir Joshua, but are better drawn and less florid. She was a better painter than he, but lacked his force and the peculiar fascination he could produce. However, the portraits and ideal compositions she executed are very charming. "Her great forte lay in those poetical and mythological subjects in which the youthful figure could be introduced in all the charms of graceful attitude." "Her pictures are distinguished by an air of mild and virginal purity." "She drew correctly; her figures are generally modeled after the antique; her compositions are graceful, and her coloring sweet and harmonious, and well suited to her subjects."

This, that Spooner says about Angelica Kauffman, is quite true, and she showed her good sense by not too often attempting grand historical subjects, though she did not entirely escape them. All the artists felt obliged to seek fame in that dangerous field.

In the Louvre is the Portrait of Baroness de Krüdner, a young mother in a loose gown of classic form, low at the neck, and showing the elbows. It is somewhat beruffled and is belted. The garment is evidently a "studio property," useful for classic figures and better than fashionable clothing. Her little son, dressed in the same costume, groups well with the principal figure, and he bends his bow while his mother holds the arrow. It is a convenient arrangement for the attainment of pleasing pose, one often resorted to by Sir Joshua, and each of them used the landscape background, also a sort of "studio property," as it is not like any actual landscape. The flesh color is rather florid though tender and agreeable, the brush stroke somewhat timid.

In Dresden there is a portrait of herself in the costume already described; she holds a scroll, to keep her hands busy, and has a jauntily twisted head drapery. Another one of herself is quite like the picture here described, but is less like a Reynolds and more like a Carlo Dolci, even to the hair painting and the affected pose.

A very large and intensely interesting book could be written about the painters of these two centuries, but the words here set down should give the thoughtful student a very fair idea of the relations of various artists to each other, even though they lived in different countries and at different periods. Artists are but brothers of one family; all are interdependent, but personality counts for more than all else.

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RAPE OF THE SABINES. DAVID. (SEE PAGE 503.)

Painting of the Nineteenth Century in France, Belgium, Italy and Spain.

BY

ARTHUR HOEBER.

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CONDITIONS FOR ART IN FRANCE. (1)

In art matters no other country has been so free from the trammels of conservatism as France. If at times the progressive painter there has met with rebuffs, as a rule he has sooner or later not only been recognized, but has found a following that has gone to the other extreme and lauded him without judgment, giving him in the end a factitious value which time, always a fair arbiter, has had to set right. In his art, as in his politics, the Frenchman is self-willed, and cares little for tradition. He is no respecter of schools, or of what he calls "*les convenances.*" His race characteristics assert themselves as strongly here as in most other things, and it must be confessed he has a pretty good notion of the artistic; for, although he is liable to give way to impulse, to be carried off by a fad,

in the end he usually shows discernment in æsthetic affairs and his final endorsement is generally given to the best.

When the nineteenth century opened in France, it found the country in a seething condition politically; traditions had been flung to the winds; the new had limitless possibilities, and the old was in disfavor, particularly that old which had been associated with the overthrown monarchy. If the head of the nation was not of himself artistic, he had with the great sense he possessed the intelligence to surround himself with men who knew, and who were capable of giving him good advice on the subject. He was shrewd enough to understand that the prevalence of good art would give him at least a reflected glory, and was a good thing to be associated with his reign; and so the progress of national art, like that of the government, became almost part of his personal history. The Baron Dominique Vivant Denon, artist, author and art critic, was Napoleon's superintendent of art museums; he was a man of rare capability, knowing the art possessions of Europe, it is said, better than most of their possessors.

In 1803 the Emperor made his inaugural visit to the Louvre, which was now open as a museum of the fine arts, the greatest the world had ever seen, and the Luxembourg in 1802 became again a public gallery. Provincial museums were established in various parts of France, in the lesser cities of Lyons, Rouen, Toulouse, Nancy, Lille, Strasbourg, Dijon, Rennes and other places, and by installments were furnished with pictures, while the government has ever since supplied them with canvases from time to time. Students competed again for the Prize of Rome, funds being now available, and under Napoleon I. the first and second men in the competition were exempted from the military conscription, which, considering the circumstances of the need for soldiers, was a remarkable concession to art on the part of the Emperor.

When the century opened, the Institute of France with a membership of one hundred and forty-four, contained but six painters. In 1803 Napoleon reorganized the body, added four more painters thereto, and established a new recompense in creating the order of the Legion of Honor with its various grades. All this, it is almost unnecessary to add, stimulated the artists to new endeavors; if the results were modest, it was due rather to the times and social and political conditions, as well as to the dominating force of the most prominent painter of the day—David—than to a lack of plenty of good material among the men. Artificiality of social life, enormous military activity, and an adherence to convention, all militated against a healthy development in art. But it was classicism pure and simple that held an iron grip on art at the beginning of the nineteenth century, and stifled many an active imagination that otherwise might have soared in various flights.

In France the old *régime* had passed; the storm of the revolution had modified all the life, and art naturally felt the consequent confusion. It was safer to tread the paths of classicism than to make any new departures for a public that was at best extremely uncertain. A peaceful life is a requisite for the production of enduring art, for most of all workers the painter requires tranquillity for the evolution of his ideas. But seething, tumultuous France of the early century was far removed from this state. The times may be said to have been against great art; the costume of the period bordered closely on caricature, existence seemed bald, hopeless and in a way petty. The cold, lifeless, academic formulas, deemed necessary in the works of art, were not inspiring; for a while artists labored according to traditions, producing stilted, unsympathetic compositions, which to-day, in spite of their dexterity and scholarly seriousness, sometimes provoke smiles at wasted labor. It was considered almost criminal to paint the present; and heroes of antiquity were dragged from their resting places to furnish themes.

As a protest against this school of severe classicism came the band of romanticists, led by Delacroix, to be followed in turn by the realists, the *plein-air*ists, the impressionists, and a school of naturalism so called, in which we find to-day much that seems far removed from the school of nature. To better understand these various

schools, however, their aims, ambitions, and what they accomplished, it will be well to take up the painters themselves, to speak of their works, and thus gain an estimate of their places in the history of French art.

CLASSICISM: DAVID.(2)

Born in 1748, in Paris, Louis **David** was fifty-two years old when the century began. He was a powerful—the most powerful—factor in French art at the time. Having taken the *Prix de Rome* in 1775, he had the official stamp on his abilities. This prize, the most sought after by the artists in France, is competed for annually by pupils of any of the schools, large numbers entering the preliminary examinations. By a series of tests the number of men is finally reduced to ten, all of whom are placed in small studios under the watchful care of guardians employed by the State, and there, taking a given subject, they make compositions of a regulation size, using models, costumes, and such accessories as they may select. Upon the completion of the work, in which they are absolutely unassisted, the canvases are placed in a hall in the School of Fine Arts and are passed upon by judges. The winner of the first prize is sent to Rome at the expense of the government, and maintained there for four years in a beautiful palace owned by the State, pocket money being furnished him in addition to board and lodging. He is obliged annually to send home copies of old masters, or original paintings, according to prescribed rules for the government of the School, and on his return to his native country, as may be imagined, he has a certain prestige not to be despised. The value of the course has, however, long been a mooted question, for there are those who claim that originality is stifled, that the men become so thoroughly academic as to lose all their personality.

David succeeded in winning this prize; and though at different periods in his career he had different manners of painting, he always occupied the most distinguished position at the head of French art, wherein his word was, in a way, law. It was not unlikely that his long residence in Rome suggested to David his ever-faithful adherence to classicism; for in drawing from the antique, he came to believe that the highest types must conform to classical tradition. He was a draughtsman of remarkable ability, and, though he painted many important classical compositions, his greatest fame to-day rests not on these pictures, so popular in his time and of which he was so proud, but rather on his portraits which, by reason of his technical equipment, he did so surprisingly well. It was in these that he really eschewed classicism, though other portraits of the time suffered beneath its leveling style.

David had had a strenuous experience thus far in life. At the outbreak of the revolution he had left his easel, and, as a member of the Convention in 1793, voted for the execution of Louis XVI. He was imprisoned, but being released therefrom in 1795, took up his art again, and in 1800 his picture of the Rape of the Sabines was exhibited in a room in the Louvre, where it remained five years, bringing to the painter in entrance fees some thirteen thousand dollars. The work is a remarkable revamping of the times of antiquity, not as it existed, to be sure, but let us rather say as the artist invested it with his conventional notions of the day, and, as a consequence, we have a picture composed by rule and evolved according to recognized formulas. Here are the Sabines, in stilted, theatric attitudes, looking for all the world like wax figures, their movements arrested while in the act of throwing spears or getting ready for the delivery of blows. The Roman women posing in dramatic fear, or in mock heroic positions, bare their breasts to receive the death shock. All is forced to a degree, and to-day it is difficult to accept the work seriously, admirable as it is in the matter of drawing, the able arrangement of the groups and the general ability displayed throughout. It is without any suggestion of feeling, devoid of inspiration, and it leaves the spectator cold and unmoved. Every part of the painting is like polished marble. Of textures there are none: the faces, the draperies and the

accessories are all painted alike, technically above reproach, but with never a suspicion of enthusiasm. (See the cut, p. 501.)

This idealism throughout David's work militated against any passionate expression such as one finds in all great works of art, for the elimination of the human note relegates the canvas as it does the written page, to the realms of the impossible. The artist himself confessed that perhaps he had made his knowledge of anatomy too conspicuous. His work was ever a treatment of body over soul, and he may be said to have painted what from his studies of the nude he knew was there, rather than that which he saw. When Napoleon became emperor in 1804, he made David painter to the Imperial Court, and commissioned him to paint four important Napoleonic pictures. They were the Coronation of Napoleon and Josephine; the Distribution of the Eagles; the Enthronement of the Bishops of Notre Dame; and the Entrance of Napoleon into the Hôtel de Ville. Only the first two were completed; they now occupy immense spaces on the walls of the Palace at Versailles. The Coronation picture was completed after four years of hard work and is considered to have marked the height of David's power. The work has been engraved, and later, after the overthrow of the Emperor, while the artist was in exile, he made a copy of the canvas for an American.

MADAME RECAMIER. DAVID.

Although he had practically no eye for color, his remarkable drawing, wonderful observation of form, and keen sense of line, enabled him, as stated above, to do splendid work in portraiture. Six portraits by him may be seen at the Louvre, and these include one of himself as a boy, Madame Recamier, Pope Pius VII., and Bailly. A famous portrait group by him is of Michel Gerard and his family. Gerard was a member of the National Assembly, and the picture represents him attired with the simplicity affected by the revolutionary leaders of the time. Richard Muther, the eminent German historian of art, whom we must frequently quote, says of him in a final estimate of his work:

"He was at heart as archæological as Mengs, and it was only through the great occurrences of the Revolution and the Empire that he was brought for a certain time into contact with life. To be sure, he had declared as a young man, before his journey to Italy, 'the antique will not corrupt me; it lacks every kind of action and all life.' But six months later he filled his drawing book with copies after antique statues and reliefs, and made the confession to Vien: 'Here first I actually realized the truth of what you so often said to me in Paris.' The sculptures on the pillar of Trajan especially attracted his attention. When later he returned to Paris he had become a Roman, and had acknowledged himself as a worshiper of the bas-relief. Already his Death of Socrates in 1787, was a sample of this 'Roman manner,' hard and arid in execution, logical in its composition, not observed from nature, but expressed in the formula of a lifeless and petrified ideal of beauty which was taken from the ancient friezes. The Brutus of 1789, also only coincided materially with the mood of the age. David himself was chiefly proud of the

archæological exactness at which he had aimed in it, drew attention to the fact that the head was a faithful copy of the ancient bust in the Capitol, that the statue of Roma and the relief 'Romulus and Remus' were derived directly from ancient originals, that the costumes, the furniture, and the ornaments were modeled after Etruscan vases and so on. At a time when France had begun to strive after political freedom, art was again bowed down beneath the same yoke of the antique as it had been at the fullest zenith of the monarchy under Louis XIV. To this generation of 1789, that was entering upon life with fresh hopes and fresh passions, David had nothing to offer but a borrowed formula of the past, only a sentiment of another long-buried age, whilst the Revolution was so new and full of life. He endeavored to persuade these men who stormed the Bastile and founded a new State, that the truth lay in archaism, and that the art of the future could be founded only upon classical reminiscences. The corollaries of this lesson he drew when he painted his Oath in the Tennis Court, where he drew all the figures, before he put them into coats and breeches, nude, from head to foot as antique statues. What a picture it would have been, had David painted the heroes of the Revolution as they were, and had not given them the attitudes of Romans in an opera. Because he composed the figures as though in a lifeless relief on one plane, and gave them the proportions of the polytechnic canon, he has taken away all historical and artistic value from a picture which marked one of the greatest monuments in French history."

And later, the more David lost touch with public life and found time to indulge in meditations, the deeper he fell back again into the archæological current as it had been before the Revolution under Vien. Before the year 1800, France had extricated herself from the antique Republican views which had introduced the Revolution. Thus David had to decide whether he should belong entirely to modern Paris, or to ancient Rome. He chose the latter, and the spirit which inspired his studio grew more and more pedantic. His Rape of the Sabines is the most complete expression of this barren classicism. (See cut, p. 501.) As Delécluze remarks: "He fed his eyes on antique statues and even intended to transpose some directly into his pictures." He thought he had "risen to much purer springs," and called the grace of line, which he believed he had attained, his "Greek" manner, in contrast to his earlier "Roman" manner. "Ah, if I could begin my studies anew, now that antiquity is so much better known to me, I should go straight to the mark." It was his good fortune that he could not. The master of fighting postures who had painted the "Horatii," was turned here into the barren philologist.

A paradoxical man! Endowed with wonderful realistic capacity, and therefore created to enrich his country with masterpieces, he let his talent lie under the spell of Roman art and of a barren theory. Against all the caprice of the eighteenth century with its charming, alluring grace, he opposed a strict, inexorable system as he believed he saw it in the antique. Simplicity, however, beneath his hands became dryness, nobility became formal. The folk of yesterday too had lived, laughed, loved; in David's work, life, love, laughter were banished. It was as though an archæologist had discovered some mummies and taken them to be the actual inhabitants of some old town. He saw in painting a sort of abstract geometry for which there existed some hard and fast forms. There was something mathematical in his effort after dry correctness and erudite accuracy. The infinite variety of life with its eternal changes was hidden from his sight. The beautiful, he taught with Winckelmann, does not exist in a single individual; it is possible only by comparison and through composition to create a type of it. The human being of art ought always to be a copy of that perfected being, of that primitive man, whom the Roman sculptors had still before their eyes, but who had deteriorated in the course of ages. Thus in France, too, the sensuous art of painting was converted into an abstract science of æsthetics. The classic ideal weighed upon French art, and prescribed for all alike the same "heroic style," the same elevation, the

same marble coldness and monotony of color.

David completed his Rape of the Sabines in the year 1800. It was the legacy that the eighteenth century left in France to the nineteenth; French art had attained the same goal which German art had reached with Mengs. The century on whose threshold that tender and great immortal Watteau had stood, which had been so amiably frivolous with Boucher, had nourished itself upon virtue with Greuze, glorified simple domesticity with Chardin, and finally echoed the beautiful phrases of young David, liberty, equality, and fraternity; this century, so tender, witty, fashionable, dissolute and sane, aristocratic and plebeian, joyous and fanatical, here too ended in the most barren classicism.

CLASSICISM: INGRES, PRUDHON, GERARD. (3)

I have dwelt on the subject of David and his work thus long that the reader may get a clear idea of the man and his accomplishments, his position in French art, and his importance in directing the æsthetic notions, not only of his contemporaries, but of the men who came after, for his influence was most powerful. He had no less than three hundred pupils, of which more than fifty became decorated, and three, by their art, rose to the ranks of nobility. Fifteen of them became members of the Institute. The most distinguished of all the pupils of David, like his master without an abiding sense of color, and also like him a draughtsman of the very first class, unquestionably the greatest of the century and surpassed by no man in the history of art as a manipulator of line pure and simple, was Jean Dominique Augustin **Ingres** (1780-1867). He, too, was a Prize of Rome winner, gaining that distinction in 1801. He stands first after David in the classical school, but by reason of his modification of his master's art, is often styled a classic-romantic. And while he may be said to be, to our modern notions, the embodiment of all that is academic, it will surprise most readers to know that in his day he was considered quite revolutionary, and in a way combated some of the principles of his master throughout his career. Though the inspiration of his art was Greek sculpture, it was amplified, transmuted and translated to the realm of painting, as he had studied it through Raphael; and, if color was virtually ignored, form, chastened in contour and modeling, almost sufficed, through the magic of his genius, to make amends. If the pictures of Ingres are founded on the school of those of his master David, they never lacked an intimate relation to existing light; and it is impossible to resist a feeling before them that it is life

THE SPRING. INGRES.

beautified, though it be in a way life arrested, and thus the reproach of his opponents that he was an embalmer is not without foundation.

Possibly the most popular of all the pictures that Ingres painted is La Source (The Spring), which now hangs in the Louvre, in Paris. Still another is his Apotheosis of Homer, and Apollo Crowning the Iliad and the Odyssey, also in the Louvre. This last was originally painted for a gallery of Greek and Roman antiquities in the Louvre, where it is now replaced by a copy of the same, executed by Ingres' pupils. It is a beautiful picture, admirably composed, with many figures, each one a study in itself, and is about the last word in thoroughness and perfection of technique. His portraits, too, are marvels of completeness, for he secured to the most eminent degree all the physical characteristics of his sitters with almost photographic yet artistic exactness. Among these may be mentioned those of himself, his father, the sculptor Bartolini, Bonaparte as First Consul, M. Bertin, the editor of the "Debats," Charles X., and many more. He too had many pupils, of which the most distinguished was Hippolyte Flandrin, and he was familiarly known in Paris as "*le pere Ingres.*"

C. H. Stranahan, in a History of French Painting, says of him: "Through his persistent will, high nature and love of form, he has produced works that yet command admiration in all the contending schools, even the extreme naturalistic. Is it that his persevering hand always did its work well at last, and that, in whatsoever else he may have failed, his unimpeachable drawing has a perpetual charm that always commands respect though never enthusiasm? And that his 'development of sculpture,' which he pronounced painting properly to be, was not much affected by his cold, thin color? His famous La Source was painted when he was seventy-six, and after it had remained a sketch for forty years; it is the union of the beauty of the classic form with natural grace, and illustrates his attainment in the painting of the beauty of woman and his modeling of form, as well as the long time required for his best works, often laid aside to wait. It is a charming result of sixty years devotion to beauty of line."

OEDIPUS BEFORE THE SPHINX. INGRES.

Contemporaneous with David, was Peter Paul **Prudhon** (1758-1823), whose work has been classed as the living classic, rather than the statuesque, and whose best known canvas is a picture of Justice and Divine Vengeance Pursuing Crime, originally painted for the criminal court of the Palace of Justice, in Paris, but now in the Louvre, where it has been since 1823. It is justly considered his masterpiece. It is difficult to believe that for many years the man, naturally of a timid and shrinking nature, was obliged to make his living designing billheads and business cards. It was in 1799 that a picture which he had painted as a commission given by the Directory, Wisdom and Virtue Descending to Earth, intended for St. Cloud, gave him great prominence, and thereafter the artist enjoyed a reputation more or less commensurate with his abilities. Though he fell under the spell of classicism, his work was neither dry nor perfunctory, but was characterized by excessive beauty and grace, and

he therefore takes a very high rank among the men of the century.

Prudhon had lead a life full of domestic trouble and care, and, as I have said, had known the vicissitudes of fortune. He became separated from his wife, a woman with whom he had little in common, and whose temper and irregularities made it impossible for him to live with her. He made the acquaintance of a talented young woman, Mlle. Mayer, who became his pupil, and with whom relations of a more tender nature were shortly established. This artist had a strong influence on his life, and he had a strong influence upon her work. She became a mother to his several children, but inasmuch as they could not under the circumstances marry, her false position so preyed upon her, that in 1821 she committed suicide. Prudhon, broken-hearted, survived her but two years. His work covers a wide range, and he was not only a designer, but a painter of great charm. He kept aloof from the severities of the classic school, saying that their spectacles did not suit his eyes; but he was fully recognized, being made a member of the Institute, Napoleon himself seeking him out and giving him personally the Legion of Honor.

PRINCESS VISCONTI. GÉRARD.

François **Gérard** (1770-1837) was one of the most distinguished pupils of David, and, though he imbibed much of classicism, was more of a romanticist. He was one of the last of the painters to whom was assigned apartments in the Louvre. He may be said to have been the connecting link between the classical and the romantic schools. In 1806 Napoleon made him the official portrait painter attached to his court, and ordered from him the picture of the battle of Austerlitz, which he completed four years later. Indeed, at his death, he left no less than twenty-eight historical pictures, many of them of enormous proportions. Like David, however, he excelled in portraiture, some three hundred works of this kind testifying to his popularity and industry. He, like Titian, has sometimes been spoken of as "The painter of kings and the king of painters." Among the portraits may be mentioned, Napoleon in Coronation Robes, Madame Bonaparte, the Empress Josephine, the Empress Marie Louise, the King of Rome, Charles X., and Louis XVIII. One of his most charming portraits is that of the Princess Visconti, now in the Louvre. Many other painters distinguished at this time are passed by, attention being given only to such as had a distinct influence on their day and generation.

CLASSICISM: VERNET. (4)

Three generations of the Vernet family were among the distinguished sons of France in the domain of art, and the most able of these, Horace **Vernet** (1789-1863) comes within the province of this article. It was said that he inherited "the ability above all things to make a picture." He was born in the Louvre, where his father and grandfather had lived, and he had an inheritance of artistic talent which was remarkable. He

could paint from memory anything he had once seen, with so much of its spirit and essential action, that the many inaccuracies were not regarded. He had an experience of three wars and a revolution, so it is not surprising that he was in complete touch with the life of armed camps and gory battle fields. He also painted genre, historical works, portraits, marines, and even eastern scenes, for his fecundity was remarkable. He, too, was a member of the Institute, of the Legion of Honor, and in 1828 was made a Director of the French Academy at Rome. He painted a series of battle pictures for Versailles, and, of these, his Taking of Smala is the largest picture ever painted on canvas. His works number about eight hundred. Financially he was probably one of the most successful painters that ever lived. If not a great painter in the best sense of the word, he was yet a very capable one.

Of him Richard Muther says: "Devoid of any sense of the tragedy of war which Gros (1771-1835) possessed in such a high degree, Vernet treated battles like a performance at the circus. His pictures have movement without passion and magnitude without greatness. If it had been required of him he would have daubed all the Boulevard; his picture of Smala is certainly not so long, but there would have been no serious difficulty in lengthening it by half a mile. This incredible stenographic talent won for him his popularity. He was decorated with all the orders in the world. The *bourgeois* felt happy when he looked at Vernet's pictures, and the father of a family promised to buy a new horse for his little boy. The soldier called him '*mon Colonel*,' and would not have been surprised if he had been made a Marshal of France. A lover of art passes the pictures of Vernet with the sentiment which the old colonel owned to entertain in regard to music. 'Are you fond of music?' asked a lady. 'Madam, I am not afraid of it.'

"The trivial realism of his workmanship is as tedious as the unreal heroism of his soldiers. In the manner in which he conceived the trooper, Vernet stands between the classicists and the moderns. He did not paint ancient warriors but French soldiers; he knew them as a corporal knows his men, and by this respect for prescribed regulations he was prevented from turning them into Romans. But, though he disregarded classicism in outward appearance, he did not drop the heroic tone; he always saw the soldier as the bold defender of his country, the warrior performing valiant deeds, as in the Battle of Alexander; and in this way he gave his pictures their unpleasant air of bluster. For neither modern tactics nor modern cannon admit of the prominence of the individual as it is to be seen in Vernet's pictures. The soldier of the nineteenth century is no longer a warrior, but the unit in the multitude; he does what he is ordered, and for that he has no need of the spirit of an ancient hero; he kills or is killed, without seeing his enemy, or being seen himself. The course of a battle advances, move by move, according to the mathematical calculation. It is therefore false to represent soldiers in heroic attitudes, or even to suggest deeds of heroism on the part of those in command. In giving his orders and directing a battle, a general has to behave pretty much as he does at home at his writing table."

We turn back to Antoine Jean **Gros** (1771-1835), who with Ingres was considered the greatest of David's pupils, though his distinction springs from the fact that he was not an imitator, but an originator. His father and mother were both artists, and at an early age he developed very extraordinary talent. He early obtained the favor of Napoleon, who, that he might have both place and consideration in the army, created for him the office of Inspector of Reviews, and he also made him one of the commission to select the works of art in Italy, claimed by him in right of conquest. By the last of these positions he acquired a great knowledge of the works of the Italian masters, and he ever had a distinguished feeling for light, color and action. A professor at the Ecole de Beaux Arts for nineteen years, he is said to have developed the talent of more than five hundred pupils; and in 1835, smarting under severe criticism of his work of the year before, he committed suicide.

RAFT OF THE MEDUSA. GÉRICAULT.

ROMANTICISM. GÉRICAULT, DELACROIX. (5)

In the meteoric career of Jean Louis André Théodore **Géricault** (1791-1824) we have the real beginning of romanticism, and we must furthermore assign to this brilliant genius the origin of realism. It was Géricault who painted the remarkable canvas now in the Louvre, called the Raft of the Medusa, which in its way is unexcelled for its presentation of the actual human document. By a single bound with this work he leaped into fame; indeed, he is known to-day as "the painter of the Medusa," and by the creation of this masterpiece he has fully established his claim on posterity. It is a remarkable work, telling the story of the wreck of the frigate Medusa and the suffering of the men who were cast adrift on the raft from the ill-fated ship. In his realism he commissioned the ship's carpenter, who was one of the rescued crew, to make a model of the raft, and for the purpose of greater truth, he took a studio close to a hospital that he might study the sick and dying, and sketch dead bodies and single limbs. Who, may we ask, of the later day impressionists, has gone farther than this? The color of the canvas is not so realistic, being of a somewhat unpleasant brownish shade and doubtless time has had some share in this. But the composition is masterly, the conception is of the highest order, and was a most daring departure in its day which called forth great criticism and put the painter's name in every mouth.

Let it be said at once that this picture of the Medusa was a protest against the prevailing academic style of the time. Géricault, who was a pupil of Guérin (Jean Baptiste Guérin, 1783-1855, history and portrait painter), had met with little encouragement in the studio of that somewhat heavy and academic artist, who had already advised him to abandon the study of his profession. Guérin was an admirer and imitator of David, and it is said that the spectacle of a

student trying to faithfully reproduce what he saw in the model before him, instead of investing him with the characteristics of an antique statue, struck him as being hopeless, not to say presumptuous. But Géricault persisted, and after a two years' sojourn in Italy felt equipped for this great work. It came as a thunderclap, as a revelation to the younger men who scarcely knew what to think of its audacity. The older painters generally condemned it, and courage was required to openly avow admiration for the canvas. Yet the great David admired it, for despite his academic tendencies, he was at bottom most artistic. It was shown in the Salon of 1819, and rewarded with only a fourth-class medal, a recompense so disheartening to the artist that he took himself and the painting to London, where the canvas was exhibited with great success. While there, he took a number of commissions, made many sketches, both in oil and water colors, and made some lithographs, all of which the collectors of to-day eagerly seek. Returning to France his health gave way, and he died at the early age of thirty-three, without enjoying the fruit of his great talents, though the world of art has ever since felt his influence.

Eugene **Delacroix** (1799-1863) was a comrade and fellow pupil of Géricault, in the studio of Guérin, though he became the very antithesis of his master. He was one of the little band of admirers of the Medusa, and had indeed served as a model for one of the figures in the painting. His first picture, exhibited in 1823, was a composition of Dante and Virgil, ferried by Phlegyas over the Acheron, and passing over the souls of the damned who grasp hold of the boat with the energy of despair. It was the theme of a medieval author seen, as one writer has put it, through the prism of modern poetry. The work was an enormous success. When the canvas was sent to the Salon, it was in a rude frame made by a carpenter and consisting of four rough boards. When the artist came to the exhibition he looked in all the obscure rooms in vain, only to find it in the chamber of honor, in a gorgeous frame which had been ordered by Gros, for the old frame had fallen apart and Gros had been so much impressed with the work that he had seen to its proper embellishment. "Learn to draw, my friend," Gros said to him when they met in the Salon, "and you will become a second Rubens." In point of fact, Delacroix did at times draw badly, for he was of an impetuous nature and he had not applied himself so seriously to the antique as had some of his fellows. The government bought the picture; and it is interesting now to know that the price was 1200 francs or about $240. It is further interesting to recall that Delacroix this year made his final attempt for the Prize of Rome competition and that he came out sixtieth in the list! The winner that year was Auguste Debay, whose main claim to fame is this distinction, for he has left little of an artistic nature to survive him.

Though Delacroix was, as has been said, uneven, at times he rose to wonderful heights in his drawing, while in color he is ranked below none of the Frenchmen. He kept himself before the public from the time of his first success, however, though as a rule he was always criticised and generally misunderstood. It was not for some years that his admirers had sufficient influence to bring him seriously before the attention of the Minister of Fine Arts and secure for him commissions to paint for the State, for which he did the decoration in the gallery of Apollo, in the Louvre, the decorations in the church of St. Sulpice, and others. Interested by the poetry of Byron, and attracted to the cause of Greece, in 1824 Delacroix produced one of his most famous works, the Massacre of Chios, which, in color and the substitution of the individual and characteristic for the ideal and typical, was a wonderful departure from all existing schools. The color scheme was superb, there was a luminosity everywhere and a wealth of tonality entirely novel. It was received, curious as it may seem to us to-day, with an outburst of condemnation. The ancient Gros called it "The Massacre of Painting," and the critics referred to it as barbarism, predicting that, if French art continued in this school, it would lead to destruction! (See the cut, page 517.)

Although this picture was the greatest work in the Salon of the year, the prize of honor went elsewhere, and it was said that Delacroix's picture was lacking in symmetrical arrangement, that he showed too great a contempt for the beautiful, that indeed he appeared to systematically prefer the ugly, and, in short, he was blamed for the very qualities wherein lay his importance as a reformer. So many of the critics had been for long accustomed to an art in which intellect, correctness and moderation dominated at the expense of soul, passion and individuality, that few were in a position to accept this fiery spirit and to take him at his true value. This is not a passed state of affairs, however, for the present generation has seen pretty much the same thing in the treatment of innovators in an art way. One of the greatest, if not the greatest pictures Delacroix painted, is the Entry of the Crusaders into Jerusalem, now in the Louvre. He went to the East in 1832 with an embassy sent by Louis Philippe, and there realized his dreams of color and further enriched his palette. It was natural too that so emotional a man should have been inspired by religious motives, and find many themes in the life and story of Christ. So it came about that he painted many biblical subjects, imbuing them with dramatic and passionate movement.

Although he went his way and let nothing change the course he had marked out for his life's work, he was not unmoved at the hostile criticisms he received. "For more than thirty years," he once said, "I have been given over to the wild beasts!" He had few friends, though these were warm and loyal, and he never married. Art, he said, was his mistress. He was most productive, and left at his death in 1863 an enormous amount of work covering every known range of subject. He did, it is true, at the last succeed in being admitted within the sacred walls of the Institute, but his whole life was a long struggle for recognition, and to the last he was misunderstood. He never took the trouble to meet his opponents half way, however, and never for a single moment in his life did he try to please the public, and therefore also the public never came to him. He was born at Charenton, a town famous for its madhouse, and was frequently alluded to as "the runaway from Charenton." Even the king, in ordering a picture from him, made it a condition that it should be as little of a Delacroix as possible. But the man was no sooner dead than with one accord all voices proclaimed him a genius, and he who had struggled with ill health throughout life and had been unable to get anything like official recognition, was now lauded to the skies, and pictures for which he himself never received over two thousand francs brought fabulous prices. Many of these found their way to this country, and the sale of the pictures he left produced three hundred and sixty thousand francs!

Richard Muther says of him: "His range of subjects embraced everything: decorative, historical, and religious painting, landscape, flowers, animals, seapieces, classical antiquity and the middle ages, the scorching heat of the South as well as the mists of the North. He left no branch of the art of painting untouched; nothing escaped his lion's claws. But there is one bond uniting all; to all the figures for which he won the citizenship of art he gave passion and movement. His predominant quality is a passion for the terrible, a kind of insatiability for wild and violent action. His over-excited imagination heaps pain, horror, and pathos one upon another. The critics called him the 'tattooed savage who paints with a drunken broom.' There is nothing pretty or lovable about his art; it is a wild art. He depicted passion wherever he found it in the shape of wild animals, of stormy seas, or of battling warriors; and he sought it in every clime in nature, no less than in poetry and in the Bible. Hardly any painter—not even Rubens—has depicted with equal power the passions and movements of animals: lions in which he is own brother to Barye; fighting horses, in which he stands side by side with Géricault. No other artist painted waves more grand, wind beaten, foaming, dashing, towering up on high. Looking at them, one divines all the horrors concealed beneath the roar of the

LION OF THE ATLAS MOUNTAINS. DELACROIX.

blue surface, horrors which were as yet so insufficiently suggested in Géricault's Raft of the Medusa. In his historical pictures there reigns now terror and despair, as in the Massacre of Chios; now gloomy horror, as in the Medea; now feverish movement, as in the Death of the Bishop of Liege. He passes from Dante to Shakespeare, from Goethe to Byron, but only to borrow from them their most moving, dramatic situations—Hamlet at Yorick's grave, his fight with Laertes, Macbeth and the Witches, Lady Macbeth, Gretchen, Angelica, the Prisoner of Chillon, the Giaour and the Pasha. All time is his domain, all countries are open to him; he hurries through the broad fields of imagination, a lordly reaper of all harvests.

"Indeed, when one speaks of Delacroix, the name of Rubens rises almost involuntary to one's lips; and yet there is a profound difference between him and the great Flemish master. Rubens has the same passion, the same ever-active fancy; yet all his pictures rest in triumphant repose, while every one of Delacroix's seems to resound as with a cry of battle. When looking at Rubens' works you feel that he was a happy, healthy man; but by the time you have seen a half a score of Delacroix's you divine that the life of the artist was one of strife and suffering. Rubens was the very essence of strength, Delacroix was a sick man; the former full of fleshy, joyous sensuality, the latter consumed by a feverish, internal fire. His portrait of himself in the Louvre, with its pale forehead, its large dark-rimmed eyes, its lean, hollow face, its parchment-like thin skin stretched tightly over the bones, explains his pictures better than would be done by any critical appreciation. Delacroix was one of the *âmes maladives*, the spirit sick unto death, to whom Baudelaire addresses himself in his "Fleurs du Mal." Delicate from his youth up, thoroughly nervous by nature, he prolonged his existence, sickly at all times, only by sheer energy of will. Even in his childhood he passed through serious illnesses, and later on suffered in turn from his stomach, throat, chest, and kidneys. Like Goethe in his old age, he felt well only when the temperature was high. He was low in stature. A leonine head, with a lion's mane, surmounted a body that seemed almost stunted. With his eyes flashing like carbuncles, and his disordered prickly moustache, his was the fascinating ugliness of genius."

CROSS CURRENTS: GIGOUX, DELAROCHE, COUTURE. (6)

The Revolution of 1830 seemed to have made the *bourgeoisie* appalled at its own temerity, and the results were felt even in art, which now inclined to a temperate and lukewarm mediocrity. Delacroix was not to be imitated, but Ingres was the one to enforce his own will upon others. There was, however, at this period a distinguished and personal artist, by name Jean François **Gigoux** (1806-1894), one of whose pictures, The Death of Leonardo da Vinci, now in the museum at Besançon, with its healthy fidelity to nature, created general astonishment when it was shown. There was no trace of idealism in the work, and a portrait of the Polish General Dwernicki was a really splendid, serious piece of realism, that placed him in the front rank. He painted many other pictures, but these two remain the most important. Paul **Delaroche** (1797-1856), a classicist yet without the severity of most of the followers of the school, had painted in 1847 his Death of Queen Elizabeth. The canvas is now in the Louvre, and made a great impression at the time. He never attempted to surpass the

comprehension of the genius of his contemporaries or the limitations of his own capacity. He was the son-in-law of Horace Vernet, and like him was not a genius of a very high imaginative order; but his keen intelligence led him to become perhaps one of the most influential painters of his time. His great work, and that which doubtless set the seal upon his reputation, is the fresco of the Hemicycle of the Fine Arts (1838-1841) in the room of the School of Fine Arts, Paris, where is awarded the Prize of Rome. The subject is the distribution of laurel wreaths to talent, in the presence of the great artists from the time of Pericles to that of Louis XIV. The work is eighty-eight feet long by thirteen feet high, and contains many figures. In 1853 Delaroche made a reduced copy of the painting which is now in the Walters Gallery in Baltimore. He was also a portrait painter of distinction, and received commissions from royalty and people of prominence in all walks of life.

Thomas **Couture** (1815-1879) was a pupil of Gros and Delaroche, and awoke one morning to find himself famous, when, at the age of thirty, he painted his great work, the Decadence of the Romans. It is a canvas that has had an enormous influence on the work of other men, and he never followed it up with anything at all equal to it either in size or importance. Pupils thronged to him from every corner of the globe, and he left a deep and enduring impression upon every one of them. Yet his talent, like his life and character, was undisciplined, and though he originated many grand and imposing designs, it was rare that he carried them to completion; indeed, after his death when these abandoned sketches were gathered together at a posthumous exhibition of his works, the Paris public gave it the sad appellation of "The Apotheosis of the Incomplete." His masterpiece, the Decadence, represents an orgie, symbolic of the vices that led to Rome's ruin. In a Corinthian hall about the statues of Brutus, Pompey, Cato and Germanicus, are a lot of revelers, men and women with debauched faces, drunk with wine, or given over to sensuality, while two

ROMANS OF THE DECADENCE. COUTURE.

young patricians gaze at the scene with saddened expression. Muther, however, thus sums up his work: "His Romans of the Decadence was only a work of compromise, the whole novelty of which consisted in forcing the results attained by the Romantic schools in coloring into that bed of Procrustes, the formulæ of idealism. The work is undoubtedly very noble in coloring, but what would not Delacroix have made of such a theme? Or Rubens, indeed, whose Flemish 'Kermesse' hangs not far from it in the Louvre? Couture's figures have only absolute beauty, nothing individual, and far less do they exhibit the unnerved sensuality of Romans of the decline engaged in their orgies. They are merely posing, and find their classical postures wearisome. They are not reveling, they do not love; they are only busy in filling up the space so as to produce an agreeable effect, and in disposing themselves in picturesque groups. Even the faces have been vulgarized by idealism; everything is as noble as it is without character. There is something of the hermaphrodite in Couture's work. His art was male in its subject, feminine in its results. His Decadence was the work of a decadent, a decadent of classicism."

BARBIZON SCHOOL: COROT. (7)

In 1824 classical landscape painting in France may be said to have received its death blow, given, curiously enough, by a group of English painters; for that year there were sent to the Salon in Paris, works by Constable, Bonington, Copley, Fielding, Prout and others, which stimulated French artists to a fresh study of nature. The landscape of the first thirty years of this century in France was founded on the work of Claude Lorrain and Poussin. The scenery depicted was pompous and empty. The one genius who stands out in this arid plain of classical workmen was Georges **Michel** (1763-1843), an artist long misunderstood and really never recognized till after his death, when, as is so frequently the case, the merest unworthy scratch of his brush was sought for eagerly. It was Michel, by the way, and he was a man who painted the scenery about him, who said, when any one spoke of traveling in Italy, "The man who can not find enough to paint during his whole life in a circuit of four miles, is, in reality, no artist." It was not until the year 1831 that modern French landscape art may be said to have been born, for in that year there appeared together in the Salons for the first time all those young artists who are now honored as the greatest in the century. This group of painters is alluded to as "the men of thirty," and "the Barbizon men;" for it was at the little village of Barbizon, some three miles to the north of Fontainebleau that this congenial group of simple, sincere landscape painters came to work. They consisted of Corot, Rousseau, Daubigny, Dupré, Troyon, Diaz, Jacque, and others, not to mention the great Jean François Millet, who will be discussed later. The senior of this group was Camille **Corot** (1796-1875), son of a barber and subsequent dressmaker, whose whole life, and it was a long one, was devoted to art. Corot started as a pupil of Victor Bretin, a painter then much in vogue and deeply imbued with scholastic traditions; with him he made a journey to Italy in 1825, and there in some of his earliest pictures he showed the most minute attention to form and modeling, an apprenticeship which served him well later on in life, when he began to handle his brush with greater freedom, for though he never was a great draughtsman in an academic sense, he still had a wonderful knowledge of the constructive anatomy of nature.

Corot's father, though at the beginning strongly opposed to his son's choice of a profession, gave him an allowance of twelve hundred francs a year to enable him to continue his studies, and that sum he doubled when, in 1846, the Cross of the Legion of Honor was bestowed upon Corot. Thus it was that Corot was always able to labor with perfect ripeness, freedom and artistic independence. His almost childlike disposition, his earnestness and delicious artistic *naïveté* continued to the day of his death, and he had no thought but of his art. Corot

BATH OF DIANA. COROT.

was never a realist, not even in his earliest Italian sketches, when he painted that which he was directly after, nature; for, in truth, it is highly probable that Corot never saw things with the eyes of the rest of humanity, being above all things the most delicate and tender of poets that invested the world about him with a delicacy and refinement it did not perhaps always possess. There were, however, certain phases of nature that always appealed most strongly to him, and these were the early dawn, or the subdued, misty twilights, when all the landscape was bathed in quiet subdued tints, so evanescent and so difficult of realization. These he painted as no man has before or since, and while many of his pictures are in the nature of experiments, and not all are masterpieces, yet at his best he rose to sublime heights and in his way he has never been excelled. (See cut, p. 61.)

Thus it is that Richard Muther refers to him: "Corot was as great and strong as a Hercules. In his blue blouse with his woolen cap and the inevitable short Corot pipe in his mouth—a pipe that has become historical—one would have taken him for a carter rather than a celebrated painter. At the same time he remained during his whole life a girl; twenty years senior to all the great landscape painters of his epoch, he was at once the patriarch in their eyes and their younger comrade. His long white hair surrounded the innocent face of a ruddy country girl, and his kind and pleasant eyes were those of a child listening to a fairy tale. In 1848, during the fighting on the barricades, he asked with childish astonishment, 'What is the matter? Are we not satisfied with the government?' And during the war in 1870, this great hoary-headed child of seventy-four bought a musket to join in fighting against Germany. Benevolence was the joy of his old age. Every friend who begged for a picture was given one, while for money he had the indifference of a hermit who has no wants, and neither sows nor reaps, but is fed by his Heavenly Father. He ran breathlessly after an

MASSACRE OF CHIOS. DELACROIX. (SEE PAGE 511.)

acquaintance to whom, contrary to his wont, he had refused five thousand francs; 'Forgive me,' he said, 'I am a miser, but there they are.' And when a picture dealer brought him ten thousand francs, he gave him the following directions: 'Send them to the widow of my friend Millet; only she must believe that you have bought pictures from him.' His one passion was music, his whole life 'an eternal song.' Corot was a happy man, and no one more deserved to be happy. In his kind-hearted vivacity and even, good spirits he was a favorite with all who came near him and called him familiarly their 'Papa Corot.' Everything in him was healthy and natural; his was a harmonious nature, living and working happily. This harmony is reflected in his art. He saw the joy in nature which he had within himself.

"Everything that was coarse and horrible in nature he avoided, and his own life passed without romance or any terrible catastrophe. He has no picture where there is a harrassed tree vexed by the storm. Corot's own spirit was touched neither by passion nor by the strokes of fate. There is air in his landscapes, but never storm; streams, but never torrents; waters, but not floods; plains, and not cloven mountains. All is soft and quiet as his own heart, whose peace the storm never troubled. No man ever lived a more orderly, regular, and reasonable life. He was spendthrift only where others were concerned. No evening passed that he did not play a rubber of whist with his mother, who died a little before him and was loved by the old man with the devoted tenderness of a child. From an early age he had the confirmed habits which make life long and prevent waste of time. The eight years which he passed in the linen drapery establishment of M. Delalain had accustomed him to punctuality. Every morning he rose very early. and at three minutes to eight he was in his studio as punctually as he had been in earlier years at the counter, and went through his daily task without feverishness and with that quietude which makes the furthest progress."

To attempt to give a list of the works of Corot would be almost impossible, for he was most fecund, too much so for his own good perhaps. However, it must be remembered that a landscape painter can jot down impressions in a short while that assume at least the appearance of seriously considered pictures, for it not infrequently happens that the result of a whole lifetime may be embodied in a canvas that has taken only a brief while to execute. Corot painted, as a rule, landscapes, in which a few trees and a stretch of distant country sufficed for the motive. In his more elaborate compositions he would introduce nymphs in a woodland, and though these figures were not drawn always with academic fidelity as to form and construction, they were nevertheless satisfactory as part of the composition, and so well were the values realized that they became in the end most effective. There was a time in his career when he painted some portraits, and these had a certain distinction, though they are not for a moment to be compared with his landscape work. He has received the doubtful compliment of imitation, for there is nothing easier for a decently equipped painter to do than to imitate the superficial aspect of Corot's work. Thus there have come to be many spurious examples offered for sale. But at his best his work was unique, and so entirely individual that it defies the cunning of any other man. America possesses many examples from his brush both in the museums and in private collections.

BARBIZON SCHOOL: LANDSCAPISTS AND ANIMALISTS. (8)

The leader in the revolution of landscape painting in France, and possibly the most able exponent of the art was Theodore **Rousseau** (1812-1867), a powerful, able painter of enormous talent, who, like so many of the innovators, suffered for long from the adverse criticism of the short-sighted writers who moulded the art opinion of the French public. He met with almost instant recognition; for his first picture exhibited at the Salon of 1834, a work called

Felled Trees, Forest of Compeigne, received a medal and was purchased by the Duc d'Orléans. But the next year his picture was refused, and for fifteen years he abstained from sending anything to the annual exhibitions. In the meantime he was not without admirers among the more advanced critics. He lived quietly at Barbizon, working away with energy and enthusiasm and storing his mind full of the facts of nature. Early and late he was active, observing, investigating and letting no phase of the effect of out-of-doors escape him. Indeed, sometimes his pictures may be said to be overburdened with the richness of nature. He sold his work, and was fairly prosperous, sharing his income with his less successful brethren who gathered about him in the little French village; for the man was a born leader, and had a serious influence on his time, as indeed he has had ever since on the art of landscape painting.

SPRING. ROUSSEAU.

"That strong and firmly rooted master, Theodore Rousseau," says Richard Muther, "was the epic poet, the plastic artist of the Pleiades (the Barbizon men). Le Chéne des Roches was one of his masterpieces, and he stands himself amid the art of his time like an oak embedded in rocks. . . . In the sequestered solitude of Barbizon he had matured into an artistic individuality of the highest calibre and become a painter to whom the history of art must accord a place by the side of Ruysdael, Hobbema, and Constable. . . . It is an artistic and psychological anomaly that, in this romantic generation, a man could be born in whom there was nothing of the romanticist. Theodore Rousseau was an experimentalist, a great worker, a restless and seeking spirit ever tormented and unsatisfied with itself, a nature wholly without sentimentality and impassionedless, the very opposite of his predecessor Huet (Paul Huet, French landscape painter, 1804-1869). . . . Rousseau does not force on the spectator any preconceived mood of his own, but leaves him before a picture with all the freedom and capacity for personal feeling which he himself would have received from the spectacle. The painter does not address him directly, but lets nature have free play, just as a medium merely acts as the vehicle of a spirit. So personal in execution and so absolutely impersonal in conception are Rousseau's pictures. . . . Rousseau is an incomparable witness, confining himself strictly to the event, and giving his report of it in brief, virile speech, in lapidary style . . . . Rousseau seldom fails of effect, because he renders the effect which has struck him faithfully and without marginal notes. Only in the convincing power of representation, and never in the forcing of a calculated mood, does the "mood" of his landscape lie. . . . Rousseau saw into the inmost being of nature. . . . He is a portrait painter who knows his model through and through; moreover, he is a connoisseur of the old masters, who knows what it is to make a picture. Every production of Rousseau is a deliberate and well-considered work, a can-

non-shot and no mere dropping fusillade of small arms; not a light *feuilleton*, but an earnest treatise of strong character. Though a powerful colorist, he works by the simplest means, and has at bottom the feeling of a draughtsman. . . . The nature of Theodore Rousseau was devoid of all excitable enthusiasm. Thus the world he painted became something austere, earnest and inaccessible beneath his hands. He lived in it alone, fleeing from his fellows, and for this reason human figures are seldom to be found in his pictures. He loved to paint nature on cold, gray, impassive days, when the trees cast great shadows and forms stand out forcibly against the sky. He is not the painter of morning and evening twilight. There is no awakening and no dawn, no charm in these landscapes and no youth. Children would not laugh here, nor lovers venture to caress. In these trees the birds would build no nests, nor their fledglings twitter. His oaks stand as if they had so stood from eternity."

Jules **Dupré** (1812-1889), one of this coterie of landscape painters, made his first important exhibit in the Salon in 1835 after a visit to England, where he had met the great Constable, and his picture, Environs of Southampton, was typical of the work that he was to do. It was a long waste of land near the sea with great clouds piling themselves up or racing across the sky. Somewhat theatrical in its effects of light and shade, the work, as in all of his pictures displayed a powerful sense of the pictorial and a remarkable feeling for rich, unctuous color. Dupré has been aptly called the "tragic dramatist" of the Fontainbleau School. "Jules Dupré," remarks Muther, "is peculiarly the color-poet of the group, and sounds the most resonant notes in the romantic concert. His light does not beam in gently vibrating silver tones, but is concentrated in glaring red suns. Besides the flaming hues of evening red, he paints the darkest shadows. He revels in contrasts. His favorite key of color is that of a ghastly sunset, against which a gnarled oak or the dark sail of a tiny vessel rises like a phantom. In Corot the soft morning breeze faintly agitates the tender clouds in the sky; in Dupré, a damp, cold wind of evening blows a spectral gray mist into the valley, and the hurricane tears asunder thunderbolts."

PEARL FAIRY. DIAZ.

Although of Spanish origin, Narciso Virgilio Diaz de la Peña (1807-1876), spoken of familiarly as **Diaz,** came to France at an early age and was always identified with the art of that country. He had a career full of vicissitudes, of struggles against fortune and the lack of recognition, and earlier in his career he would take an armful of the little pictures so eagerly sought after to-day and exchange them for an old rug, a piece of bric-a-brac or some colorful stuffs which ever attracted his eye. He painted both landscapes and figures, although the latter were always fantastic, idyllic creations never over-serious in conception, but serving rather as a theme for the exploitation of some remarkable scheme of color or brilliant effect of pigment, and it is there-

fore more through his landscapes that he is accepted with seriousness. His figures are spoken of as only goddesses of his palette who wish to be nothing but shining spots of color. In his wood interiors, however, he was a remarkable colorist, a charming workman full of a delicate and richly colored poetry; and here when he let himself go and gave himself up to the full enjoyment and riot of color, he produced astonishing masterpieces of tonal harmonies. He worked with the group of strong landscape men in the forest of Fontainebleau and enjoyed a strong friendship with Rousseau, with whom he studied by going out with him before nature.

The youngest of the Barbizon group was Charles François **Daubigny** (1817-1878), not to be reckoned with the discoverers, to be sure, but a delightful art personality, and a landscape painter of great talent. His subjects are of simple stretches of river scenery generally under effects of sunlight, for it was infrequent that he attempted strong contrasts of sunset, or colorful phases of twilight; though occasionally he did venture into this field. As a rule, however, his themes were of summer greens, and the more reposeful aspects of nature. He enjoyed at the time great popularity, which has increased since his death, and his pictures are in most of the great collections of the world, being particularly admired in this country. Like Corot, too, he is easy to imitate in his more superficial aspects, and, for this reason many canvases masquerade as being by him, though at his best there is the individual rendering which stamps the great work. He had a sort of house boat, in which he and his son Charles sailed up and down many of the French rivers, and thus he was enabled to study the nature he loved, under the best of circumstances.

SPRINGTIME. DAUBIGNY.

It was at Fontainebleau along with Rousseau and Dupré that Constant **Troyon** (1810-1865) began to really develop into the great painter, possibly the greatest delineator of animals the world has yet seen. He had begun his artistic career as a painter of porcelains at the manufactory at Sèvres, but this was not to his liking, and it was only when he assumed a broader manner and went to nature, that he found his true direction. His first great picture was painted in 1849 and was called The Mill. It was done under the influence of some of the earlier Dutch masters after a visit to Holland. In 1855 he gave to the world his remarkable canvas now in the Louvre, Oxen

LA BERGERONNETTE, BY CONSTANT TROYON.

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OXEN GOING TO WORK: MORNING EFFECT. TROYON.

Going to Work, which is almost Homeric in its grand simplicity and powerful rendering. From that time came many works all characterized by consummate knowledge of animals, careful drawing and construction combined with splendid color qualities. Not only are his animals painted with masterly knowledge, but he excelled as a painter of landscape, in which he was rivaled only by Rousseau, if indeed that master surpassed him, and to-day he is held in the highest esteem.

THE HORSE FAIR. BONHEUR. (SEE PAGE 524.)

When Troyon passed away in 1865, it was a woman, Rosa **Bonheur** (1822-1899), who endeavored to fill the place he had left vacant. That she never accomplished this, was due to her limitations, but nevertheless she was a remarkable artist, and during a long and serious career she accomplished much. Three of her pictures at least hold the highest rank, and these are her first work, Ploughing in Nivernois, now in the Louvre, painted in 1849; Hay Harvest in Auvergne, painted in 1853; and The Horse Fair, painted in 1855, and now in the Metropolitan Museum of Art, in New York, and which is her most celebrated canvas. For this she made studies for eighteen months, going about in boy's clothing among the stables, horse fairs, and in the fields. She was an admirable draughtswoman, a good colorist, and a thorough workwoman, but unfortunately, as is sometimes the case, her great popularity militated against her art, and, to satisfy the dealers and private patrons, she turned out many pictures unworthy of her talent. No woman of the century has approached her for ability and power, and she must be given a high place in the art history of her country. Her fame unfortunately overshadows that of her brother, François Auguste **Bonheur** (1824-1884), a most able painter of cattle as is attested by his great painting at the Metropolitan Museum of Art, in New York, and who otherwise would have probably attracted far more attention during his career. Another cattle painter of high rank was Emile **Van Marcke** (1827-1890), a pupil of Troyon, who had worked with the crowd in the forest of Fontainebleau and whose work is of a high order much sought after by the collectors. One more of the animal painters was Charles Émile **Jacque** (1813-1894), and he had a studio at Barbizon as well, where he painted, in his inimitable manner, sheep and poultry. He was a remarkable etcher as well, one of the most famous of the century; his pictures are generally low in key, painted with great vigor and knowledge, a little brutal possibly, but highly effective.

CATTLE. VAN MARCKE.

BARBIZON SCHOOL: MILLET. (9)

The art of Jean François **Millet** (1814-1875) stands out quite by itself in the history of the nineteenth century, and must now receive lengthy consideration. He was the son and the grandson of a peasant, and he preached the gospel of work, giving to the laborer in the fields and on the farm a dignity, a grandeur and a significance no artist has ever accomplished before or since. He had no mission, and he was in no sense a revo-

lutionist; his life was given to no theories or fads; it was the simple, natural, honest career of a born painter who limned that which most appealed to a fine and naïve intellect. Never have heart and hand, a man and his work tallied with each other as they did in him. Up to the age of eighteen Millet worked in the fields in the little Norman village of Gruchy, near Cherbourg, but in his odd moments he drew on the white walls and on old scraps of paper until the family were forced to see that his talent was unmistakable and so consulted some one who advised the lad being sent to an art school. Subsequently the town of Cherbourg gave him a small subsidy, and he went to Paris, to Delaroche, who, alas, found him only a heavy, stupid peasant, disinclined to the academic, and unable to lend his hand to the designing of such studies as were considered necessary for the student in that studio. So, in 1873, Millet, still the awkward countryman, left the workshop and tried to paint pictures that would bring him in bread and butter, for in the meanwhile he had married a Cherbourg girl of his class. But he revolted against painting such pictures, with which he was out ot sympathy, and in 1848 he gave to the world his Winnower, thoroughly explained by its title and foreshadowing his life's work. It brought him in one hundred dollars, and gave him the courage to defy the world. His friend Jacque induced him in 1849 to go with him to a little village he had heard of, in the forest of Fontainebleau, of which Diaz had talked, and which ended in "zon"; accordingly, one fine day, these two painters with their wives and families made their way to Barbizon, where it was destined Millet should remain to the end of his days, reflecting a glory and a renown on the place that should last as long as men talked of pictures.

SHEPHERD AND SHEEP. JACQUE.

Millet was thirty-five when he came to Barbizon, and from that time until the day of his death he gave himself up unreservedly to the work which, in youth, he had felt himself called upon to fulfil. Nothing could lead him astray. Criticism, contempt, mockery—and he had much of all—fell upon deaf ears. He had chosen his path, and he pursured it to the end, with a dignity, a steadfastness and an honesty that must serve as a splendid example to the student for all time. In his Paris days he had turned out portraits at five francs, not quite a dollar; he had made copies for twenty francs, he had painted signs or placards for booths of horse dealers, or rope dancers at the fairs, and had lived on the proceeds of these commissions as best he could, supporting in the meanwhile his family. Now he boarded with a peasant in Barbizon where he and his family lived in a single room; he wore *sabots* filled with straw, and a horse blanket over his shoulders, and worked in the winter with no fire in his room, yet under these conditions produced

GLEANERS. MILLET.

his masterpiece, the Sower. Rousseau and Diaz both lent him money, and frequently he and his family were without food for a whole day. His pictures were rejected in Paris at the Salon, where the public were accustomed to peasants from the comic opera, and would have none of the true article. Finally Rousseau bought one of his canvases, the Wood Cutter, paying him four thousand francs for it, and making the pretext that it was for an American. Dupré helped him to sell his now famous Gleaners for two thousand francs.

When it is recalled that to-day these works are worth far more than their weight in gold, and that buyers get hysterical when his pictures are offered at auction giving hundreds of thousands of francs for the very works that were once despised and rejected with cruel taunts, the sadness of his position then is well understood. However, success came to him in time; for, from the beginning of the sixties, there was no question of his reputation, and at the World's Exhibition of 1867 he was literally covered with honors; nine of his pictures were hung, and he received the gold medal of honor; he lived to see his Woman with the Lamp, for which he received 150 francs, sold for 38,500. "Now," he said, "they begin to understand that my work is serious." When he died the sketches he had left behind in his studio brought his family three hundred and twenty-one thousand francs.

Richard Muther thus refers to him: "Millet's importance is to some extent ethical; he is not the first who painted peasants, but he is the first who has represented them truthfully, in all their ruggedness, and likewise in their greatness—not for the amusement of others, but as they claim a right to their own existence. The spirit of the rustic is naturally grave and heavy, and the number of his ideas and emotions is small. He has neither wit nor sentimentalism. And when, in his leisure moments, he sometimes

gives way to a broad, noisy merriment, his gaiety often resembles intoxication, and is not infrequently its consequence. His life forces him to earn his bread by the sweat of his brow, always reminds him of the hard, fundamental conditions of existence. He looks at everything in a spirit of calculation and strict economy. Even the earth he stands on wakens in him a mood of seriousness. It is gravely sublime, this nature with its wide horizon and its boundless sky. At certain seasons it wears a friendly smile, especially for those who have escaped for a few hours from town, but for him who always lives in its midst, it is not the good tender mother that the townsman fancies. (See the cut, p. 113). It has its oppressive heats in summer and its bitter winter frosts; its majesty is austere. And nowhere more austere than in Millet's home, amid those plains of Normandy, swept by the rude wind, where he spent his youth as a farm laborer.

"From this peasant life, painting, before Millet's time, had collected merely trivial anecdotes with a conventional optimism. It was through no very adequate conception of man that peasants in those earlier pictures had always to be celebrating marriages, golden weddings and baptisms, dancing rustic dances, making comic proposals, behaving themselves awkwardly with advocates, or scuffling in the tavern for the amusement of those who frequent exhibitions. They had really won their right to existence by their labor. 'The most joyful thing I know,' writes Millet in a celebrated letter to Sensier (a writer, and a patron of Millet) in 1851, 'is the peace, the silence, that one enjoys in the woods or on tilled lands. One sees a poor, heavily ladened creature with a bundle of fagots advancing from a narrow path in the fields. The manner in which this figure comes suddenly before one is a momentary reminder of the fundamental condition of human life, toil. On the tilled land around, one watches figures hoeing and digging. One sees how this or that one rises and wipes away the sweat with the back of his hand. In the sweat of thy face shalt thou eat bread. Is that merry, enlivening work, as some people would like to persude us? And yet it is here that I find the true humanity, the great poetry.'

"Perhaps in his conception of peasant life, Millet has been even a little too serious; perhaps his melancholy spirit has looked too much to the sad side of the peasant's life. For Millet was altogether a man of temperament and feelings. His family life had made him so even as a boy. To see this, one has only to read in Sensier's book of his old grandmother, who was his godmother likewise, to hear how he felt in after years

GOING TO WORK. MILLET.

the news of his father's death and of his mother's, and how he burst into tears because he had not given his last embrace to the departed. Of course a man who was so sad and dreamy, especially recognized in rustic life what toil is, and trouble and exhaustion. . . . As his whole life passed without untruth or artificiality, so his whole endeavor as an artist was to keep artificiality and untruth at a distance. After a period of genre painting which disposed of things in an arbitrary manner, he opened a way for the new movement with

its unconditional devotion to realities. The "historical painters' having conjured up the past, with the assistance of old masterpieces, it was the merit of the genre painters that, instead of looking back, they began to look around them. Fragments of reality were arranged in correspondence with the principle of classical landscape painting, according to the rules of composition known to history, to make *tableaux vivants* crowded with figures; and such pictures related a cheerful or a moving episode of the painter's invention. Millet's virtue is to have set emotion in the place of invention, to have set a part of nature, grasped in its totality with spontaneous freshness, in the place of compositions pieced together from scattered observation, and forcing life into inconsistent relations, to have set painting in the place of history and anecdote. As Rousseau and his fellows discovered the poetry of workaday nature, Millet discovered that of ordinary life. It was only this painting which no longer subjected the world to one-sided rules of beauty, but set itself piously to watch for the beauty of things as they were, renouncing all literary episode that was able to become the basis of modern art. He does not appear to think that any one is listening to him; he communed with himself alone. He does not care to make his ideas thoroughly distinct and salient by repetitions and antitheses; he renders his emotion, and that is all. And thus painting receives new life from him; his pictures are not compositions that one sees, but emotions that one feels; it is not a painter who speaks through them, but a man. From the first he had the faculty of seeing things simply, directly and naturally; and to exercise himself in this faculty he began with the plainest things; a laborer in the fields, resting upon his spade and looking straight before him; a sower amid the furrows on which flights of birds are settling down; a man taking off his coat in an arable land; a woman stitching in a room; a girl in a window behind a pot of marguerites. He is never weary of drawing land broken up by cultivation, and yet more often he draws huddled flocks of sheep upon a heath, their woolly backs stretching with an undulatory motion, and a shepherd lad or a girl in their midst."

Eugene Fromentin (1820-1876, French painter and writer) in his "Old Masters of Belgium and Holland," where he stops for a moment to refer to Millet writes thus about him: "An entirely original painter, high-minded and disposed to brooding, kind-hearted and genuinely rustic in nature, he has expressed things about the country and its inhabitants, about their toil, their melancholy, and the nobleness of their labor which a Dutchman would never have discovered. He has represented them in a somewhat barbaric fashion, in a manner to which his ideas gave a more expressive force than his hand possessed. The world has been grateful for his intentions; it has recognized in his method something of the sensibility of a Burns who was a little awkward in expression. But has he left good pictures behind or not? Has his articulation of form, his method of expression—I mean the envelopment without which his ideas could not exist—the qualities of a good style of painting, and does it afford an enduring testimony? He stands out as a deep thinker, if he is compared with Potter and Cuyp; he is an enthralling dreamer, if he is opposed to Terborgh and Metsu; and he has something particularly noble, compared with the trivialties of Steen, Ostade and Brouwer. As a man he puts them all to the blush. Does he outweigh them as a painter?"

"If any one thinks of Millet as a draughtsman," says Richard Muther, "he will answer this question without hesitation in the affirmative. His power is firmly rooted in the drawings which constitute half his work. And he has not merely drawn to make sketches or preparation for pictures, like Leonardo, Raphael, Michelangelo, Watteau, or Delacroix; his drawings were for him real works of art complete in themselves; and his enduring and firmly grounded fame rests upon them. Michelangelo, Raphael, Leonardo, Rubens, Rembrandt, Prudhon, Millet; that is, more or less, the roll of the greatest draughtsmen in the history of art. His pastels and etchings, his drawings in chalk, pencil and charcoal are astonishing through their eminent delicacy and tech-

nique. The simpler the medium, the greater is the effect achieved. [See the reproduction of a drawing, p. 122.] . . . But it is a different matter when one attempts to answer Fromentin's question in the form in which it is put. For without in any way detracting from Millet's importance one may quietly make the declaration No, Millet was *not* a great painter. Later generations with which he will no longer be in touch through his ethical greatness, if they consider his paintings alone, will scarcely understand the high estimation in which he is held at present. For although many works which have come into private collections in New York, Boston and Baltimore are, in their original form, withdrawn from judgment, they are certainly not better than the number of works brought together in the Millet exhibition of 1886, or the World's Exhibition of 1889. And these had collectively a clumsiness and a dry, heavy coloring which are not merely old-fashioned, primitive, and ante-deluvian in comparison with the works of modern painters, but which were far below the level of their own time in the quality of color. The conception in Millet's painting is always admirable, but never the technique; he makes his appeal as a poet only and never as a painter. His painting is often anxiously careful, heavy and thick, and looks as if it had been filled in with masonry, it is dirty and dismal and wanting in free and airy tones. Sometimes it is brutal and hard, and occasionally it is curiously indecisive in effect. Even his best pictures—the "Angelus" not excepted—give no æsthetic pleasure to the eye. The most ordinary fault in his painting is that it is soft, greasy, and woolly. He is not light enough with what should be light, nor fleeting enough with what is fleeting. And this defect is especially felt in his treatment of clothes. They are of a massive, distressing solidity, as if molded in brass, and not woven from linen and cloth. The same is true of his air, which has an oily and material effect. Even in 'The Gleaners' the aspect is cold and gloomy; it is without the intensity of light which is shed through the atmosphere and streams over the earth eternally shifting.

"And this is a declaration of what was left for later artists to achieve. The problem of putting real human beings in their true surroundings was stated by Millet, solved in his pastels and left unsolved in his oil paintings. The same problem had to be taken up afresh by his successors, and followed to its furthest consequences. At the same time it was necessary to widen the choice of subject. For it is characteristic of Millet, the great peasant, that his art is exclusively concerned with peasants. His sensitive spirit, which from youth upward had compassion for the hard toil and misery of the country folk, was blind to the sufferings of the artisans of the city amid whom he had lived in Paris in his student days. The *ouvrier*, too, has his poetry and his grandeur. As there is a cry of the earth, so is there also a cry as loud and as eloquent which goes up from the pavement of great cities. . . . Paris seemed to him a 'miserable, dirty nest.' There was no picturesque aspect of the great town that fascinated him. He felt neither its grace, its elegance and charming frivolity, nor remarked the mighty modern movement of ideas, and the noble humanity which have set their seal upon this humanitarian century. The development of French art had to move in both of these directions. It was partly necessary to take up afresh with improved instruments the problem of the modern conception of color, touched on by Millet; it was partly necessary to extend from the painting of peasants to modern life the principle formulated by Millet, '*Le beau c'est le vrai*,' to transfer it from the forest of Fontainebleau to Paris, from the solitude to life, from the evening gloom to sunlight, from the softness of romance to hard reality. Courbet and Manet took this step."

ORIENTALISTS. LATER CLASSICISM. (10)

There is a group of French painters which may be referred to as the Orientalists, and which consists of those artists who, for one reason or another, have been strongly influenced by the bril-

liant scheme of coloring, of costume, vegetation and sunlight to be found in eastern countries; and while their predecessors had not hesitated to make incursions to these lands of shimmering sunshine and many-colored raiment, or had produced the effects from their imagination assisted by histories of travel, the men to whom special reference will be made are, or have been, themselves largely identified with the landscape or figures of the Orient. The name of Eugène **Fromentin** (1820-1876) is prominent among the earlier of these as being a most artistic man, a serious student, and a thoughtful worker. He had been preceded by Alexandre Gabriel **Decamps** (1803-1860), and Prosper **Marilhat**, and he was a pupil of the latter. Marilhat died at the early age of thirty-seven, and though he lacked the fine color sense of Decamps, his drawing was more elegant; but it is Decamps who is best remembered, and he may be said to have been the original discoverer of the painter's Orient. Fromentin visited Algiers in 1840, and later penetrated farther into the East. His pictures are, as a rule, scenes in Algerian life with gaily caparisoned horsemen hunting with the falcon; and in the painting of the animals he was most successful. He is a favorite among collectors, and many of his pictures are owned in this country. Felix **Ziem** (1821—contemporaneous) is a painter of the East, finding many of his themes in Constantinople, the harbor of which he depicts glowing with rich, sumptuous color and ablaze with light. His more recent years have been devoted to scenes of Venice, and it is for these, perhaps, that he would best be remembered, though unfortunately his great popularity and the constant demands of the dealers have tempted him from his more seriously considered work to rather hastily prepared pictures, in which he is not always seen at his best.

FALCON HUNT IN ALGERIA. FROMENTIN.

The name of Jean Leon **Gérôme** is perhaps as well known as that of any painter of the present century, and is intimately associated with scenes of eastern life, Gérôme having passed much time among them. A pupil of Paul Delaroche and subsequently of Gleyre, he is a technician of remarkable ability, unexcelled by any master in his knowledge of composition, but cold and classical in his color. Rather than working with an impassioned conception, the intellect informs and controls his touch, and though he tells a story in marvelous details and with absolute fidelity, the spectator is left cold and unaffected. Fromentin's Orient has been called "an idyl," Dela-

croix's, "an epic," while Gérôme's has been denominated "an official report." In recent years Gérôme has attacked with the same academic success, sculpture, and has had all the recognition possible for one to receive, no official honors or material prosperity missing him. It is not, curiously enough, through his Oriental pictures that his greatest fame has come, but rather through work widely differing in themes, ranging from the early days of Rome, through the courts of the Louises, to the times of the Revolution; and though some of these last lack the general popularity of more famous works, it is probable that upon them will rest his claim to the recognition of posterity. Among his distinguished works are: Duel after the Ball; the Death of Caesar, painted in 1867; L'Eminence Grise, the title given by the wits of the age to the barefooted Capuchin, who, while sharing the plans and powers, becoming in fact the *alter ego* of the Cardinal Prince Richelieu, still retained the humble *gris* vestments of his order, in strong contrast to the red robes of a cardinal; while The Collaboration, and Moliere Breakfasting with Louis XIV. are among his wonderful creations which have more literary quality than artistic, yet which are beyond reproach in all the elements of picture-making, and are drawn with the skill of a master. The Cockfight is also a characteristic work.

VIEW OF VENICE. ZIEM.

THE COCKFIGHT. GÉRÔME.

Indeed, it is hard to define Gérôme's place in art. He is intelligent, frigid and calculating when he paints, and his drawing is marvelously accurate; in short, he is always the scholar, the archæologist, the historian of the customs and manners of the time he paints rather than the exuberant, impassioned artist, glorying in his palette, carried away with the beauty of his model, the magnificence of nature, or the effect of a sunset or twilight. Yet since one does not look for these qualities in the work of Gérôme there is no disappointment in failing to find them. And there is much to admire, much food for thought in the contemplation of his compositions, which are ever pregnant with serious meaning and which in every little detail and arrangement leave nothing to be desired. Decorated with several orders, the recipient of the highest medals the French nation officially bestows, a member of the Institute, Gérôme has been for many years one of the professors at the École des Beaux Arts, and has had many pupils, among them a great number of Americans. While many of these have followed their master blindly,

others who will be spoken of later have gone in new directions, and acknowledging the value of the academic training at his hands, have broken completely from his influence. The man represents the academic traditions, and his conservatism has been useful in a way perhaps, in keeping in check the too radical notions of his associates, or, let it be said, groups of advanced men who, in their enthusiasm for the new, have been inclined to sweep away the old regardless of everything.

Two men of prominence in the modern art world of Paris, to whom as teachers many of the younger generation are indebted for a strict academic course, are Alexander Cabanel (1823-1889), and William Bouguereau, who was born in 1825 and is still working away with all the enthusiasm of youth. Both have enjoyed an enormous popularity in America, where their pictures have been bought eagerly by the masses of rich people and in some cases by well known collectors. Their art may be summed up, according to Muther, thus: "Classicism—which in David was hard and Spartan, in Ingres cold and correct—has become 'pretty' in Cabanel and Bouguereau, and is completely dissolved in scent of roses and violet-blue . . . Alexander **Cabanel**, the incarnation of the academic, was, under Napoleon III., the head of the Ecole des Beaux Arts. He was a fortunate man. Born at Montpellier, the city of professors, nourished from his earliest youth on academic milk, winner of the Grand Prix de Rome in 1845, awarded the first medal at the Universal Exhibition of 1855, he went his way laden with orders and offices, amid the tumultuous applause of the public. Among the artists of the nineteenth century none attained to so high a degree all these honors which lie open to a painter in our days. Yet, as an artist, he remained all his life on the plane of the school of Ingres. Even his Death of Moses, the first picture which he sent from Rome to the Salon, was entirely pieced together out of Raphael and Michelangelo. After that he laid himself out to provide England and America with those women, more or less fully attired, who bore sometimes biblical, sometimes literary names: Delilah, the Shulamite woman Jephthah's daughter, Ruth, Tamar, Flora, Echo,

BIRTH OF VENUS. CABANEL.

Psyche, Hero, Lucretia, Cleopatra, Penelope, Phaedra, Desdemona, Fiammetta, Francesca da Rimini, Pia dei Tolomei—an endless procession. But the only variety in this poetical seraglio lay in the inscription on the labels; the way in which the figures were represented was always the same. His works are pictures blamelessly drawn, moderately well painted, which leave one cool and untouched at heart. They possess that unusual polish and that dexterity of exposition which, like good manners in society, create a favorable impression, but are insufficient in themselves to make a man a pleasant companion. Nowhere is there anything that takes hold of the soul, nowhere anything which should prove that the artist has felt anything in his painting, or which should force the beholder to feel for himself. The unvarying faces of his figures, with their eternal dark rimmed eyes, do not resemble living beings, but painted plaster-of-Paris casts. One would take his Cleopatra, apathetically observing the operation of the poison, to be stuffed, like the panther at her feet. One seeks in vain for a figure that is sincere or interesting, for a face alluring in its truth to nature. His Venus of 1862 made him the favorite painter of the Tuileries, and the insipid, rosy tints of that picture became more and more feeble in the lapse of years, until his work resembled wearisome cartoons, colored by no matter what process. He was Picot's pupil, it is true, but in reality Ingres was his grandfather, a grandfather far, far greater than himself, whose portraits alone show the entire littleness of Cabanel. All his life long, Ingres was in his portraits a fresh, animated and admirable realist. Cabanel, indeed, also painted in his earlier days, likenesses of ladies, which were full of serious grace, uniting a powerful fidelity to nature with considerable elegance. But his success was fatal to him. Moreover, as a portrait painter, he became the depicter of society, and society ruined him. In order to please his distinguished customers, he devoted himself far more than is good for portrait painting, to smooth, rosy flesh, large glassy eyes, and dainty, fine hands, and over-idealized his sitters till they lost every appearance of life.

"William **Bouguereau**, who industriously learned all that can be assimilated by a man destitute of artistic feeling, but possessing a cultured taste, reveals even more clearly, in his feeble mawkishness, the fatal decline of the old school of convention He has been compared to Octave Feuillet, who also never extricated himself from the scented atmos-

TRUTH. LEFEBVRE. (SEE PAGE 534.)

phere of distinguished society; but the comparison is unjust to Feuillet. Bouguereau is in his Madonna painting a perfumed Ary Scheffer; in his Venus pictures a greater Hamon; and in his perfectly finished and faultless stenciling style of beauty, he became from year to year more and more insupportable. His art is a kind of painting on porcelain on a large scale, and he gives to his Madonnas and his nymphs the same smooth rosy tints, the same unreal, universalized forms, until at last they become a *juste milieu* between Raphael's Galatea and the wax models one sees in the hairdressers' shops. Only in one sense can his religious painting be called modern; it is an elegant lie, like the whole of the Second Empire."

CHASTE SUSANNA. HENNER.

LATER CLASSICISM. REALISM: COURBET. (11)

Gustave **Boulanger** (1824-1888) was also for many years a successful teacher at the School of Fine Arts; his work belongs to this group and period, being of the same order and about the same excellence in an academic way, and it is as a successful teacher that he will be best remembered. Jules **Lefebvre** (born in 1836 and still practicing his profession) is another successful teacher, and the painter of many distinguished canvases, though a close follower of traditions and a somewhat dry colorist. But he is a most distinguished draughtsman, of taste, elegance and charm of manner, with a feeling for the nude few modern men possess. His earlier work is his best, and he has enjoyed great popularity. Another painter essentially of the nude, and a man who has had an extraordinary success, considering the limitations of his art, and more particularly his themes, is J. J. **Henner,** born in 1829. A single figure, or at most two, suffice him for subject matter, and these he paints with originality, with suavity and distinction, his flesh tones being of a warm, delicious color, beautifully modeled and felt with poetic sentiment. These figures are reclining on the woodland grasses, lounging about fountains, or are seen against indefinite backgrounds of bitumen quality. All is grace, charm and beauty; but he is like a musician with a single air, played exquisitely, to be sure, but played all the time, until in the end one wearies of the same everlasting tune. His painting is something in the nature of a game, of a trick, secured by strong contrasts and a receipt for the putting on of the pigment; it is always unmistakable, the spec-

CREOLE. HENNER.

tator never failing to recognize the handiwork. As a consequence the man is imitated, and there are many spurious canvases bearing his name which find their way into the picture markets. Yet Henner has found favor with his associates, who gave him most of the honors that are accorded successful artists in France, and his output to the dealers and private patrons has been enormous.

Jean Joseph Benjamin **Constant,** born in 1845, associated for long with these older men and assimilated many of their teachings, but, more modern and advanced in his notions than they were, he has kept his art fresher, and, imbibing the good of the later arrivals in the fields of art, has kept well up with the newer movements. An Orientalist with the best of them, he painted in his day many important colorful canvases, rich and glowing in tone, and always above reproach in drawing and composition. Historical pieces, fantasies, portraits, and almost all the experiments artists make, he has tried, scarcely ever failing to be interesting or artistic. In recent years he has turned his attention to serious portrait painting, in which field he has achieved unusual distinction. He has taught, too, with much success, and has made many decorations, including panels for the Sorbonne, in Paris. The Metropolitan Museum of Art in New York possesses a most important canvas by Benjamin Constant, which is called Justinian in Council, and hangs in the large entrance hall. There are many of his portraits, too, in this country including one, in the Drexel Institute in Philadelphia, of the founder.

The remarkable decorations of the Paris Opera House were painted by Paul **Baudry** (1828-1886), when he was but thirty-five years old, and were the crowning glory of a remarkably gifted painter. He was a Prize of Rome winner, and during his stay in Italy had imbibed much of the old masters. In his work, the endeavors of all those talented artists who sought to found the new school of ideal painting, upon the basis of the study of the Italian classicists, came to its greatest height, but at the same time Baudry took a step forward and vivified the classical scheme with a yet more marked cast of modernity. His first picture was the

FORTUNE AND CHILD. BAUDRY.

Death of Charlotte Corday. It did not give promise of the work which was yet to come. However, his Pearl and the Wave, which shone by contrast as well in the Luxembourg where it hung alongside of the Venus of Cabanel, was a remarkably beautiful conception, and exquisite in its finish, losing little if anything in its detail. Some of his earlier pictures present reminiscences of Renaissance masters, e. g., his Fortune and Child, which is a variation of Titian's Sacred and Earthly Love. (See cut, p. 67.) But he

MAN WITH LEATHER BELT. COURBET.
This is a portrait of himself when young.

painted many beautiful pictures and some remarkable portraits. The name of "the Benedictine" was given by his comrades to Jean Paul **Laurens** (1838), because of his habit of exhuming forgotten themes from ecclesiastical history, and making them subjects for his pictures. He made his début in the Salon of 1863 with a historical subject, the Death of Cato, but later he chose subjects from ecclesiastical lore, and the terrible was depicted with a realism and a fierceness that showed the man to have remarkable invention and a terrifically masculine personality. The Inquisition especially he depicted with impressive force, and many of his works are far from pleasant objects of contemplation in their fidelity to grewsome incidents of murder, death and torture. His decorations for the Pantheon, the Sorbonne and other public buildings are correct, scholarly and able, if they lack the essential qualities of decoration from the mural worker's standpoint; but his personages are true to nature, and he has the power of attracting attention as well as admiration, for he is a thinker and a complete workman.

There are two men who had a powerful effect on French art, and who must now receive attention. The first was Gustave **Courbet** (1819-1877), and the second was Henri Regnault, born in 1843, and who died on the field of battle at Buzenval, January 19, 1871. The first was a powerful, brutal personality, alike in physique and in his manner of painting, and he came upon the scene when Ingres was at the zenith of his fame, when Cabanel and Couture had recorded their first successes. He was a revolutionist; and it was not long before he made himself felt to the annoyance, if not altogether the discomfiture of the classicists. He was not to be downed, and by his very physical force he made his way. "Courbet," says Muther, "blustered, had a drum beaten, threw himself into forcible postures like a strong man playing with cannon balls, and announced in the press that he was the only serious artist of the century. No one could ever *embêter le bourgeois* with such success, no one has called forth such a howl of passions, no one has so completely surrendered his private life to the curiosity of the great public, with the swaggering attitude of an athelete displaying his muscles in the circus. As regards this method of making an appearance—a method by which he became at times a figure almost grotesque—one is able to take the view which accords the best with one's good pleasure; but when he came he was necessary. In art, revolutions are made with the same brutality as in life. People shout and sing, breaking in the windows of those who possess anything. For every revolution has

a character of inflexible harshness. Wisdom and reason have no part in the passions necessary for the work of destruction and rebuilding. Caravaggio was obliged to take his weapons, and make sanguinary onslaughts. In our civilized nineteenth century everything was accomplished according to law, but not with less passion. One has to make great demands to receive even a little; this has been true in all times, and this is precisely what Courbet did. He was a remarkable character striving for high aims, an eccentric man of genius, a modern Narcissus forever contemplating himself in his vanity and yet he was the truest friend, the readiest to sacrifice himself, for the crowd a cynic and a reckless talker, at home an earnest and mighty toiler, bursting out like a child and appeased the very next moment, outwardly as brutal as he was inwardly sensitive, as egotistic as he was proud and independent; and being what he was, he formulated his purposes as incisively by his words as in his works." Courbet studied with an obscure painter in the country, named Flageoulet, and came to Paris in 1839, quite confident of his powers, strong in health and with a capacity for work few men have ever possessed.

WOMAN AT THE MIRROR. COURBET.

Courtesy of Durand-Ruel, New York and Paris.

He frequented the student cafés, and was known to every one in the Latin quarter. He would sit at table; and it is said that, when he spoke of the celebrities of the time, it was another murder of the innocents. He designated historical painting as nonsense, and style humbug. Fancy was rubbish, and reality the one true muse. It is nonsense, he continued, for painters of more or less talent to dish up themes in which they have no belief, themes which could have flowered only in some epoch other than our own. Better paint railway stations with views of the places through which one travels, with likenesses of great men through whose birthplaces one passes, with engine houses, mines, and manufactories; for these are the saints and miracles of the nineteenth century.

"When the picture committee of the World Exhibition of 1855 gave his pictures an unfavorable position, he withdrew them and offered them to public inspection separately in a wooden hut in the vicinity of the entry of the exhibition. Upon the hut was written in big letters:

'REALISM—G. COURBET.'

Inside were thirty-eight large pictures, which were characteristic of his artistic development." But there came a time when the doors of the exhibition were thrown open to Courbet, and his pictures came to have a considerable sale. Meanwhile he had painted some remarkable scenes; among them his masterpiece which hangs in the Louvre, called the Funeral at Ornans; and a view of the interior of his workshop, My Studio after Seven Years of Artistic Life, a curious composition of the artist painting a landscape, and surrounded with many friends, together with a nude model, and other interesting adjuncts. In 1869 the committee of the Munich Exhibition set apart an entire room for his works, and he was given the Order of Michael. He returned

to the Emperor Napoleon the Order of the Legion of Honor which had been presented to him, and, after the events of 1871, he finally became a member of the Commune. France is indebted to him for saving a large number of her most famous treasures of art, but she held him responsible for the destruction of the Column of Vendôme. He was court martialed, and sent to prison for six months. The committee of the Salon of 1873 rejected his pictures, holding him unworthy morally to take part in the display, and shortly suit was brought against him for the payment of damages connected with the overthrow of the Vendôme Column. His studio was seized, his paintings sold, and the artist fled to Switzerland, where he may be said to have died of a broken heart.

BULL AND HEIFER. COURBET.

Courtesy of Durand-Ruel, New York and Paris.

"Courbet," says Muther, "is a personality. He began by imitating the Flemish painters and the Neapolitans. But far more did he feel himself attracted by the actual world, by massive women and strong men, and wide fertile fields smelling of manure and the earth. As a healthy and sensuously vigorous man, he felt a voluptuous satisfaction in clasping actual nature in his Herculean arms. Of course, by the side of his admirable pictures there are others which are heavy and uncouth. . . . But where in all French art is there such a sound painter, so sure of his effects and with such a large *bravura*, a master painter who was so many sided, extending his dominion as much over figure painting as landscape, over the nude as over still life? There is no artist so many of whose pictures may be seen together without surfeit, for he is novel in almost every work. He has painted not a few pictures of which it may be said that each one is *sui generis*, and on the variations of which elsewhere entire reputations might have been founded. With the exception of Millet, no one has observed man and nature with such a sincere and unfettered glance. . . . Courbet was a painter of the family of Rubens and Jordaens. He had the preference shown by the old Flemish artists for healthy, plump, soft flesh, for fair, fat and forty, the three f's of feminine beauty; and in his works he gave the academicians a lesson well worth taking to heart, he showed them that it was possible to attain a powerful effect, and even grace itself, by a strict fidelity to the forms of the real."

MILITARY PAINTERS SOCIETY PAINTERS. (12)

The finest equestrian portrait of the century was painted by a young man who died at the age of twenty-eight, Henri **Regnault.** The work is in the Louvre and is a likeness of General Prim. Regnault was a pupil of Lamothe and subsequently of Cabanel, taking the Prize of Rome in 1866. A splendid colorist, an excellent draughtsman, and an impetuous, enthusiastic worker, he was strongly influenced by the life and color of the Orient, and his intimacy with the great Spaniard Fortuny intensified this. One of his pictures painted in Rome in 1867 is now in the Boston Museum of Fine Arts. It is Automedon and the Horses of Achilles. His

Salomé was painted in 1869, and in this he has embodied with infernal subtlety the demon of voluptuous wantonness, and has composed a symphony in yellow of seductive and dazzling charm. When the war broke out between France and Germany he left Rome to offer his services to his country and to the great loss of French art he was killed at the very close of the war.

The talents of Jean Louis Ernest **Meissonier** (1815-1891) received full recognition during the life of the painter. There is possibly no parallel in the history of art where a man has been so successful financially while living, for Meissonier saw paid and received sums for his work that, as a rule, are paid only after an artist's death, when the source of supply is cut off. He received for his Napoleon, 1814, three hundred thousand francs; and it was later bought at auction for eight hundred and fifty thousand francs. Napoleon at Solferino he sold for two hundred thousand francs, and the

GENERAL PRIM. REGNAULT.

SALOME. REGNAULT.

Charge of the Cuirassiers brought him three hundred thousand. Indeed, it was estimated that he received about five thousand francs for a centimetre of painted panel; and he never had to wait for a customer, his work being all bought off his easel long before it was completed. Yet with all this Meissonier never sacrificed himself to money-making or the trade; for he never let a picture leave his studio until he was satisfied he had done all to it of which he was capable, and he often retained his panels for years and years before he considered them complete. He was a pupil of Leon Cogniet, and in his youth had suffered much hardship, making illustrations and working under great difficulties. In 1845 he painted a famous picture of a brawl among some cavaliers, called La Rixe "The Quarrel," which was bought by the Queen of England, and which is remarkable for its action, its detail and the realism of its composition. A list of his pictures, however, would fill a book, and each was composed with greatest care, the most elaborate research and patience. He was a small man physically, and a terrific worker, devoting himself to his labors with the fervor of a religious

enthusiast; to his art he gave all of his waking moments, and he was his own most exacting critic. A German art writer once wrote of him:

"Precious without originality, intelligent without imagination, dexterous without *verve*, elegant without charm, refined and subtle without delicacy, Meissonier has all the qualities that interest, and none of those that lay hold of one. He was a painter of a distinctness which causes astonishment, but not admiration; an artist for epicures, but for those of the second order, who pay the more highly for works of art in proportion as they value their artifice." To a certain extent this is true. Yet the man will be accorded a high place when the perspective of time will permit an unbiased opinion of his talents. His drawing was remarkable, his compositions were of astonishing completeness, and his choice of subject was always most interesting. Surely these are many qualities to encompass in one's work, and a man who possesses so many of them can only be regarded as a great artist despite certain lackings. Meissonier's pictures were nearly all of minute proportions and when he departed from this rule, it was only to give space for the introduction of more personages, for he worked always most minutely and in great detail, leaving nothing whatsoever to the imagination, but painting ever *morceau* of his picture with laborious patience. Though he did this, he managed to keep at the same time a wonderful breadth to the work as well, recalling the Dutchmen of the seventeenth century.

NAPOLEON, 1807. MEISSONIER.

A pupil of Gérôme but somewhere between that master and Meissonier was Charles **Bargue**, the date of whose birth is not definitely known, but who died in 1883 unhappily in great want. Bargue was perhaps the most remarkable technician of the century in his way, which was of an order of high finish and marvelous detail. Dying young he left few works, but all these are extraordinary in handling, in finish, and his color was better and more sympathetic than that of either Gérôme or Meissonier. He never exhibited at the Salon. Two of his works are in this country, one at the Metropolitan Museum of Art, the other in the collection of Mr. Vanderbilt. He painted Oriental scenes or pictures of the time of the Louises, when the costumes lent themselves to picturesque compositions.

The name of Jean Georges **Vibert** (1840—) must receive mention. There was a time when his art was most popular, and many men followed in his tracks; he painted the anecdotal picture with great dexterity, investing the theme with some humor, and attracting attention in the annual exhibitions by reason of those qualities which call for little knowledge of the higher attributes of art. Cardinals and monks came to be the special province of Vibert, who delineated them in all sorts of attitudes; with the striking red costumes of the former he made effective pictures. Vibert and other men of his stamp, clever, able and prolific, were better known at the dealers' shops than in any serious consideration of art, and there remains little to be said of their accomplishments. Two military painters next claim attention: Alphonse **de Neuville** (1836-1885) and Edouard **Detaille** (1848). (See the cut, p. 64.) The first was a virile delineator of the soldiers of the French army, and his Last Cartridge, as well as his Le Bourget, are famous among the latter day military paintings. Associated with his friend Detaille, who was a pupil of Meissonier, he painted the well-known panorama of the Battle of Champigny, and each artist enjoyed the advice and comradeship of the other. De Neuville was the greater of the two, for his grasp of his theme was larger, more artistic and more powerful, and, though he died comparatively young, he left behind him a serious collection of work that has not been excelled during the century in a military way.

IMPASSIONED SONG. STEVENS.

Though born in Brussels, Alfred **Stevens** (1828—) is more of a Frenchman than most of that race in temperament, *chic*, and general artistic qualities. He may be said to have discovered the "Parisienne," and that which Millet did for the peasant Stevens did for society, for it was reserved for a foreigner to find the paintable qualities of the modern, fashionable French woman. Stevens unites to a wonderful feeling for grace and beauty a remarkable technical ability and a color sense, all of which stamps him one of the most attractive painters of the century, and one to be taken far more seriously than any of his contemporaries in the same field of subject. He brings to his lightest sketches and *ebauches* a thoroughness and an artistic capacity of the first order. From the very first he found a congenial theme in depicting woman, and his pictures of her form an abiding record of her place in the nineteenth century. He became her historian as has no other artist. He is, too, a painter to the tips of his fingers, never a moralist; he teaches no lessons, essays no preaching, but paints the Parisian lady, and indeed some of her frailer sisters, as they are, or as they seem to him, and his excuse is some beautiful color scheme, some wonderful effect of light, of draperies, stuffs or graceful pose. He seldom if ever paints more than one person in his compositions, and, singularly enough, never repeats himself, always obtaining a novel pose, a new situation, or something out of the commonplace in his arrangement.

STUDY OF A GIRL. CHAPLIN.

Woman found in Charles **Chaplin** (1825-1891) another sympathetic delineator, who was a refined interpreter of aristocratic beauty. In him the art of Fragonard may be said to have been revived. He was popular at the Tuileries under the Third Empire, where he decorated many of the chambers, particularly the bathroom of the Empress Eugenie. Once that fashionable royalty said to him: "M. Chaplin, I admire you. Your pictures are not merely indecorous, they are more." But if Chaplin has sometimes invested his femininity with sensuousness and *abandon*, it was mainly through facial expression, and some of his portrait and ideal heads are simply delightful in their refinement and beauty. More serious in his rendition of feminine beauty and to be taken mainly as a portraitist, is Charles Auguste Emile **Duran,** better known as Carolus-Duran, born at Lille in 1837. He has enjoyed great vogue as a delineator of women in fashionable life, and has received all the honors at home and abroad. Incidentally he may be mentioned as the master of the great American, John S. Sargent, and has in his time had many other Americans in his *atelier*. Never a remarkable draughtsman, he secured as a rule fine color and a certain virtuosity in his painting, though his earlier work is better than his efforts of later years. One of his best canvases is in the Luxembourg, and represents a Lady with a Glove, in which the painting of stuffs and the general go and *chic* of the work are admirable. He executed in 1878 a ceiling for the Luxembourg, in which he was assisted by many of his American pupils, and he has executed a number of easel pictures, although it is as a portraitist that he will be best remembered.

PORTRAITURE. PEASANT PAINTERS. STILL LIFE. (13)

In portrait work Leon **Bonnat** (1833—) and Paul **Dubois** (1829—) are distinguished workers, of a remarkable technique, a serious rendering of the personality of their sitters, and an intellectual grasp of their art. Dubois, one of the first of modern sculptors, is a remarkably fine colorist as well, making his *début* in this branch of the art with portraits of his sons in 1879. Bonnat is sometimes referred to as the "official portrait painter of France," for it

RECALL OF THE GLEANERS. BRETON. (SEE PAGE 545.)

has been his good fortune to have been selected by the State for many of its important commissions, and to have painted its presidents, statesmen, ambassadors and public lights generally, some two hundred noteworthies having sat to him during his career. He has, too, painted many prominent Americans. He has painted women, though few portraits of them are recalled, and it has been rather as models in his picture compositions that he has utilized the gentler sex. One of his pictures, an Egyptian Fellah Woman and Child, is at the Metropolitan Museum of Art in New York, where there is also a portrait of John Taylor Johnson, the Museum's first president. "The delicate physiognomy of women, the *frou-frou* of exquisite toilettes, the dreaminess, the fragrance, the coquetry of the modern Sphinx," says Richard Muther, "were no concern of his. On the other hand his masculine portraits will always keep their interest, were it only on historical grounds. In all of them he laid stress on characteristic accessories, and could indicate in the simplest way the thinker, the musician, the scholar and the statesman. One remembers his pictures as though they were phrases uttered with conviction. His pictures are great pieces of still life, exceedingly conscientious, but having something of the conscientiousness of an actuary copying a tedious *protocol*. His pictorial strength is always worthy of respect; but for the sake of variation, the *esprit* is for once on the side of the German."

Among the painters of what is generally known as "the village tale," Jules **Breton** (1827) has taken high rank; through working a good deal for the dealers, his later compositions have lacked the dignity and earnestness of those which brought him into artistic prominence and laid the foundations for his fame. His Return of the Gleaners (1853), now in the Luxembourg Gallery, (see the full page cut, p. 544) and his Pardon Procession, in the Metropolitan Museum of Art, show the man at his best; while some of his more recent canvases reveal a weakness and a departure from the serious side of his art. Women crossing the fields at twilight, parties of gleaners, and rustic maidens generally, are his favorite themes; but laterly these women fail to suggest anything but the Paris model, dressed up for the occasion, and afford no suspicion of labor or of the seriousness of the life of toil. Millet once said of him that the girls he paints are too beautiful to remain in the country. His art is idyllic, but not true; it is pleasing, elegant, but far from convincing; and in the end it becomes monotonous and flat. One has to turn back a number of years to retain a great respect for the man, for there, in his early pictures, is found a sobriety most impressive, while in color and drawing there are both *naïveté* and charm. (See the color-photo, frontispiece.)

LADY WITH GLOVE. DURAN.

Three contemporaneous artists who took high rank as colorists and whose painter-like qualities have always been acknowledged, deserve mention in a group by themselves. They were François Bonvin (1817-1887), A. Theodule Ribot (1823-1891), and Antoine Vollon (1833-1900). **Bonvin** was first a policeman and later had charge of a market, not perhaps the best preparation in the world for the profession he was afterwards to embrace; but once settled down to work, he studied seriously, and in a journey to Holland made the acquaintance of the works of Metsu, Hals, De Hoogh and Terburg; he then made a careful study of Chardin at home and revived him in a sense in his pictures of still-life and familiar events. All his pictures are quiet and simple; his figures are peaceful in their expression, and have an easy geniality of pose; his hues have a beauty and fulness of tone, recalling the old masters.

Visitors to the Luxembourg in Paris will see a sombre picture, representing Saint Sebastian. It has always appealed to the student, being many times copied; for it is brushed in with great suavity and ability, the paint flowing in a masterly manner from the brush, and the effect kept simple and forceful. It is by **Ribot**, who ever painted in a dark key, making his lights and shades strong in contrast. Ribot always worked in this manner, for reasons that are sad enough, his history being a pathetic one. He was very poor, and, marrying early, supported himself by painting frames for a company, working only in the night time on his own pictures. In particular he is said to have accustomed himself to work whole nights through by lamp, while he nursed his wife during a long illness, watching at her bedside. The lamplight intensified the contrasts of light and shadow, and to this Ribot's preference for concentrated light and strong shadows is partly due.

Vollon was the greatest still-life painter of the century, and as a manipulator of his pigment he was excelled by no man. Fruit, vegetables, pots and pans, brasses and the like, under his brush fairly glowed with color, or palpitated with life. He would take an ordinary pumpkin, and make of it a masterpiece of painting, getting the hues, the form and the textures in a wizard-like way. But he did not confine himself to still-life, for he likewise painted the figure most ably, and his landscapes were among the best of the day. It is, however, as a still-life painter that he will be remembered; and these are the pictures the public demanded, so that he had little encouragement to do other work. He was of a retiring nature and had no pupils, although he was beset with applications from young artists who desired to have the benefit of his training. He remained to the last a recluse, shutting himself up in his workshop and evolving the wonderful color creations for which he is so justly famed.

LANDSCAPISTS. MURALISTS. (14)

Two veteran landscapists are F. L. **Francais** (1814—) and Henri **Harpignies** (1819—), both serious, honest men whose work is of a high order, and who have just missed the greatness that has come to the more important of the Barbizon School. Francais is a little heavier than was Corot, though his motives are much like Corot's; Harpignies is more original, securing the effects of out-of-doors with remarkable truth and poetic feeling. He is a little dry occasionally in tone, but is always simple, frank and thoroughly in earnest, and is among the very best of the living men.

Jean Charles **Cazin** (1814-1901) came before the public as a painter mainly of the figure; but after a few important compositions such as the Flight into Egypt, Judith, and Hagar and Ishmael, he gave himself over entirely to landscape work, in which he occupied a peculiar field. The Hagar and Ishmael is in the Luxembourg, and is an unusually personal piece of color (see cut, p. 139), as indeed are all of the canvases he signed, and though some of these have a quality not far removed at times from prettiness of the *bon-bon* box order, at his best the man was thoroughly enjoyable, and never without interest. Like many of his successful countrymen, Cazin felt the blightening effects of the dealer's

demands, for the merchants fairly hounded his footsteps for years, in their efforts to make financial hay while the sun of his popularity was shining. He turned out canvas after canvas almost, it sometimes appeared, by receipt. A tender sky, a bit of distance, a field in the foreground, a signature, and there was a marketable piece for which the public was willing to give an absurd price. His drawbacks are a lack of virility, frequently a lack of motive in the composition, and a general emasculation both of color, construction and theme. But at his best, and so all men must be judged, he has sentiment, poetic tonality and personal rendering which give him distinction.

When Pierre Puvis **de Chavannes** died on October 25, 1898, France lost the most distinguished decorative painter of modern times. He was born in Lyons, December 14, 1824, and was the son of a prominent engineer, descendant from a noble Burgundian family. He started in his father's profession, but his health failing he gave it up, and took to painting, studying first with Henri Scheffer and later with Thomas Couture. For a while he painted in the manner of the latter, but presently broke away and displayed his own personality, which was not appreciated by the powers at the Salon, and for years he was regularly rejected. Undismayed, he settled down to work in his studio and found his opportunity when his brother built himself a country house; since it was for the dining room of this mansion that he did his first decorative work, which not only showed him his proper sphere, but gained for him admittance to the Salon where the effort was seen and appreciated. Official recognition came in 1861 when he received a second medal for his Peace and his War. The government bought the former of these two, but the artist thinking they should go together presented the second, and so they were placed side by side in the museum at Amiens. Once in place, so fine was the effect that the architect of the building secured for M. de Chavannes a commission for other work, which finally resulted in his painting for the city in all fourteen panels, including his famous Ave Picardia Nutrix, which in 1882 brought him the medal of honor at the Salon.

For the Pantheon in Paris, between 1876 and 1878, he painted a superb series of decorations, the Girlhood of St. Geneviève; for the Lyons Museum, the Grove Sacred to the Arts and Muses, the Vision of Antiquity, and Christian Inspiration; and for the Museum at Rouen, Inter Artes et Naturam. Suggesting in his decoration for the Sorbonne in Paris the lofty purpose to which the place had been dedicated, he evolved a delightful composition full of quiet dignity, fitly symbolizing the grand educational motives of its institutions. His most important decoration in this country is that made for the Boston Library, the work being placed in the staircase hall. The first composition represents the Muses Greeting the Genius of Enlightenment, and there is a series of five panels, Astronomy, History, and Pastoral, Dramatic and Epic Poetry. The decoration is thoroughly representative,

AFTER SUNSET. CAZIN.

SAINTE GENEVIÈVE IN PRAYER. CHAVANNES.

fitly demonstrating the man's abilities in a technical and intellectual way, and in a color direction.

Puvis de Chavannes had a wonderful influence on the decorative art of his day, his color dominating the palettes of most of the mural workers; but, though he has many enthusiastic followers and not a few frank imitators, his own personality so thoroughly controlled his own work as to cause it to stand unique and alone. Nor is his work anything but the result of the most elaborate preparation, of many trials in the preliminary stages, and of the most profound thought. He neglected nothing that could by any possible chance add to the dignity, the effect, or the intellectual side of his pictorial efforts, and this painstaking preparation told, for the final product of the studio was the best of which the man was capable, fitly displaying all his splendid powers.

No one has summed up the art of Puvis de Chavannes better than Richard Muther, who says of him: "Puvis de Chavannes, the eternally young, is the Domenico Ghirlandajo of the nineteenth century. The most eminent monumental works which have been achieved during the last thirty years in France owe their existence to him . . . . He is not a *virtuoso* in technique for a Frenchman, indeed, he is almost clumsy, and is sure in very little of the work of his hand. And it is easily possible that a later age will not reckon him among the great painters. But what it can never forget is that, after a period of lengthy aberrations, he restored decorative art in general to its proper vocation. Before his time what was good in the so-called monumental painting was usually not new, but borrowed from more fortunate ages; and what was new in it, the narrative element, was not good, or at least not in good taste. When Paola Veronese produced his pictures in the Doge's Palace, or Giulio Romano his frescoes in the Sala dei Giganti in Mantua, neither of them thought of the great mission of instructing people or of patriotic sentiments; they wanted to achieve an effect that should be pictorial, festal and harmonious in feeling. The task of painters who were entrusted with the embellishments of the walls of a building was to waken dreams and strike chords of feeling, to summon a mood of solemnity, to delight the eye, to uplift the spirit. What they created was decorative music, filling the mansion with its august sound, as the solemn notes of an organ roll through a church. Their pictures stood in need of no commentary, no exertion of the mind, no historical learning. But the painting which, in the nineteenth century, did duty upon official occasions, and was encouraged by governments for the sake of its pedagogical efficiency, was not permitted to content itself with this general range of sentiment; it had

SAINTE GENEVIEVE MARKED WITH THE DIVINE SEAL. CHAVANNES. (SEE PAGE 519.)

to lay on the colors more thickly, to appeal to the understanding rather than to sentiment. Descriptive pose took the place of lyricism.

"Puvis de Chavannes went back to the true principles of the old painters, by renouncing any kind of didactic intention in his art. In the Pantheon of Paris, when the eye turns to the works of Puvis de Chavannes, after beholding all the admirable panels with which the recognized masters of the flowing line have illustrated the temple of St. Geneviève, when it turns from St. Louis, Clovis, Jeanne d'Arc, and Dionysius Sanctus to the Girlhood of St. Geneviève, it is as if one laid aside a prosy history of the world to read the Eclogues of Virgil. (See the cuts, pp. 41 and 500.) In the one case there are archæological lectures, stage scenery, and histrionic

SAINTE GENEVIÈVE MARKED WITH THE DIVINE SEAL. CHAVANNES.

This forms a companion panel to the cut, p. 500.

art; in the other simple poetry and lyrical magic, a marvelous evocation from the distant past of that atmosphere of legend which banishes commonplace. His art would express nothing, would represent nothing; it would only charm and attune the spirit, like music faintly heard from the distance. His figures perform no significant actions; nor are any learned attributes employed in their characterization, such as were introduced in Greece, and at the Renaissance. He does not paint Mars, Vulcan and Minerva, but war, work and peace. In translating the word *bellum* into the language of painting, in the Museum of Amiens, he did not need academical Bellonas, not swordcuts, not knightly suits of armor, not fluttering standards. A group of mourning and stricken women, warlike horsemen and a simple landscape sufficed him to conjure up the drama of war in all its terrible majesty. And he is as far from gross material heaviness as from academical sterility."

IMPRESSIONISM: MANET, MONET. (15)

The terms Impressionism, Realism and Naturalism, have been words to conjure with in the domain of art in the latter part of the present century. In all three directions men have followed out their temperament, and have achieved results so revolutionary, so novel, and so strongly influencing the men of their time, as to quite change the palette of the painters of the last quarter of the century. We will follow them in the order in which they came, more or less; though while many have contributed, in one way or another, to the movements, we shall be obliged to restrict ourselves, as hitherto, to only such as have had an undoubted influence, and whose work has been of a character to stamp it as individual.

Foremost among the names of these is that of Edouard **Manet** (1832-1883), a Parisian born and bred, and an artist who has had, perhaps, more influence on his brother painters than any man in the last fifty years. He was a pupil of Couture, and for many years was content to follow the old academic formulas, and to paint in a conventional manner, with the older masters for his inspiration, having no higher ambition than to use the old brown pig-

ments, the studio lighting, and, in short, to conform to venerable traditions. Early in the sixties Velasques may be said to have been discovered by the French. The world outside of Madrid had hitherto known little of the great Spanish master, but now Paris art circles began to talk of him, and Manet became one of his first enthusiastic followers. The Fifer, and the Bullfighter Wounded unto Death were pictures by Manet at this time, that showed the influence of this master. To Frans Hals also Manet turned for inspiration, and in his Le Bon Bock we see the dominance of the great Dutchman. Now, however, the great problems of light and air began to force themselves on Manet's attention, and in 1863 he completed a picture called The Picnic, so daring, so original, and so remarkable in every way, as to call forth criticism of all kinds, the most of it unfavorable. The theme could probably never have been imagined, save by a Parisian. There was a landscape by a river side; a woman was splashing in the water, another was on the bank drying herself, while near her stood

PORTRAIT OF M. PERTNISET AS LION HUNTER. MANET.

Courtesy of Durand-Ruel, New York and Paris.

two young Frenchmen in *frock coats!* It was naturally rejected by the jury of the Salon.

It is only fair to say, however, that the work was purely in the nature of an experiment. In 1865 came another curious work, without the faintest suspicion of refinement, and again came a howl from both public and critics. It was his Olympia, a nude woman reclining on a bed, attended by a negress servant. The flesh was far more brilliant than the artists were painting at that time, and there was also a freedom in the work most unconventional; but looking at the picture to-day, there is little remarkable about it, and the wonder is that it excited such a flood of criticism, other than for its rather insistent vulgarity. Shortly before 1870 Manet was in the country with his friend, the painter De Nittis, and here he made a portrait of Mme. de Nittis, seated in her garden, surrounded by flower beds and a beautiful out-of-doors background. It was in this work that "open air" painting sprang into existence. Afterwards came his picture of the unsavory heroine of Zola's novel, Nana, with his Bar of the Folies-Bergeres, and other works, none of which, it must be confessed, were particularly refined as to theme, or of a high intellectual order in a composition way, but which yet showed the keenest observation of light, air, and the phenomenon of color. The public had begun to accept him, or at least to find his work less *bizarre*, though at first he was received with utter ridicule, and his pictures taken as a joke pure and simple, which the painter was playing on the public. If any one had declared that these works would give the impulse to a revolution in art, people would have turned their backs upon him or thought he was jesting. "Criticism," wrote Zola, "treated Manet as a kind of buffoon who put out his tongue for the amusement of street boys." Indeed, his picture, the Scourging of Christ, went so far that the canvas had to be protected by special precautions from the assaults of canes and umbrellas.

People still laughed at Manet, though not so loud as before, and they gave him credit for the courage of his convictions. One critic wrote: "A remarkable circumstance is to be recorded. A young painter has followed his personal impressions quite ingenuously, and has painted a few things which are not altogether in accord with the

principles taught in the schools. In this way he has executed pictures, which have been a source of offence to eyes accustomed to other paintings. But now instead of abusing the young artist through thick and thin, we must be first clear as to why our eyes have been offended, and whether they ought to have been." Manet had a few important friends through these experimentings, among them the minister of Fine Arts, Antonin Proust who finally secured for him a medal of the second class, the only award that ever came to him. The dealer Duret began to purchase his work, and finally Durand-Ruel bought from him. One of his principal patrons was Faure, the great opera singer, who possessed thirty-five of his canvases. On April 30, 1883, he died of blood poisoning, and the consequences of the amputation of his leg. It was Varnishing Day at the Salon.

It was perhaps not so much what he had done that was important, but the seed that he had scattered, which had already thrown out roots. It took him years to force open the doors of the Salon, and he had the honor of inspiring such a hatred among the older and more conservative men as had no innovator before. After his death a display of his work was held at the École des Beaux Arts, and many and curious were the comments heard therein, some of the professors protesting seriously against having such revolutionary work displayed before the students. His achievement, which seems to have been an unimportant alteration in the methods of painting, was in reality a renovation in the method of looking at the world, and a renovation in the method of thinking.

From the beginning there gathered around Manet a group of young men at the café in the Batignolles, where of a night they would sit and discuss art problems, and talk over the new ideas the chief was propagating. Nearly all were good talkers; all were deadly serious in their notions, and among them was one who was destined to have if possible, even more influence than the great Manet himself. This artist was Claude **Monet,** the similarity in names causing at the time some confusion. Claude Monet was born in Paris November 14,

PORTRAIT OF FAURE AS HAMLET. MANET.

Courtesy of Durand-Ruel, New York and Paris.

1840, and he stands to-day the high apostle of Impressionism. He began his career painting in a broad manner, somewhere between the work of the Barbizon men and his methods of to day. His color was ever personal; in the earlier days it was not as somber as that of the "men of thirty," yet it was far less brilliant than now. His compositions, too, were fuller of detail, and more on conventional lines. Under the new influence he turned his attention to the problems of light and air. As a writer has said, carouses of sunshine and orgies in the open air are the exclusive material of his pictures. He has little to say for those who seek the soul of a human being in every landscape. For Monet, man has no existence, but only the earth and the light. The world appears in a glory of light, such as it has only in fleeting moments, and such as would be blinding were it always to be seen. (See the cut, p. 110.) This brilliancy he obtains, it must be confessed, quite at the

expense of other qualities of picture-making. Form he passes over lightly. Of construction of the landscape there is little to be found in his paintings, and of composition practically nothing. The merest suggestion of nature suffices for a theme. He painted a series of haystacks seen under the twelve hours of daylight, from dawn to twilight, and he succeeded wonderfully in catching the fleeting *nuances* of color, in each canvas giving a nearly perfect rendition of the light qualities of each hour. But these pictures were far from offering satisfaction to the spectator, once the truth of the light had been admitted. The man had gone to the length of his palette, and most of the theme was told at the first glance. There was little of the reserve power so potent in picture-making, as in other art spheres. Yet, viewed as an achievement of the truthful rendition of the phenomenon of light, it was remarkable; and there are times when the man gives greater attention to pictorial qualities, thus enhancing the value of his work.

HAYSTACKS IN SUNSHINE. MONET.

As with Manet, it is not so much perhaps that which he has done, but the influence exerted over the art world of his time, that matters; for it is unquestionably due to him, that the palette of the artist has been raised many tones; he has made the painter observe nature with different eyes, look for qualities of atmosphere hitherto neglected, and paint with more truth and brilliancy. In short he has caused the painters of this last part of the nineteenth century to cease to be imitators, to look to nature herself for their inspiration, to paint what they see rather than to interpret according to the formula of such and such a master, and the results of course are obvious. If we may not accept all he has signed, as the last word in art, we may at least credit him with originality, with honesty, and with an enthusiasm that is worthy our admiration and reverence; for leaving the beaten tracks, he blazed a path for himself, and though many to-day tread the road, it must be remembered that it takes courage to be an innovator, and great natural endowments to have the perspicacity to think out such problems for oneself.

IMPRESSIONISM: DEGAS AND OTHERS. (16)

Hiliare Germain **Degas** was born in Paris July 19, 1834, and was therefore older than Manet. He is thus summed up by Muther: "He had run through all phases of French art since Ingres. His first pictures, Spartan Youths, and Semiramis Building the Walls of Babylon, might indeed have been painted by Ingres, to whom he looks up even now, as to the first star in the firmament of French art. Then for a time he was influenced by the suggestive and tender intimacy in feeling, and the soft, quiet harmony of Chardin. He had also an enthusiasm for Delacroix; less for his exaggerated coloring than for the lofty mark of style in the gestures and movements painted by this great romanticist, which Degas endeavored to transfer to the pantomime of the ballet. From Manet he learned softness and fluency of modeling. And finally the Japanese communicated to him the principle of their dispersed composition, the choice of standpoint, allowing the artist to look up from beneath or down from above, the taste for fantastic decoration, the suggestive method of emphasizing this and suppressing that, the surprise of detail introduced here and there in a perfectly arbitrary fashion.

"His range of subjects finds its limit in one point; he has the greatest contempt for banality, for the repetition of others and of himself. Every subject has to give opportunity for the introduction of special models not hitherto employed, of pictorial experiments and novel problems of light. He made his starting point the grace and charming movement of women. Trim Parisian laundresses in their spotless aprons, little shopgirls in their *boutiques*, the spare grace of racehorses with their elastic jockeys, marvelous portraits like that of Durante, women rising from the bath, the movements of the workwoman and the *toilette* and *negligé* of the woman of the world, boudoir scenes, scenes in court and scenes in boxes at the theatre—he has painted them all. And with what truth and life! How admirably his figures stand! How completely they are what they give themselves out to be! The circus and the opera soon became his favorite field of study. In his ballet girls he found fresher artistic material than in the goddesses and nymphs of the antique.

"At the same time the highest conceivable demands were here made on the capacities of the painter and draughtsman, and on his powers of characterization. Of all modern artists Degas is the man who creates the greatest illusion as an interpreter of artificial light, of the light of the footlights before which these *décolleté* singers move in their gauze skirts. And these dancers are real dancers, vivid every one of them, every one of them individual. The nervous force of the born ballerina is sharply differentiated from the phlegm of the others, who merely earn their bread by their legs. How fine are his novices, with tired, faded pretty faces, when they have to sweep a curtsey and pose so awkwardly in their delightful shyness. How marvelously he has grasped the fleeting charm of this moment. With what a spirited *nonchalance* he groups his girls enveloped in white muslin and colored sashes. Like the Japanese, he claims the right of rendering only what interests him, and appears to make a striking effect—"the vivid points," in Hokusai's phrase—, and does not hold himself bound to add a lifeless piece of canvas for the sake of "rounded composition." In pictures where it is his purpose to show the varied forms of the legs and the feet of the dancers, he paints only the upper part of the orchestra and the lower part of the stage—that is to say, heads, hands, and instruments below and dancing legs above. He is equally uncompromising in his street and racing scenes, so that often it is merely the hindquarters of the horse and the back of the jockey that are visible. His pictures, however, owe not

BALLET PRACTICE. BESNARD.

a little of their life and piquancy to this brilliant method of cutting through the middle, and to these triumphant evasions of all the vulgar rules of composition."

Paul Albert **Besnard** (1849—), is one of the few winners of the Prize of Rome that have utterly cut loose from the academic after quitting the official French villa in the Eternal City where are housed the successful men from the Paris schools. After Puvis de Chavannes probably the greatest of the mural decorators, wonderful in his notions of color, simple and broad in his treatment of his themes, he is a most important factor in modern French art. His most notable work in mural decorations are at the École de Pharmacie, the Hôtel de Ville and the Art Nouveau. He may be called a worshiper of light, a most subtle and forcible poet, a luminist whose tones are the highest. His originality is unusual, and in all he does he gives a color distinction rare at any time, but in these days of tonal experimentings nothing less than unique.

I have thus given space to some of the more important of these impressionistic men; there are of course many others, but in this review it must suffice to name in detail only the absolute leaders. Auguste **Renoir**, Alfred **Sisley**, and many more have each their importance; and, in their own individual way, have made discoveries in the matter of light, or novel arrangement, or curious presentation of nature. They have found admirers, and have caused the artistic world to stop and think. If all they have done has not met with unqualified approval, they have at least given valuable hints to their brother painters, caused them to make more serious analysis of color, perhaps of drawing, occasionally changed their notions of composition, and certainly recalled them from the commonplace and the dull level at times of conventionality. The painters of the nineteenth century are no longer imitators, but have become makers of a new thing, "enlargers of the empire." Through the impressionists, art was enriched by an opulence of new beauties, and a new province—a province peculiar to herself—was won for painting. The step which they made was the last and most important taken by nineteenth century art; and if later painters arrived at more harmonious results, results more completely purged from extraneous mixture, the Independents have still the glory of being the bold hussars of the vanguard, the Jacobins of the Revolution in art, which has since been accomplished throughout all Europe.

In 1883 Manet died on the varnishing day of the Salon, and in the preface which Zola wrote to the catalogue of the exhibition held after the death of the master, he was well able to say: "His influence is an accomplished fact, undeniable, and making itself more deeply felt with every fresh Salon. Look back for twenty years, recall those black Salons, in which even studies from the nude seemed as dark as if they had been covered with a mouldering dust. In huge frames history and mythology were smothered in layers of bitumen; never was there an excursion into the province of the real world, into life and into perfect light; scarcely here or there a tiny landscape, where a patch of blue sky ventured bashfully to shine down. But little by little the Salons were seen to brighten, and the Romans and Greeks of mahogany to vanish in company with the nymphs of porcelain; whilst the stream of modern representations taken from ordinary life increased year by year, and flooded the walls, bathing them with vivid tones in the fullest sunlight. It was not merely a new period, it was a new painting bent upon reaching the perfect light, respecting the law of color values, setting every figure in full light and in its proper place, instead of adapting it in an ideal fashion according to established tradition."

BASTIEN-LEPAGE, DAGNAN-BOUVERET, DE MONVEL. (17)

What was experimental in Manet, ripened in Jules **Bastien-Lepage.** He took a delight in expressing himself through compositions wherein the figures had at least a strong semblance of being in the envelopment of light out of doors; and he was straightway proclaimed a master. The praise was doubtless excessive, and

time, ever a proper adjuster, will give him the place he deserves. Coming from a humble family at Damvillers, that managed to scrape together enough money to send him to Paris, he succeeded finally in entering the École des Beaux Arts, under Cabanel. He had even worked during the day as a postman, giving his nights to study in the school. From the first his presence was felt in the *atelier*; a brilliant draughtsman, his painting of the life figure was the admiration of his classmates; and he was a man of such exquisite personal charm as to inspire the greatest devotion among his friends. It was therefore only natural when the jury of the school decided against him, and awarded the Prize of Rome to a more academical composition, that his fellow students should have protested loudly. But his missing this questionable distinction was, after all, a blessing in disguise. He was enabled, free from the traditions of the official school in the Eternal City, to follow his own inclinations, to assert a strong individuality, and to present to the world thoughtful works evolved in a manner at once original and impressive. His first picture was a portrait of his grandfather seated in a chair out of doors under the trees. He was but twenty-five when he did this; and he awoke to find himself famous, for it was the *clou* of the Salon, a triumph of simplicity, sincerity and capacity. Here indeed was a figure truly out of doors; it was bathed in soft light, with none of the heavy studio shadows; new problems had been overcome, a new vista seemed to have been opened, a gospel of art had been preached which had at least the merit of terrific sincerity and earnestness; instantly there was a flood of imitators. There followed other pictures, landscapes, figures and portraits, notably among the latter, those of Sara Bernhardt, Albert Wolff, Madame Drouet and the Prince of Wales. In 1879 when Bastien-Lepage was thirty-one there appeared his masterpiece in point of spiritual expression, the Joan of Arc. His ideal was to paint historical themes without reminiscences of the galleries—paint them in the surroundings of the country, with the models that one has at hand, just as if the old drama had taken place yesterday evening.

JOAN OF ARC. BASTIEN-LEPAGE.

How well he succeeded, this wonderful picture shows. We have it in the Metropolitan Museum of Art in New York. It was painted in the garden of Damvillers exactly from nature. Joan herself was one of the country girls, a pious, careworn, dreamy lass; she stands in motionless ecstacy, stretching out her left arm and gazing into vacancy with her pupils morbidly dilated. Of all human phases of expression which painting can approach, such mystical delirium is perhaps the hardest to render. Other pictures followed, all in a novel, per-

sonal vein; but the career of Bastien-Lepage was to be cut short, for he died of disease prematurely, at the age of thirty-six, on the tenth of December, 1884.

We may mention in passing, as among painters of life, that wonderfully able, virile artist, Leon **L'Hermitte** (born 1844), so able a portrayer of French peasant life and so excellent a colorist; Alfred **Roll** (born 1847), the pictorial historian of the French *ouvrier;* F. J. **Raffaelli** (born 1845), whose pictures of the denizens of Paris are so marvelously true; Ulysse **Butin** (born 1838, died 1883), whose fisher people along the Normandy and Britany coast are of wonderful truthfulness, and rare in their artistic qualities; Edouard **Dantan** (born 1848); Ernest **Duez** (born 1843, died 1896), and Pascal Adolphe Jean **Dagnan-Bouveret.** Dagnan, as we may call him for short, has made an interesting place for himself in French art. He was a pupil of the *atelier* Gérôme in the School of Fine Arts, and his first success was in the Salon of 1879, with a picture, A Wedding Party at the Photographer's. Here were assembled to have their pictures taken the newly-married bridegroom and bride, she in white with orange blossoms, he in full evening dress, following the custom of French daytime marriages, and both were of the *bourgeois* type. They are accompanied by the usual party of friends, and the principals are posed before the camera in the stiff attitudes of their class. The artist had caught character in a wonderful manner, and, as a technical achievement in skillful drawing, a marvelous manipulation of pigment, facile brush work, and interesting composition lines, the canvas attracted the most profound attention and admiration. It was, however, rather the triumph of remarkable academic training, than anything else, and the knowing ones waited for indications of greater intellectual resources. Nor was the man disappointing in this, for in 1882 there came his Benediction after the Marriage, a most delightful work full of exquisite sentiment, much more *naïve* and simple both in arrangement and execution. The scene is the interior of a well-to-do peasant farm house. The table is set for the wedding repast, and the bride and groom kneel solemnly before the aged Father, who, in his simple dignity, extends his hand and gives the paternal blessing. Beside him is the old mother, and the guests in awkward groups stand silent and reverent spectators of the solemn scene. The sunshine streams through the windows, catches here and there the side of a face, the white of dress and tablecloth, makes now and then a high light on the china dishes, and finally expends itself in a flood of brilliancy on the stone floor. This effect of light and shade is masterly in its arrangement, there is nothing left to desire in the superb painterlike rendering, while the psychological interest is most admirably maintained.

MADONNA AND CHILD. DAGNAN-BOUVERET.

From this work Dagnan has made no retrograde movement; and the profound sentiment expressed in this picture sounded the keynote of the man's nature, showing him to be a deeply serious thinker. The se-

riousness of his Conscripts and the piety of his Breton Pardon were the forerunners of a series of religious pictures that were to follow. Beginning with single figures of the Madonna, he has finally evolved at least two large and important compositions, Christ at Emmaus, happily owned in this country by the Carnegie Institute of Pittsburg, and the Last Supper, only recently—this is written in 1901—completed. William A. Coffin, the well-known critic, writing of him in Professor Van Dyck's book, "Modern French Masters," says: "In this present day when insincerity and superficiality parade themselves in the exhibitions, and too often receive from the world consideration they do not deserve; when 'fads' and experiments are leading many a good man in art into devious paths; when the rush for notoriety and quick success, almost excludes from view those who are content to strive in an honest way, to achieve that which they know is good and true; when fame cuts capers, and casts her laurels all too carelessly, it is more than gratifying to find such a man as Dagnan steadily pursuing his ideal, regardless of clamor and strife, and remaining faithful to the principles that have made all the good art in the world. There are other men in the French School as solid as he fortunately, and behind every one of them is an influence for good. When the dust behind the *fin de siècle* shall have cleared away, we shall find the work of such men as Dagnan standing like signposts on the road to point the way to truth."

The art of the Gaul is so varied, and so many are the forms in which the genius of her sons manifests itself, that we have with great frequency new personalities in the field of art, men whose utterances have a peculiar and individal interest, and whose mode of talk requires some slight familiarity before it is properly appreciated. In Maurice Boutet **De Monvel** (contemporaneous) there was displayed an unusually interesting and novel personality, a man with plenty to say and a curiously satisfying method of expression. The son and grandson of an actor, starting early at the schools, at twenty or so Monvel was thoroughly equipped academically in all the groundwork of his profession. But the man found it difficult by the sale of his easel work to support a family, and he therefore turned his attention to illustrating. Equally difficult was it in this direction to find a patron, and finally, when he was quite losing heart, a publisher offered him the illustration of a child's history of France. The pay was poor, but the artist did his best, and painting pictures in the meanwhile, which were recompensed with medals in the Salon, he turned out a little book of "Old Songs and Dances" for children; and another, "Songs of France," together with other illustrated books for children. Unwittingly in these books Monvel had struck his gait. In his Salon pictures, good as they were, he was equaled if not overshadowed by many of his *confrères*. When he came to express the tragedies and comedies of the small people, to enter into their joys and griefs, he cut loose from the conventional; the story, though as old as time, took on a fresh charm in the telling, for, with the opportunity, the man had arrived. With these children's pictures he became intensely interested in the story of Joan of Arc, and from beginning with illustrations of the leading incidents in her life, he came to painting important pictures of the Maid of Orleans, and finally to a series of frescoes for the little church at Domremy. He is a draughtsman of remarkable talent and much invention, being able to express his themes by the most original lines, and in a novel way; while as a colorist he is individual and always entertaining.

FRANCO-BELGIAN SCHOOL. BELGIAN RENAISSANCE. (18)

Belgian art has gone through much the same history as has French art since David. Willem Jacob **Herreyns** (1743-1827) was appointed director of the Antwerp Academy in 1800. He was much more masculine than his predecessor, and though also conventional he had much of breadth and boldness to his work. It will be recalled that the French painter David in his exile had gone to Brussels, where **a**

Court gathered around him as around a banished king. Indeed, a medal was struck in memory of his arrival. Says Muther: "He took Flemish art in his powerful hands and crushed it. For, needless to say, he saw nothing but barbarism in the genius of Rubens, and inoculated Flemish artists with a genuine horror of their great Prince of Painters. He continued to teach in Brussels what he had preached in Paris, and became the father-in-law of a deadly tiresome Franco-Belgian School, to which a succession of correct painters belonged, men such as Jean Bernard Duvivier (1762-1837); Josephus Franciscus Ducq (1762-1829); Joseph Paelinck (1781-1839); Joseph Denys

DEATH OF COLUMBUS. WAPPERS.

Odevaere (1778-1830), and others. For the aboriginal, sturdy, energetic and carnal Flemish art, the mathematical regularity of the antique canon was prescribed. The old Flemish joyousness of color passed into a consumptive cacophony. And then was repeated in Belgium the same tragedy which Classicism had played before in France. Everything was a pretext for draperies, stiff poses, sculptural groupings, and plaster heads. Phaedra and Theseus, Hector and Andromache, Paris and Helen, were, as in Paris, the most popular subjects. And so great a confusion reigned that a sculptor from whom a wolf was ordered included the history of Romulus and Remus gratuitously."

The only one of these artists whose works are still partially enjoyable is François Navez (1787-1869).

Gustav **Wappers** (1803-1874), who had at first followed in the classic style of David, came out in the year 1830 with a picture he called the Sacrifice of Burgomaster van der Werff at the Siege of Leyden in 1576. The very subject awoke enthusiasm in the great body of the people, excited as they were by ideas of liberty. The return, too, to the splendor of color and sensuous fullness of life of the old masters was achieved in this picture. Everything in the Brussels Salon faded before the freshness of Wappers' work. He was really greeted as a national hero and was held to be the leader of a new Renaissance. This picture was bought by King William II of Holland, and in 1832 Wappers was made Professor of the Antwerp Academy. In 1834 he gained a genuine triumph with his Episode in the Belgian Revolution of 1830. This is a remarkable canvas, showing a scene out of the blood-stained days of the street fights in Brussels. The neighborhood of the church where the painter had laid the action stamped the picture as the votive work of the Belgian people for its dead. On the right an artisan is standing aloft upon a newly thrown-up breastwork, reading to his attentively listening comrades the rejected proclamation of the Prince of Orange. On the left, a reinforcement is drawing near. In the foreground, boys are tearing up the pavement or beating the drum to arms; and here are enacted various tragical family scenes. Here a young wife with a child on her arm clings, with all the strength of despair, to her husband, who resists her and finally tears himself from her grasp and hurries to the barricade. For patriotism, as well as for mere sentiment, here are elevating scenes enough and to spare. Not only all Brussels but all Belgium made a pilgrimage to Wappers' creation. Every mother beheld her lost son in the youth slain as a sacrifice in the foreground; every artisan's wife sought her husband, her brother, or her father amongst the figures of those fighting on the barricade. All the newspapers were full of praise, and a subscription was set on foot to

strike a medal in commemoration of the picture. If, up to this time, Wappers had been praised merely as the renewer of Belgian art, he was now placed beside the greatest masters. Thiers induced him to exhibit in Paris the much discussed work, the fame of which had overstepped the boundaries of Belgium. The Episode made a triumphal progress through all the great towns of Europe before it found its home in the Musée Moderne; and Wappers' fame abroad yet more increased his celebrity in Flanders. Thanks to him, the neighbouring nations began to busy themselves in the Belgian School. All were united in admiration of "the mighty conception and the harmonious scheme of color." The German Morgenblatt published a study of him in 1836. It counted him as the leading painter of his country.

It was in 1836 that there came along Wappers' first real rival, Nicaise **de Keyzer** (1813-1887), who had painted a picture called the Crucifixion two years before. His new work was entitled Battle of the Spurs at Courtrai 1302, and he had chosen the moment when the Count of Artois was expiring on the knees of a Flemish soldier. Everything was indicated with the minuteness of a historian. Other painters, Henri de **Caisne** (1799-1852), Louis **Gallait** (1810-1887), and Eduard **de Biefve** (1809-1882), now came upon the scene. The work of the last two exceeded in the matter of square measurement anything which that age, accustomed as it was to vast canvases, had yet witnessed. There were entire Courts of great ladies and gentlemen clad in velvet and brocade moving in the gorgeous hall of state of a king's castle. This heroic era of Belgian painting was brought to a close in 1848 by Ernest **Slingeneyer** (born 1823), who as early as 1842 attained a brilliant success with his Sinking of the French Battleship Le Vengeur. His Battle of Lepanto was the last great historical picture, and it was received with the greatest admiration. Says Muther: "The Belgian painters of 1830 appear no doubt as great men when one considers to what a depth art had sunk before their advent. Wappers especially widened the horizon, by breaking the formula of Classicism and renewing the tradition of the brilliant colorists of the seventeenth century. De Biefve, de Keyzer and Slingeneyer, severally contributed to the Belgian Renaissance. And yet the Musée Moderne of Brussels is not one of those collections in which one willingly lingers. The Belgian school of 1830 leaves behind it the trace of respectable industry, but a decisive work is what it has not brought forth."

There was very little in the work of these earlier men that could not be traced direct to a French source; of course these echoes were weaker than the original cry and correspondingly less impressive. Some of the work of Wappers might well have been done by Ary Scheffer, or by Delaroche. De Keyzer had all through his career the suspicion of enervating sweetness, a simpering feminine trait, and his men and women were pale and meagre in coloring. Slingeneyer is stronger and more masculine. In the great hall of the Brussels Academy he has thirteen gigantic pictures, "*glories de la Belgique*," theatrical works with considerable pigment in their color, which would probably never have been painted had not Delaroche given to the world his great Hemicycle as their forerunner. If Wappers' paintings had a certain spontaniety, those of Gallait were more or less frigid and calculating. His, however, were historical, as were most of the great pictures of the time, and he was very hard-working, painting with great regularity canvas after canvas, his figures arranged much after the fashion of a *tableau vivant*, the costumes those of parade, and the pathos anything but true. It was the *tableau* of an opera. Gatier once wrote of Gallait: "All the talent which may be acquired with work, taste, judgment and intention, Gallait possesses. In the Salon of 1851, Gallait's Last Obsequies was hung not far distant from Courbet's Stone Breakers. The contrast was painful. To-day Gallait's fame has died away. Finally came de Biefve. He, too, was classic, academic and tiresome. Again it was the scene of the theatre, and to-day it fails to impress us, able and dextrous though we admit the painter to have been.

COURBET FOLLOWERS. OTHER TENDENCIES. (19)

Some one has said that Belgian painting differs from English as a fat Flemish matron from an ethereal young lady. In England refuge is taken in grace and poetry, objects are divested of their earthly heaviness, everything is subtle and mysterious and of a melancholy tenderness. Painters wander through nature like sensitive poets, finding flowers everywhere. The Belgians are more material, less refined, and sacrifice little to grace. The Frenchman Courbet, may be said to have held sway over Belgian painting from 1850 to 1870. The historical picture, the mythological, religious, allegorical and fantastic were all forsaken. Courbet, who himself descended from Jacob Jordaens, helped the Belgians to become conscious of their old Flemish stock once more. When his Stonebreakers was first shown in Brussels in 1852, it was greeted with jeers, as it had been in France before. Later, however, it triumphed and had its effect upon the young men who gave themselves up to a species of brutal sentimentalism. Charles **de Groux** (1825-1870) was a remarkable artist. He painted the poor people of Belgium with neither sarcasm nor complaint in his work, only the reality as he felt it with his whole heart, without dogmatizing or preaching as a social democrat. He told not of the strife between capital and labor, and seemed to have painted wretchedness thus because he himself had suffered with the poor and heavy laden; he had lived with them and his heart bled when he saw them suffer. If his pictures are disconsolate and cheerless, if the man drew from the hospital and gave nothing but cellars and attics, he nevertheless painted with rare intelligence, in excellent color, drawing well and composing these sober scenes with artistic ability. Such titles as the Deathbed, the Drunkard, Grace before Meat, will give an idea of the sombreness of his imagination. When he died, he left no school behind him, but the principles of his art being solid, survived him. A heightened feeling for reality came into the Belgian School with him and indeed determined its further development. Painters looked no longer backward but around them, as did the great men in the seventeenth century, and so it was that by painting these men around them they reveled once more in the warm juicy color which was characteristic of Flemish painting in the earlier days.

Of the generation of the eminent Belgian artists of 1830, the name of Hendrik **Leys** is perhaps the best remembered. He was born in Antwerp, February 18, 1815, and died August 25, 1869. He was destined for the priesthood, but went instead into the studio of Ferdinand de Braekeleer. His first canvases were of an historical order. After that came some anecdotal pictures, with an apparent effort to approach de Hoogh, or Van der Meer. His success was instantaneous, and in 1852 he stood at the height of his fame. After that year he changed his style, and, as it were, began following the German masters of the sixteenth century. He received the great gold medal in 1865 at Paris. On his return home he was given an ovation. Again in 1867, he received the medal in Paris and the Antwerp Circle Artistic had a medal struck to commemorate an event of such importance to Belgian art. His death in August, 1869, may be said to have thrown the whole of Brussels into mourning, and to-day a statue of him stands in a boulevard named in his honor. It may be mentioned that his most distinguished pupil is L. Alma-Tadema. Leys had given an immense amount of study to all that appertained to the sixteenth century; he knew its costumes, its architecture and its customs; it is said that he could paint a Van Eyck which might be taken for an original, and he was likened to an old master who had gone astray among the moderns. It has been said that much as he affected to be a contemporary of Lucas Cranach and Quentin Matsys, he had not their simplicity: where they painted life he painted the shadow of their realism. Surrounded by old pictures, breviaries, and missals, he contented himself with copying the stiff forms of Gothic miniatures instead of living nature. He went so deeply into the pictures of the Antwerp town hall that he followed the old masters in their very

errors of perspective; and although even the most childish confusion between foreground and background does not disturb one's pleasure in them, because they knew no better, it is an affectation to see him, with his modern knowledge, intentionally making the same mistakes. Instead of being an imitator of nature, he is an imitator of their imitation—a *gourmé* in pictorial archaism.

Henri de **Braekeleer**, a nephew of Leys, and son of Leys' master, Ferdinand de Braekeleer, became the Belgian DeHoogh of the nineteenth century. He painted the old life of the streets of Antwerp, the little courts where old people sat and sunned themselves, men who were vegetating, whose life flowed by with monotony, and who, in a way, were far, far removed from all notions of nineteenth century progress. These he painted under curious and delightful problems of light, working this out much in the fashion and refinement of an old Dutch master, and deserting the old German line of his uncle Leys, he came nearer to the Van der Meer of Delft and Pieter de Hoogh. Constantin **Meunier** (b. 1831) went into the foundries and represented, in the glorification of labor, great virile bodies of men naked to the waist, perhaps before blast furnaces, their bodies lit up with a great glow as they stand in heroic attitudes. He lives indeed in the little town of Louvain, the capital of the Belgium colliery district. He is thoroughly in touch with these people, the country and their work. At first a sculptor, he applied the gloomy naturalism of these unpoetic laborers to plastic art; now that he is a painter he is convincing, austere, a little brutal, but sincere and simple. We may mention here the name of Charles **Verlat** (1824-1890), painter of historical subjects, landscapes and animals, and, in particular, subjects of the East. Living a long time in Palestine, he made numerous landscape and figure studies which upon his return he put into religious pictures. These were, it is true, somewhat crude, for Verlat had little eye for landscape, and his figures were somewhat stiff; but he had made his studies for the work, on the spot, out of doors, and he practically put an end to conventional sacred painting in Belgium. His Eastern pictures as well as his landscapes and animals had considerable influence on the younger generation.

Louis **Dubois** (1830-1880) painted nude figures, generally of women in rare health and strength. His first work was in portraiture; later he showed the strong influence of the Frenchman Courbet. Jan **Stobbaerts** (1838—) painted pictures of artisans, landscapes and still lifes in low key with brutal force. His choice of subject went with his manner of painting, for he selected dark and dirty interiors, cow houses, and unpleasant places generally, of ugly aspect. Contemporaneous with this man was Leopold **Speekaert**, whose first picture of a nymph taken by surprise, impressed the Belgians; later he turned his attention to the painting of the poor, as well as drunkards and the lower classes generally. Alfred Stevens (1828) has been included with the French painters, for although a Belgian he is more indentified with French art than with his own land. His success, however, was not without its impression on his fellow countrymen. Gustav De Jonghe (1828-1893), Charles Baugniet (1814), and the brothers Verhas, Frans (1827), and Jan (1834), followed along the same lines. **De Jonghe** painted elegant women over work-baskets, or reading novels. They were fashionable creatures to whom the costume was all important. **Baugniet** and the brothers **Verhas** were the first to find out the possibilities of childhood in the making of pictures, introducing children and thus giving an added interest to the women in the composition, who were represented as mothers watching the little ones at play, asleep, or at bedtime talks. Such a picture as the Schoolgirl's Review, by Verhas, came almost as a revelation, for no one before had made out of such a theme a picture of any importance whatsoever. Yet here was a boulevard in Brussels, with a procession marching before royalty assembled on the palace steps, a procession not of victorious troops, not of veterans passing with the colors in commemoration of some battle, but a regiment of school girls, little tots, the oldest not over ten, led by their women

teachers. The charm of dainty white frock and hat, of guileless pretty face, of the innocence of childhood, all this was a departure that took immensely, and the picture when it was shown attracted the greatest attention.

VARIOUS CLASSES OF BELGIAN PAINTING. (20)

Charles **Hermans** (1839) had great success with a picture called In the Dawn. It represented a reveler staggering out of a restaurant in the early morning, just as the work people are going to toil. On either arm is a woman of the streets, and the first impression in looking at the picture, which is in the Musée Moderne of Brussels, is that the canvas is a sort of modern Hogarth. After this came a picture called the Conscripts, and another, the Masked Ball; but neither had the success of the first named. The Dawn, however, may be said to mark a date in Belgian painting, for it was the first of the modern pictures with life-size figures, representing a street scene on the scale of an historical picture, and it communicated to the Belgians the principles of Manet's view of color. With the advent of this picture by Hermans, Belgian art seemed to break loose from the convention of dark brown, bitumen-like color, red shadows and an oily quality in imitation of the older masters. The quality of values in tones was sought for, and, to an extent, found; and in like manner the landscapists broke away from the thraldom that had held them to prescribed rules.

Before the thirties, the Belgian landscape painter was in a melancholy frame of mind in his canvases of waterfalls, mountain scenery and the like, which were on the order of Ruysdael, who had at that time been discovered. Painters went to Italy for inspiration, there to seek mountains, large imposing lines and material quite different from the flat, quiet effects of their native land. Painters of such scenery were Martinus **Verstappen** (1773-1840), and François de **Marneffe** (1793-1877), who delighted in the "sublime."

In the forties, however, the painters began to find in the familiar subjects around and about them material for pictures; presently there came along Jean Baptiste **Kindermans** (1805-1876), who in his green meadows, trees, windmills and groups of peasants, caught the true sentiment of nature and gave out fresh impressions much ahead of the work then being done. Other workers about this time were Theodore **Fourmois**, painting much after the fashion of Hobbema; Edmond de **Schampheleer,** who put forth pictures of flat fields of waving grain, canals and stretches of country, in short the intimate landscape so easy to recognize, and admired by the general public; and François **Lamoriniere** (1828—), renowned for his painting of trees which were stippled and completed to the last detail, so that the bark could be fairly dissected by the spectator. Perhaps the first of the landscape men to introduce the solidity and vigorous simplicity of the Barbizon methods in Belgium was Alfred **de Knyff.** On his appearance in the Brussels Salon the critics condemned his work as too green. However, from this time Belgian artists began to have more in common with nature, to go out of doors for their work and to thus bring into their pictures more of truth and freshness of the real poetry of the open air.

Hippolyte **Boulenger** (1838-1874) takes a prominent place in the history of the art of Belgium just here, and is often referred to as the Corot of that country. Deadly poor, Boulenger had been engaged at house decoration before he took up easel painting. Unable to afford instruction at the Academy, he had lodgings in a garret and made a livelihood by selling copies of old masters made in the Museum. Being carried away with the beauties of out-of-doors, he finally took his materials and journeyed to the country to paint regardless of everything else. Here, away from the confusion of the town, he sought the secrets of light and atmosphere, the colors of nature and the construction of the landscape. Working away thus, he finally arrived at a village called Tervueren, where he made his headquarters, and it is this place that is now referred to as the cradle of Belgian landscape painting.

His first picture went to the Salon of Brussels in 1863, and his success was immediate. Masterpiece followed masterpiece. At first, painting in the forceful manner of the French Millet, he later developed a lighter, more poetic style, like that of Corot and his canvases invariably contained great charm of sentiment, of color and of execution. He died at thirty-seven, and in his death landscape art in Belgium received a severe blow. At his suggestion, a Societé Libre des Beaux Arts was formed, to which were elected most of the younger men of talent and a large number of foreign celebrities. In 1870 its first exhibition was arranged. Among the members was Théodore **Baron** (1840), who became the legitimate successor of Boulenger. He was less of the tender, sentimental poet, but his methods were nevertheless sound, if more robust and solid. One might compare him more to the French Rousseau. Another man in this *coterie* was Jacques **Rosseels** (1828—), an agreeable worker whose modest sized pictures have had a wide popularity; and Joseph **Heymans** (1839—), sometimes referred to as the "Belgian Millet." Heymans was from the first most serious, in sympathy with his theme and a capable workman, though heavy at times. Other men of this period were Joseph Theodore Coosemans (1828—); Alphonse Asselbergs (1839—), who settled in the forest of Tervueren; and Jules Geothals (1844—), who was famed for his pictures of rainy weather.

We now come to a great favorite, both abroad and in America, for many years. Eugene **Verboeckhoven** (1798-1881), painter of cattle and sheep, particularly the latter. There was a period when few American collections escaped the Verboeckhoven. His pictures were of the most careful finish, of painful exactness according to all mathematical rules which, it may be stated, never by any possible chance apply to nature out of doors. For inspiration, enthusiasm, the quality of nature, of anything of great art, there never was the faintest suspicion. The sheep were somehow so clean as to suggest the toy shop article, and the landscape had the same proper aspect. To-day it is incredible that such work could have been so successful; it is uninspiring, formal and hopelessly perfunctory; in the markets the prices have dropped considerably and the vogue has passed. Two of his pupils were Louis Robbe (born 1807), and Charles Tschaggeny (born 1815), and in Belgian painting they occupy the place held in France by Brascassat. Their pictures were landscapes filled up with sheep or cattle, but they were perfunctory arrangements, and it was reserved for Alfred **Varwee** (born 1838) to distinguish himself with a work called Oxen Grazing, in which there were strength and decision. He exerted an influence over a large following he had, changing the tenor of such work in his country. Among those who studied with him were: George Parmentier, Edmund Lambrichs (1830), Jean De Greef (1852), Frans Van Leemputten (1850) and Leon Massaux (1845). A woman, Marie **Collaert** (1842), in a way the Rosa Bonheur of Belgium, has a position quite to herself. She paints cattle, and intimate pictures of country life; these she executes with a masculine force of handling and a virility quite unusual in her sex.

RIVER SCHELD. CLAYS.

It was Jean Paul **Clays** (born 1819) who was the first to paint the sea in an intimate way, to break from conventional storm, impossible wave, and the cold, lifeless, perfunctory manner of the classic workers. He sought and obtained the quiet beauties of reflected lights and *nuances* of tones, the

true movement of summer seas, or seas swept by moderate storms, and his renditions were like the place the traveler sees and loves to recall. There were tenderness of tone and at times a charm of gray color, opalescent, suggestive, and above all rendered in a manner at once artistic and spontaneous. Later, it is true, the artist, under pressure of amateur and dealer, became a trifle commercial in turning out canvas after canvas to meet the demand. At his best, however, he is most attractive, and is not approached in his peculiar field. Other men who have followed more or less along the lines of Clays are: A. Bouvier (1837—), Egide F. Leemans (1839-1876), A. Baertsoen (1865—), and Louis Artan (1837—), the latter perhaps one of the most refined and subtle colorists of the Belgian men. Emile **Wauters** (1849—) distinguished himself early for historical work, taking a medal of honor at the Paris Exposition of 1878 for a couple of pictures, historical subjects, chosen from the life of Mary of Burgundy and of Hugo van der Goes. As a portrait painter Wauters ranks high, being a draughtsman of great ability and an excellent colorist. It is in temperament and warmth of feeling that he is lacking. His portrait of Lieutenant-General Goffinet received a gold medal at the Munich exhibition of 1890. In 1870 he went with the royal party to witness the opening of the Suez Canal, visiting Cairo and other eastern cities; ten years later he repeated the trip, the result being pictures of that country, truthful, and intelligently rendered.

SALOME. VAN BEERS.

Jan **van Beers** (1852—) was born in Belgium, but he has been quite identified with Paris, where he has painted along lines entirely in the city's freedom of manner and thought, and the indecorousness of his theme at times is barely excused by marvelously clever workmanship. Portraits of the women of the theatre, of ladies whose reputation is not of the most savory sort, in short, a general moral carelessness pervades the artist's work, and in the end he finishes by being most tiresome, though never for a moment conventional. Painters of the city happenings were J. de la Hoese (1846—), Frans Meerts (1837—), and Victor Ravet (1840—), who have given faithfully the streets of Brussels; Josse Impens (1840—), depicting the workmen, tailors and shoemakers in true Flemish fashion; and Alefred Hubert (1830—), a military painter of ability. There are Emil Hoeteriks (1853—), Leon Frederic (1856—), and Felix ter Linden (1836—), while Theodor Verstraete (1852—) is a landscape painter of much charm, introducing figures into his composition with considerable effect. Franz Courtens (born 1853) is a painter of autumnal scenes as well as seascapes. Although he is a painter inclined to be a little theatrical, he nevertheless has great sureness of touch, excellent color and much sincerity. It is said that Belgian **Naturalism** is like a vigorous body fed upon solid nourishment; but in this physical contentment the capacity for enthusiasm and tenderness of feeling have been lost in some degree. The pictures look as though they had been painted throughout, painted in oil, and painted in a peculiarly Belgian way. The painters rejoice in their fertile lands, their fat herds, and the healthy smell of the cow house, yet about finer feelings they trouble themselves

DEATH OF BARRA. WIERTZ.

but little. Everywhere there predominates a firm and even technique, and but little peculiar intimacy and freshness. They have not yet come to paint the fine perfume of things, nor to render the softness of their tone values; they have no feeling for the light tremor of the atmosphere and the tender poetic value of light. Material heaviness and prosaic sobriety are expressed in everything—the racial characteristics by which the Flemish painting, even in the seventeenth century, so far as it was of the soil, was distingushed from the contemporary of the Dutch.

A glance at the curious career of Antone **Wiertz** (1806-1865) will show an interesting personality and an unusual psychological case. He was the son of a *gendarme*, and a certain citizen of his town, where, by the way, from the first, he was considered a genius, undertook the expense of his education and sent him to the Antwerp Academy. There he obtained a government scholarship, and in 1832, the Prix de Rome. Wiertz had not only great confidence in himself, but was possessed of a magnificent egotism, and in this he was aided by his family. It all affected his brain. He went to Rome, and, taking Michelangelo for his model, started in to do enormous canvases of heroic subjects; later it was Rubens whom he followed. In 1850 the Belgian government built for him a studio at Brussels, now known as the Musée Wiertz; it contains his collected works from which he never permitted himself to realize any money, supporting himself and his mother entirely by painting portraits. And so this genius went through life unbalanced in mind, painting curious composition which came from a disordered imagination, neither particularly well drawn nor composed, and far from being great in color. They covered enormous spaces, and they were the work undoubtedly of a perverted genius. Wiertz made painting a vehicle for more than it can render as painting; with him it begins to dogmatize; it is a book, and awakens a regret that this rich mind was lost to authorship. There he might, perhaps, have done much that was useful towards solving the social and philosophical questions of the present; as he was, he had nothing to offer the understanding, and he offended the eye. He was an abnormal phenomenon, but cannot be passed over in the history of art.

MODERN ITALIAN TYPE OF PAINTING. (21)

It is a terrific handicap to the modern Italian painter that he should forever stagger under the misfortune of having to be weighed in the balance with the old masters of his country. One might almost congratulate the race of painters who have no ancestry behind them, no traditions to live up to, and can thus be judged entirely on their own merits. The sun shines to-day in Italy as brilliantly as it did in the sixteenth and seventeenth century, the women are just a fair, the grass as green, and the life perhaps even more joyous; but the conditions are vastly different, political, social and economic. It is manifestly unfair to compare the living Italy of to-day with the past, to hold up those great geniuses of times gone by as figures of warning before the modern painter; that they have founded a school of their own, these modern men, is perhaps more to their credit than otherwise. To have remained copyists of the old masters would have been to have made even less progress than they now show; if they are less serious, if their compositions are of a flippant nature, and if the intellectual side is not so much in evidence, it is because Italy is no longer ecclesiatical, no longer papal, no longer many things that it once was, but is a modern and a new nation.

Italy is a country where the artist is almost oppressed by the wealth of old masterpieces in the galleries, in the churches, in the private palaces, on every side. It is impossible for him to escape that "*grande manière*" of the old princes of the brush. To-day he must paint, if he would be in touch with his age, the life of joyous people, a people living mostly out of doors, under the most brilliant of skies, under a wealth of sunshine, of scintillating color of nature's making, and even gaudier tints of man's design. With the ushering in of the nineteenth century the art of Italy was in no less a chaotic condition than were her politics. There were scarcely any artists worthy of the name. When the World Exhibition of 1855 was held at Paris, there were practically no contributors from Italy. The artists from Florence, Naples and Rome were conspicuous by their absence, and Venice at that time was an Austrian possession. Seven years later, at the great Exhibition of 1862 in England, Italy again had practically nothing to say. At the Exhibition of 1867 there was more hope, and from that date almost, we begin to find appearing the names of painters who may be taken seriously. Of these Domenico **Morelli** (born 1826) claims our first attention. His history is as romantic as the brain of a novelist ever conceived: a pupil in a seminary of priests, apprenticed to a mechanician, a soldier who was wounded on the field of battle, he became a painter without ever having seen such a thing as an academy. His first large picture, called the Iconoclasts, and painted in 1855, was followed by a Tasso, and a Saul and David. His biblical pictures were treated from an entirely novel point of view, the man showing a peculiarly exalted and imaginative spirit. Through a series of subjects from the scriptures he developed almost a revolutionary language in the expression of his themes, at times recalling something of the passionate breath of Eugène Delacroix. One of his most remarkable pictures was the Temptation of St. Anthony, which showed the summit of his creative power in the matter of color. He conceived the whole temptation as an hallucination. The Saint squats upon the ground, clutches his robe with his fingers, closes his eyes to protect himself from the thoughts full of craving sensuality which are flaming within him. These take shape and are transformed into red haired women who detach themselves from corners upon all sides. They are in the shadow of the cavern, they come from under a matting which has been thrown on the ground, even the breeze which caresses the fevered brow of the tormented man changes into the head of a kissing girl. Morelli's talent was many sided, incoherent, opulent and strange. Naples has not since produced so remarkable a man.

As was natural, he attracted a large following. The younger men of talent trooped around him; he became their teacher. He

taught them the marvels of light and color, and among his most distinguished pupils was Paolo **Michetti** (born at Chieti, 1852). The son of a day-laborer, left early an orphan, Michetti was fortunate in securing the protectorship of a gentleman of means and position. He studied at the Academy of Naples, in Paris and London, but at the age of twenty-four he was home again and settled down close to the Adriatic, in the thick of the vigorous life of the Italian people. In 1877 he painted the work which laid the foundation of his celebrity, the Corpus Domini Procession at Chieti, a picture which rose like a firework in its boisterous, rejoicing and glaring brilliancy of color. A procession is seen just coming out of church: men, women, naked children, monks, priests, a canopy, choristers with censors, old men and youths, people who kneel and people who laugh, the mist of incense, the beams of the sun, flowers scattered on the ground, a band of musicians, and a church facade with rich and many colored ornaments. There is the play of variously hued silk, and colors sparkle in all the tints of the prism. Everything laughs, the faces and the costumes, the flowers and the sunbeams.

SPRING AND THE LOVES. MICHETTI.

Following upon this came a picture which was called Spring and the Loves. It represented a desolate promontory in the blue sea, and upon it a troop of Cupids, playing around a blooming hedge of hawthorne, are scuffling, buffeting each other, and leaping more riotously than the Neapolitan street boys. Some were arrayed like little Japanese, some like Grecian terracotta figures, whilst a marble bridge in the neighborhood was shining in indigo blue. The whole picture gleamed with red, blue, green and yellow patches of color; it was a serpentine dance, painted twelve years before the appearance of Loie Fuller. Then he painted the sea again, under a noonday sun; naked fishermen stand in the azure water, and on the shore gaily dressed women are searching for mussels, while vessels in the background, the sun playing on their sails, give wonderful reflections. Again, he painted the body of Christ taken from the Cross, the rising moon casting green reflections. In all these pictures Michetti showed astonishing dexterity, fairly juggling with the difficulties of his craft, and his name became a symbol for something new, unexpected, wild, and extravagant.

Still another pupil of Morelli was Edoardo **Dalbono** (born 1843). He began by painting a historical subject, a scene of great horror in the fashion of the Frenchman Jean Paul Laurens. It was called the Excommunication of King Manfred. After thus having done his duty he turned his attention to the Bay of Naples, his first picture in this direction being the Isle of Sirens. In this he showed a steep cliff dropping sheer into the blue sea. Two antique craft are drawing near, the crews taking no heed of the reefs and sandbank. With phantom-like gesture the naked women stretch out their arms, beckoning embodiments as they are of the deadly beautiful and cruelly voluptuous ocean. Dalbono has painted the Bay of Naples under every possible effect from dawn to twilight, in moonlight, in mists; and from the Bay he has gone into the Neapolitan streets, where he has limned old weather-beaten seamen,

FESTIVE DAY AT NAPLES. DALBONO.

bronze-faced young sailors, fiery, beautiful, olive toned women shooting the hot, southern flame from their eyes. In short, he has caught the characteristics of the locality with unerring instinct.

Most of the modern Italian painters give in their works a kaleidoscopic sparkle of color almost like the mosaic of precious stones. As a rule the pictures contain canopies, priests and choristers, the country folk kneeling or bowing when the host is carried by, weddings and country festivals, in short, the joyous out-of-door life of the city and country under brilliant sunshine, and of course, always with vivid tints. A whole crowd of painters of this style of subject have made their appearance, and most of the middle-aged ones studied in Fortuny's studio, at Rome, in the seventies, there learning those bright color-scales so suitable to reproduce Italy's brilliantly picturesque life. We may mention Alceste Campriani (born 1848), whose chief work was entitled the Return from Montevergine; Giacomo di Chirico (born 1845), who lost his reason in 1883, and whose leading picture was a Wedding in the Basilicata; Rubens Santoro (born 1843), a dexterous painter of Venetian scenes, together with Federigo Cortese (born 1829); Francesco Netti (born 1834); Edoardo Toffano, and Guiseppe de Nigris (born 1812).

ITALIAN CONDITIONS OF ART. (22)

Giacomo **Favretto** (born 1849, died 1887), like Fortuny, entered the world of art as a victor, and was snatched from it when barely thirty-seven, after a most brilliant career. Not only did he labor under the disadvantage of poverty, for his parents were most poor, and his youth full of privations, but he lost one eye through an accident Even this, however, did not hinder him from seeing everything under the most laughing brightness of color. He made a serious study of the Venice of the eighteenth century, whose customs and manners he knew as well as those of his own time. He made the bridges of Venice almost his special province, filling them with gaily dressed figures, giving them all the light and color, the animation and vivacity to be found only in this city of the Adriatic. Among his canvases may be mentioned the Friday Market from the Rialto Bridge, Suzanna and the Elders, and On the Piazzetta. Another is a scene upon the Rialto bridge, of a cavalier and lady. Favretto had a manner quite his own, though essentially of the school of Fortuny, but he drew wonderfully well, and his painting was perhaps a little more serious and less pyrotechnic. As a colorist he had great distinction, and his

craftsmanship was unexcelled. We might go through a long list of names that would be quite meaningless to the average *connoisseur*, and which stand in Italian art for astonishing technical dexterity, a certain pleasing superficial rendering of millinery and costumes, with a technique that would put many a more thoughtful man to the blush; it is useless, however, to take up time and space by cataloguing these men who may be classed as manufacturers pure and simple, and whose products are but little removed, if any, from the lithographic pictures which may be had almost for the asking. The highest grade of these men, who possess a technical excellence so astonishing as to entitle them to consideration, includes many who enjoy a popularity in the dealers' shops in Europe, whose pictures are bought presumably for boudoirs and apartments of a certain kind. In this group we may name Francesco Vinea, Tito Conti, Federigo Andreotti and Edoardo Gelli.

Other artists are Gaetano Chierici, who represents children; Antonio Rotta, who renders comic episodes from the life of Venetian cobblers and the menders of nets; Francesco Monteverde, who paints ecclesiastics in humorous situations; and Ettore Tito, who paints Venetian laundresses. In the meantime an Italian of the rarest dexterity and artistic gifts, who though he has lived long away from his native land, and has identified himself with the artistic life of Paris, must receive our careful attention. Giovanni **Boldini** (born 1844) is the son of a man who colored images for the churches. He studied in Florence, went to Paris, and then to England, where, painting fashionable folks and the nobility, he became a very popular portraitist. Since 1872, his home has been in Paris. Perhaps no living portrait painter can be at once so fascinating, so *chic*, so daring, skillful, satisfactory and unsatisfactory as Boldini. He can give to a woman's portrait a touch of deviltry wholly his own; and he can with a touch transform a social belle into a member of the *demi-monde*, and yet preserve enough likeness to enrage all her friends. Truth to tell, he is most successful when painting the French actress from whom we expect something of these qualities, and whose costume, pose and general make-up lend themselves to such a presentation. When the man is in sympathy with his model, he secures a result surpassed by no modern painter; when his work on the contrary is of a perfunctory nature, so far as likeness is concerned, there is always a wonderful artistic touch that stamps him master in his way. Astonishingly good as are his best portraits, however, they do not exceed the charm of his genre work in which by the simple arrangement of one or more figures, nearly always of women, in attractive modern costume, much grace of pose and beauty of color scheme, he secures delightful composition for which *connoisseurs* are glad to compete. And again, excellent as are these, his landscape work is quite as good. Whatever he paints, portrait, figure or landscape, he invariably secures the character. To his really marvelous technical skill he unites a sense of artistic fitness most unusual and always highly agreeable. One may not pass by his slightest contribution in an exhibition, for it has a unique distinction and amply rewards careful scrutiny. In addition to his famous portrait of the distinguished composer Verdi, a number of prominent French actresses and ladies in fashionable French life, as well as Lady Holland and the Duchess of Westminster, Boldini has painted the streets, public squares and parks of Paris, together with the river Seine, up and down its course. The blue skies of summer filled with fleecy, dancing white clouds, the fresh early green enveloped in delicious atmospheres of June, the lazily flowing river and tender distant hills of the valley of the Seine, these he represents with feeling, with charm, and with an artistic intuition few men achieve.

The name of Giovanni **Segantini** has come to stand for the latest modern achievement in Italy. Like so many of his brother painters, his life story is a romance. He was born of very poor parents in Arco, in 1858, and was left after their death to the care of relatives in Milan with whom he had a most unhappy time. To seek his fortune he left them and started off on foot for France, being obliged as a means of liveli-

GOSSIPS. BOLDINI.

hood to become a swineherd; he lived for a year alone in the wild mountains, working in the field and stable. One day he made a picture of his pigs, drawing with a piece of charcoal on a rock. So much did this impress the peasants about him that they took the block of stone and, with the hero, started in triumph back to the village. Immediately he was given assistance and sent to the School of Fine Arts, at Milan. After leaving the school he went back to the Alps where his genius had been discovered and settled down among the peasants, quite out of touch with his brother artists, to paint the things he did in his youth. His shepherds and peasant scenes are free from all flavor of genre. His work in rather cool colors, sharp outlines, standing out hard against this rarefied mountain air, gives one a curious impression, neither alluring nor particularly pleasing, and by no means free from mannerisms; but in their mighty truthfulness, their austere ruggedness, their terrific earnestness, there is something impressive and convincing, in the end compelling the greatest respect.

With rare exceptions none of these painters will own—in their canvases—that there are poverty stricken and miserable people in his native land. An everlasting blue sky still laughs over Italy, merely sunshine and the joy of life still rule over Italian pictures. There is no work in sunny Italy, but in spite of that there is no hunger. There have come forward no painters to tell of the seamy side of Italian life, to preach the story of suffering, of misery and the various misfortunes of humanity, and goodness knows there are plenty throughout the length and breadth of that fair land. In other countries there are not wanting artists whose thoughts and ambitions lie with the sadder aspects of life, who depict the everyday tragedies with a pathos that touches our kindlier instincts. It is a trite saying in the Paris Salon, when the Italians come under consideration, "*Trop de marchandise.*" Perhaps it is because they think their clients would not purchase sadder canvases that the Italians continue to give these *opéra bouffe* peasants, Lisa this year, Ninetta last year, and another name next year, though invariably the same girl, without soul, the result of industry, perseverance and ability, lacking entirely the suspicion of any inspiration, disclosing no great truth, and never exciting the slightest discussion of any vital question of art.

This industrial characteristic of Italian painting is sufficiently explained by the entire character of the country. The Italian painter is not properly in a position to seek effects of his own and to make experiments; hardly anything is bought for the galleries, and there are few collectors of superior taste. He labors chiefly for the traveler, and this gives his performances the stamp of attractive mercantile wares. In general he produces nothing which will not easily sell, and he has a fine instinct for the taste of the rich traveling public, who wish to see nothing which does not excite cheerful and superficial emotions.

SPANISH ACADEMIC PAINTING. HISTORICAL PAINTING. (23)

The nineteenth century was a curious epoch for art in Spain. The few stars that crossed its sky shone by reason of their isolation with all the greater brilliancy. Francisco **Goya** (1746-1828), after having passed his fifty-third year, had at the beginning of the century the position of painter to King Charles III. of Spain. He was then the most prominent art personality in the kingdom. After a wild youth, having painted frescoes at the age of fourteen, having had all sorts of adventures and settled down to designing cartoons for the Spanish manufactories of tapestry and subsequently becoming director of the Madrid Academy, he remained the most interesting art figure of his time, and had a strong influence not alone in Spain, but throughout Europe. As an etcher Goya had great skill; he made hundreds of plates, some tragic, others grotesque in subject, now a sermon preached through the medium of his needle, again a gruesome study of a malefactor in the throes of death, or a *chic* portrait, but always wonderfully personal in rendering and conception. There is a story of Goya painting a portrait of Wellington, in 1814, at Madrid. The great soldier after the first sitting took it upon himself to criticise the work, whereupon the enraged artist attacked the great Duke with a cutlass and caused him to flee for his life. Later, peace having been made, the portrait was finished. Goya had married early in life the daughter of his master Josepha Bayen, but his wild youth, his many escapades and his general uncertainty of living, had, it is to be presumed, given the poor woman no little uneasiness. When it is further stated that she bore him twenty children, it will be seen that her life was not wholly free from care! Goya painted portraits of the entire Spanish court; they were well done when they amused him, really vicious when they did not, and superb when they entirely took his fancy. His pictures of young girls were lovely, when he himself was fascinated by the attractions of his model. He has a remarkable double portrait known as La Maja, one being of a young girl quite nude, the other the same figure, in exactly the same position, but clothed.

This work is in the Academy of San Fernando. The drawing is sure, the modeling of wonderful tenderness. In this picture, as in many others, Goya, having grown independent of every traditional rule, gave him self up to his own impressions, thus producing a work so modern in every way as to make him seem a contemporary. It is perhaps by his etchings however that Goya's fame spread over the world as well as through his own country. Long before the people had learned to appreciate him as a painter, there had come from his needle the satires in which he attacked all he wished to strike, tyranny, superstition, intrigue, the arrogance of the great, the servility of the little, in short, the vices and scandals of the age. In his "Capriccios" a remarkable book which the Inquisition seized almost immediately on its publication in 1796, Goya was seen to be a really marvelous satirist. Popular superstitions, the aristocracy, the government, religion, the Inquisition, mo-

SPANISH YOUNG WOMAN. GOYA.

nastic orders,—to all these he paid his compliments in this astonishing book. It was not the *bourgeois* pessimism of Hogarth, for Goya was more inexorable and acute; his phantasy borne on larger wings takes a higher flight; he was a revolutionist, agitator, skeptic, nihilist. It is easy to understand that such a man should feel himself insecure in Spain; in point of fact toward the close of his life he went into exile in France.

After Goya had passed away, there came to Spanish art the yoke of classicism, romanticism and academical influence; there disappeared the local color of the Spanish Peninsula, and painters were content to turn out carefully composed, carefully painted, tame and tedious historical pictures. Conventional academic lines were followed; a class of craftsmen grew up who were respectable workmen with their tools, who modeled intelligently and who turned out portraits and figure compositions that satisfied the multitudes, but which showed no trace of spontaneity, of enthusiasm, or of the contagious love of art. José Madrazo (1781-1859), and his son, Frederigo Madrazo (1815-1898) were prominent in Spanish art and were succeeded by the grandson, Raimundo Madrazo, the best of the three. Other names are J. Ribera y Fernandez, Carlo Luis Ribera, and Eduardo Rosales, but for the first half of the nineteenth century Spain had produced no original artists. It was Mariano **Fortuny** who came forward in the sixties to rescue Spanish art from the dead level of the academic commonplace. Although of most obscure origin, he was destined to shed great lustre on his country in his brief career, for he died when he was thirty-six. An orphan at twelve, and adopted by his grandfather, an adventurous joiner who had made for himself a cabinet of wax figures which Fortuny had painted, the boy traveled about on foot from town to town, in the province of Tarragonia.

When he had a moment to spare, Fortuny drew, carved in wood or modeled in wax, and by good fortune it happened that a sculptor saw his works, spoke of them in Fortuny's birthplace, and was able to induce the town to make an allowance of eight dollars a month for the youth whose talents promised so much. Thus it was Fortuny attended the Academy of Barcelona for four years, at the age of nineteen winning the Prix de Rome, and going to the Eternal City in 1857. The war between Spain and Morocco curiously enough determined the future of the young Fortuny who had discovered after a short residence in the East the glories of the color and movement of that country. He had been commissioned by the Academy of Barcelona to paint a battle piece, which was never finished; but instead, there resulted oriental pictures of astonishing dexterity, of novel charm, beautiful in lines and rich in palpitating color. He came back to Europe and his fortune was made. He was described as a "Meissonier with the *esprit* of a Goya." The house of Goupils, famous Paris picture dealers, took him up, and he married a daughter of Frederigo Madrazo. An American, the late William Hood Stewart, was his first patron; it was he who bought his famous work, the Choice of a Model, which subsequently passed into the possession of Senator Clark of Montana. Nor was Fortuny less remarkable as an etcher than as a painter. After his death in Rome and when his unsold works were put up at auction, they brought enormous figures, the merest scrap selling well. It cannot be said, however, that Fortuny's fame has increased with the years. He came at a time when there were not so many skilled technicians, and of course he was dexterity itself. A careful examination of his canvases or panels discloses little save remarkable virtuosity, an intelligent combination of color for color's sake, an extremely pleasant arrangement of lines, but almost no psychological interest. This is noticeable in the completed pictures, such as the Choice of a Model, the Spanish Marriage, and perhaps the Rehearsal. The eye is dazzled all through these works by the wonderful manipulation of the pigment, the counterfeiting of textures, and the ability to express marvelous details in very small space. In his incompleted work, the brilliant *ebauches* for pictures, to our mind he was far more satisfactory from the standpoint of a colorist, since before the refining

process set in he asserted his better nature and his first impressions were more agreeable. His painting was by no means Spanish; it might have been that of any nationality; it was simply that Fortuny was a complete master of his brush, the most brilliant performer of his kind, perhaps, which his century has produced, and he left an enthusiastic following, not alone in Spain, but in Italy and in France.

CHOICE OF A MODEL. FORTUNY.

After his death, Spanish painting hesitated between two directions. It was the effort of the academies to keep the grand historical canvas in evidence. Francisco Turbino, in his *brochure*, "The Renaissance of Spanish Art," says: "Our contemporary artists fill all civilized Europe with their fame, and are the objects of admiration on the far side of the Atlantic. We have a peculiar school of our own with a hundred teachers, and it shuns comparison with no school in any other country. At home the Academy of Fine Arts watches over the progress of painting; it has perfected the laws by which our Academy in Rome is guided, the Academy in the proud possession of Spain and situated so splendidly upon the Janiculum. In Madrid there is a succession of biennial exhibitions, and there is no deficiency in prizes, nor in purchasers. Spanish painting does not merely adorn the citizen's house or the boudoir of the fair sex with easel-pieces; by its productions it recalls the great episodes of popular history, which are able to excite men to glorious deeds. Austere, like our national character, it forbids fine taste to descend to the painting of anything indecorous. Before everything we want grand paintings for our galleries; the commercial spirit is no master of ours. In such a way the glory of Zurbaran Murillo, and Velasquez lives once more in a new sense."

The results of such efforts were historical pictures shown at the Paris World Exhibition of 1878, the Munich International Exhibition of 1883, and at the larger exhibitions since that time. Francisco **Pradilla** (born 1847) attracted much attention and won a gold medal at the Paris Exhibition of 1878, with his Joan the Mad. At Munich, in 1883, he won another gold medal for a picture called the Surrender of Granada, 1492 The first canvas was much in the manner of the Frenchman Jean Paul Laurens; in the second, he had broken away from the brown bituminous painting of Laurens, to a modern gray tone, much more out of doors and permitting greater brilliancy of figure and accessory. This large work made a great impression at the time upon the German historical painters. Pradilla is probably the greatest product of contemporary Spain, a man of ingenious and improvising talent, stopping at nothing in the way of problems, and equally at home in any field of art. While his historical canvases command great respect, his pictures of Roman carnivals, life in Spanish camps, fashionable people at the seashore, the great unwashed at a merry-making, compositions full to overflowing of figures in all sorts and manners of poses, with effects never twice the same; these he has painted as only Fortuny could have painted at his prime. He is a marvelous acrobat of the palette, who not only prescribes subject, technique, and color for the Spaniards of the present, but he is also the mental ancestor to whom modern Italian

painting may be traced. **Casado** del Alisal (1832-1886) painted also in 1883 an enormous canvas called the Bells of Huesca. Here were fifteen decapitated bodies, as many heads, and the ground streaming with blood. It was a work which did not shock the Spanish public, but which on the contrary called forth great admiration. Many of these bloody pages of history were thus transferred to canvas, and the painter sought with much assiduity such terrible scenes as would in any way permit of pictorial arrangement. Thus Alejo Vera gave his picture, filled with wild fire and pathos, the Defence of Numantia; Manuel Ramirez painted his Execution of Don Alvaro de Luna, in which the pallid head has rolled from the steps and stares at the spectator in a gruesome manner; in his Conversion of the Duke of Gandia, painted by Moleno Carbonero (born 1860), there was displayed an open coffin, for the Duke of Gandia, equerry to the Empress Isabella at the Court of Charles V., after the death of his mistress, has to superintend the burial of her corpse in the vault at Granada, and as the coffin is opened there, he confirms the identity of the person, whose distorted features make such a powerful impression upon the careless noble that he takes a vow to devote himself to God.

The art of Antonio **Casanova** (born 1847) is very well known in this country, and has long enjoyed popularity in Europe. At the Munich Exhibition of 1883 there was a picture of King Ferdinand the Holy washing the feet upon Maundy Thursday of eleven poor old men and giving them food. Casanova has painted many pictures of monks in white robes, at feasts, walking in the garden, sometimes in conversation with fair women or serving maids, and these he has executed in a way quite his own, with astonishing detail, clever painting and pleasant color. **Benliure y Gil** (born 1855) made a sensation in Munich with his canvas, a Vision in the Colosseum. The subject represents St. Almaquio, who, according to tradition, was slain by gladiators in the Colosseum; he is floating in the air, as he swings in fanatical ecstacy a crucifix from which light is streaming. Upon one side men who have born witness to Christianity with their blood chant their hymns of praise; upon the other troops of female martyrs, clothed in white, and holding tapers in their hands, move by; but below the earth has opened and the dead rise for the celebration of this midnight service praying from their graves, while the full moon shines through the windows of the ruins and pours its pale light upon the phantom congregation. It will be seen that this is hardly a picture for the average drawing room or to be placed in the immediate surroundings of hysterical women. There was also an enormous canvas by Francisco **Amerigo,** giving a scene from the sacking of Rome in 1527, when the despoiling troops of Charles V. plundered the Eternal City. "Soldiers intoxicated with wine and lust, tricked out with Bishop's miters and wrapped in the robes of priests are desecrating the temples of God. Nunneries are violated, and fathers kill their daughters to save them from shame." Such was the title printed upon the frame. Again a horrible tale made more repellant by the able manner in which the story was told, perpetuating a scene and an epoch much better consigned to oblivion, for the revamping of the incident pandered only to violent appetites. It is evident that the taste of the people in this land of bloody bull-fights was such that these canvases were satisfactory. The pictures were, however, but sublimated *Prix de Rome* compositions, worked out through the Spanish temperament and for Spanish audiences. This very passion frequently has an effect which is genuine though brutal, and of telling power. In truth, after all, it is not the true event one sees herein, but a histrionic pose, a theatrical arrangement, a straining after effect which grazes the boundary line where the horrible degenerates into the ridiculous. These painters compel our respect by their astonishing ability, but they have not enriched the treasury of modern emotion. They are not guide posts to the future, but a revamping of the histrionic spirits who have done duty through the century, wandering like a ghost through the art of all nations.

SPANISH GENRE PAINTING.(24)

Jose **Villegas** (born 1848) is perhaps the most brilliant of a coterie of modern men who have painted the life of Spain to-day; he puts many figures into his pictures, dresses them up in a variety of costumes of astonishing detail and glowing color, sorrounds them with quaint picturesque architecture, and then produces the Death of the Matador, the Christening, the Armorer's Shop, or the Marriage of Doge Foscari. A pupil of Fortuny, whose manner he followed, like so many of his compatriots, he has astonishing dexterity and a wonderful pictorial sense. Painters in a similar vein are Viniegra y Lasso (born 1862), and Mas y Fondevilla, together with Alcazar Tejedor (born 1852), whose young priest reading his First Mass attracted great attention. Luis **Jimenez** (born 1845) is quite as well known in Europe as in Spain, and his genre pictures are of the usual dexterous sort, so noticeable in Spanish work. Edoardo **Zamaçois** (1840-1871), dying at the age of thirty-one, was after Fortuny, the most brilliant of these young Spaniards. With much of Fortuny's dexterity and a very large sense of humor, in his short career he painted many pictures, the majority of which perhaps, are owned in this country. One of the most famous was the Education of a Prince, the satire of which composition was remarkable. Upon the floor of a palace lies a child in short clothes, throwing a ball at a line of tin soldiers which a much-medaled and decorated venerable field marshal in full uniform has set up for him. Attendants stand about and a pile of toys which have been pushed aside show the *ennui* of the child. Others; pictures of court jesters, a Faust and Marguerite, begging monks, strolling players, and such work were among the many things that came from his studio. All these were highly finished, thoughtfully worked out and intelligently composed. There was no question of their popularity. It is fair to presume that had the man lived, he would have broadened with a greater contact with the world.

Raimundo de **Madrazo,** previously referred to as the brother-in-law of Fortuny, is a technician of rare dexterity, who has had much success abroad and of recent years has spent considerable time in America, painting portraits. It is, however, as a genre painter that he will be best remembered, and it was with such a picture, the End of a Masked Ball, that he had a signal success in Paris. Still another canvas was Departure from the Masked Ball, the canvas having been in the William H. Stewart collection. The scene is the courtyard of a Parisian mansion. The gas lamps seem feeble by the light of early dawn; carriages are leaving; a group of footmen and coachmen in livery are discussing the contents of the daily paper; a Pierrot, somewhat the worse for dissipation, has dropped on the grass, and a companion assists him to his feet. Outside some street-sweepers, a dramatic touch—the first of the city's laborers to awake—are cleaning the streets. It is an astonishing genre composition, worked out with great care, with character searching; and Madrazo has done nothing better since that time, for his later portraits have small artistic value, being perfunctory affairs.

Sometimes referred to as the Spanish Meissonier, Francisco **Domingo** (born 1842) has painted, much in the manner of the great Frenchman, carefully finished little panels of men and women in costume, newspaper readers, bibliophiles, cavaliers and philosophers of the time of Louis XV., and it must be confessed that they are gems in their way, of the daintiest color, exquisite in drawing, with an agreeable arrangement of line and mass. Domingo has also enjoyed much vogue in this country as well as in France. (See cut, p. 123, of picture in the Art Institute, Chicago.) A painter of the East, much influenced by the Frenchman Henri Regnault, is Antonio **Fabres**, whose pictures of Oriental and Roman street scenes, with many interesting figures, are rendered with astonishing adroitness.

In Martin **Rico**; a painter who has identified himself more or less with Venice, we have one of the cleverest of the modern Spanish artists. In the careful detail of architecture, the sparkling colors of old Venetian palaces, the attractive arrange-

ment of boats and the shipping of the Grand Canal, no one perhaps has excelled him. His pictures have always found a ready market and enjoyed a great popularity as being faithful pictorial records of Venice which the traveler can thoroughly enjoy, for in them he is almost always able to pick out particular spots that he has visited, to recognize sky-lines, general aspects, and, in short, recall the various impressions of his visit. Of the sentimental aspect of the place, of its poetry, its subtle beauty under twilight

CANAL OF THE HOLY APOSTLES, VENICE. RICO.

skies, or the cooler tints of dawn, Rico gives no hint. He is the historian, if you will, but not the poet. The Venice of Ziem and the Venice of Rico are only distantly related, they are cousins twice or thrice removed. But Rico is a lovely workman, well equipped technically, and his craftsmanship is at once the envy and despair of many of his younger brothers in art. It has been said that the Spaniards are by no means most attractive in gravely ceremonial and stiffly dignified pictures, but rather when they indulge in unpretentious "little painting" in the manner of Fortuny Yet even these wayward "little painters," with their varied glancing color, are not to be properly reckoned among the moderns. Their painting is an art dependent on the deftness of hand, and knows no higher aim than to bring together in a picture as many brilliant things as possible, to make a charming bouquet with glancing effects of costume and the play, the reflections, the caprices of sunbeams. The earnest modern art which sprang from Manet and the Fontainebleau painters avoids this kaleidoscopic sport with varied spots of color. All these little folds and moldings, these prismatic arts of blending, and these curious reflections are what the modern have no desire to see; they blink their eyes to gain a clearer conception of the chief values; they simplify, they refuse to be led from the main point by a thousand trifles. Their pictures are works of art, while those of the disciples of Fortuny are sleights of artifice. In all this *bric-à-brac* art there is no question of any earnest analysis of light. The motley spots of color yield, no doubt, a certain concord of their own; but there is a want of tone and air, a want of all finer sentiment; everything seems to have been dyed instead of giving the effect of color. Nevertheless those who were independent enough not to let themselves be entirely bewitched by the deceptive adroitness of a conjurer have painted little pictures of talent and refinement; taking Fortuny's rococo works as their starting point, they have represented the fashionable world and the highly colored and warm-blooded life of the people of modern Spain with a bold and spirited facility. But they have not gone beyond the observation of the external sides of life. Their pictures, however, are blithe, full of color, flashing with sensuous brilliancy, and at times they are executed with prodigious skill.

MASTER M. WILLIAM WRIGHT, BY PRINCE PIERRE TROUBETSKOY.

The Fine Arts

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IN THEIR HISTORY
DEVELOPMENT and PRINCIPLES

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SYMPOSIUM OF PLATO. FEUERBACH. (SEE LESSON 12.)

Painting of the Nineteenth Century in Germany, Holland, Scandinavia and Russia.

BY

ROBERT KOEHLER,

DIRECTOR OF THE MINNEAPOLIS SCHOOL OF FINE ARTS.

INTRODUCTION. CLASSICISM. (1)

Within the limited space allowed, it is not possible to give a complete history of the art of painting in the nineteenth century in the countries named. But an effort is made to bring before the student a clear picture of the changing conditions out of which the art dominating certain periods has grown; and also to explain the nature of the gradual development, which, rooting in a false conception of the province of art at the beginning of the century, resulted, towards the end of it, in a thoroughly healthy and vital art sentiment. Since this is still not fully realized even among painters, it is not surprising that the vast majority of the public should continue to entertain entirely false ideas about art based on traditions of bygone periods, and still persist in admiring works that utterly fail to meet the requirements of an honest, unbiased and enlightened criticism. It is neither an easy nor an altogether pleasant task to shatter popular idols; but the historian cannot be guided in his estimate of an artist's merits by his popularity, or the esteem in which he may have been held during his lifetime. It has been said, that an artist's real merit can only be judged by his relation to his own times; this is only measurably true, and has nothing to do with a final judgment of his period, which may be found sadly wanting, and the condemnation of which will include his own doom, while some almost forgotten contemporary may receive high praise for merits utterly ignored in his time. Of the present, therefore, it

may not be altogether safe to speak with too much confidence, except in so far as the achievements stand in relation to generally accepted principles of progress.

Many names must necessarily be omitted from this brief review, though they may have equal claims with some that are mentioned. If the earlier artists have received more extensive consideration, it is because their careers have closed and a more comprehensive estimate of their importance to the history of art was possible, while the work of many of the living has not yet assumed that definite character by which they may ultimately be judged.

To understand the art of the nineteenth century, we must first gain a clear conception of the conditions prevailing at the end of the eighteenth, when the joyous art of the Rococo period had been superseded by a cold and formal Classicism. In 1764 Winckelmann published his "History of Ancient Art," and two years later Lessing followed with his "Laokoon." The long-neglected beauty of antique sculpture was once more brought to the attention of mankind, and by his sincere enthusiasm Winckelmann carried all the world with him in his admiration for the newly-discovered beauty, so that art found a new model after which to shape its conception of the ideal. A new ideal! Ever since the ravages of the thirty years' war, art in Germany had led but a pitiable existence. Painters there were, but not a single one whose name stands for anything great or remarkable in art. Whenever anything above the average appeared, it was the work of a foreigner; home talent found no encouragement. As in the fine arts, so in literature the national spirit seemed destined to wither, until Lessing appeared and was followed by Schiller and Goethe whose genius marks the most brilliant epoch in German literature. The latter in his earlier writings severely attacked contemporary art, and gave preference to the old German school of Dürer; but after his journey to Italy a change came over him and henceforth the Greek ideal was Goethe's also. While Schiller's connection with fine arts is less intimate, the change from his earlier, sounder views to his later homage to classic art is no less significant.

We need but briefly mention that Winckelmann's teachings were more readily absorbed by the gifted Anton Rafael Mengs, and by the foremost woman-painter of her time, Angelica Kaufmann. Mengs was certainly a notable colorist and also possessed of great technical skill. But Winckelmann's ideal of beauty was one of form only; it was the beauty chiseled in marble by the Greeks, which to his perception never revealed any charm of color, never required any. To create beautiful forms, as the Greeks had done, was the only worthy ambition for a painter; the nearer he could approach the ancients in this respect, the greater was his art.

In the life of their surroundings the painters found no subjects that would readily lend themselves to representation in this shape, so they very naturally turned to mythology for the purpose, and produced works which showed their intimate knowledge of classical beauty—and their contempt for life. Their pictures are in reality only so many Greek statues, painted.

But why paint their statues? Since all their adored originals were of white marble, would it not be more rational to render their own conceptions also without the use of color? And this they proceeded to do, congratulating themselves—and the world—that now a new epoch had opened for grand art!

A. J. **Carstens** takes the lead in this new art. Born in 1754 in St. Jürgen, near Schleswig, he evinced quite early a talent for art. The literature of the time had a powerful influence on his sensitive soul, and he was filled with a longing to behold and study the grand masterpieces of Greek art. Entering the Academy at Copenhagen, he soon found himself in dispute with his teachers, and left the school, preferring to follow his own course. He devoted himself arduously to the study of the antique, not, however, drawing directly from the casts, but taking mental notes and drawing the figures from memory. His desire to behold the original marbles in Rome he could not satisfy until his thirty-eighth year, when his style was already fully developed and cre-

ated something of a sensation, as he himself asserts in reporting about the exhibition of his works which he had arranged in Rome. Judged by the standard of to-day, we find little of any real artistic value in these drawings in black and white—for such they were; but viewed from the standpoint of their age we may understand, though we do not endorse, the high praise bestowed upon them, when art was following different paths, from the strange windings and colorless vistas of which it did not turn for more than half a century. Carstens died in Rome, 1798.

Among those who continued to work in the spirit of Carstens, we need but mention the foremost one:

Bonaventura **Genelli** (1803-1868), was the son of a landscape-painter of some renown in his day. He was a better draughtsman, and in the choice of his subjects not so one-sided. But he too recognizes only the Greek ideal, and is sparing in the use of colors. Where he employs it, the result is not a painting, but merely a colored drawing, as in his frescoes in the so-called "Roman House" in Leipzig. What may justly be accorded him of fame, is owing mainly to his cartoons and smaller drawings, illustrating Homer, Dante and, especially, The Life of a Rake, and The Life of a Witch, in all of which he displays a fine feeling for grace of line. He fails sadly in facial expression, which is either vapid or forced to a grimace. Genelli was the last of the "Classicists" of any importance. The art of the period following was that of Romanticism.

THE INFLUENCE OF LITERATURE ON THE CLASSIC PERIOD. (2)

It seems strange at this day, that an utterance like the following could emanate from Winckelmann, a man of truly great and profound learning: "The sole means for us to become—ay, if possible, inimitably great, is in the imitation of the ancients."

It is certainly not true that any grand art has ever sprung from imitation of what is foreign and alien to its very nature. Grandeur in art is a product of evolution, and results from the development of an inner consciousness, not from foreign guidance and advice, accepted in good faith and nourished with the arrogant conceit "I will!"

We shall see that it was not the work of the classicists that bore the vital spark from which a healthy art could ultimately spring into life. For classicism, unwittingly, let us concede, did its utmost to kill this spark which was, almost as unconsciously, kept alive by that little, unpretentious band of illustrators, who, with pencil and graver, kept a pictorial record of the manner and customs of their time, which the classicists, and their early followers, the romanticists, were all too eager to ignore or to ridicule. Whoever did not aspire to the proud distinction of a "historical painter" was not deemed worthy of ranking as an artist. The professional art-critic and art-historian, in the production of which species the age became prolific, had no use for him; the "grand art" appealed to the ranks of the educated classes, with whom the pursuit of classical knowledge and indulgence in philosophical thought seemed the chief object of life. And since in their hands lay the molding of national thought, and from their ranks hailed the commentators of the artists' creations, as well as their patrons and advisors, it was but natural that those who pursued different aims in art should receive but scant notice, and be allowed to fall into oblivion. Only a later, more critical and, withal, more tolerant age learned to appreciate their true value and find in their works the germ from which a healthy and robust art was destined to grow.

Later ages may take a calmer view of this strange perversion which exalted the alien and artificial above the native and true. The living, who have seen the false gods perish, and assisted in their banishment, may be pardoned if at times their ardor leads them too far in praise of the newer and condemnation of the older ideals; the reaction was bound to come, and an age that delights and revels in color and light can hardly be expected to feel tolerant towards another whose foremost represen-

tative, Peter von Cornelius, could say: "The brush has become the ruin of our art!"

In Germany the re-discovery of the antique was not, as in Italy at the time of the Renaissance, accompanied by a loving study of nature. It did not occur to the champions of the "new idea" that the Greeks must have arrived at their conception of the beautiful through close study of the living human form, and that they had in the end created types which approached perfection, as they understood it, as nearly as lay within their power. It was enough for them to see that such beauty existed in the marble, and what mortal could ever hope to surpass it? Therefore we can but attempt to lend to our creations the same forms of beauty, said they; for beauty is the first principle in art. "Beauty! What it is, I know not!" Dürer had exclaimed three hundred years before; and still he had studied it all his life, had seen what the art of the North and that of the South was then bringing forth, had learned and preached, that true art "lay hid in nature, and whoever can pluck it out thence hath made it his."

But Dürer had long fallen into neglect, and though Goethe insisted that he saw more beauty in his "angular" figures than in the smooth paintings of the (then) present age, he could not stem the tide of popular feeling in art, was indeed, as already stated, carried with it after his journey to Italy.

There were not wanting words of protest and warning against the tendency into which art was drifting. As early as 1776 the librarian Wilhelm Heinse insists: "Art can only direct itself to the people with whom it lives. Every one works for the people amongst whom fate has thrown him, and seeks to plumb its heart. Every country has its own distinctive art, just as it has its own climate, its scenery, its own taste and its own drink."

Schiller, in a letter to Goethe in 1800, writes: "The antique was a manifestation of its age which can never return, and to force the individual production of an individual age after the pattern of one quite heterogeneous, is to kill that art which can only have a dynamic origin and effect."

And of artists, too, there were those of other ways of thinking; but their voices were as the voice in the desert; their works created no enthusiasm and gained no popularity among those who posed as the patrons of true art.

In the year 1810 Philip Otto Runge died at Hamburg. Art historians before Dr. Muther do not mention his name. His pictures did not find their way into museums until recently, and only now he is found to have been an artist in every way far ahead of his time. He was likewise a poet and an author, and of his opinions on art we learn among other things: "We see how the race has altered most clearly in the works of art of all ages, and how the same time has never returned again. How, then, can we light upon the unlucky notion of wishing to call the old art back!" And again: "The notion is, that the painter must go to Italy! Might it not be supposed that the great works of art which are to be seen there lead posterity away from their own ideas, and stifle what stands vividly before their imagination? It is far better to make art live than to live by art. . . . We must become as children, if we would attain the best."

Meanwhile the French Revolution of 1789-1799 had wrought great social and political changes, and the "third estate," the "bourgeoisie," had gained for itself a commanding position in the affairs of public life.

Through German literature was stimulated to its noblest efforts, conditions were unfavorable to the development of the fine arts. Of all the German painters of this period, Anton **Graff** (1736-1813) at Dresden, Johann **Edlinger** (1741-1819) at Munich, and, in a measure, Wilhelm **Tischbein** (1751-1829) have secured indisputable reputations as portrait painters, Graff especially deserving our attention for the numerous portraits of contemporaneous poets and writers which sprang from his brush.

ROMANTICISM. (3)

But the nursery of what came to be officially recognized as the German art of the period was transferred to Rome at the beginning of the cen-

tury. Overbeck, Cornelius, Veit and Schadow, joined later by Führich, Steinle, and Schnorr, finding conditions at home too restless and uncertain, hied themselves to the Eternal City, and, animated by the same lofty ambition of founding a new school of art, soon felt themselves closely drawn together in their admiration of the works by the masters of the Quatrocento. In the cloister of St. Isidoro they found an ideal retreat, where they lived and worked. While taking a decided stand in opposition to the Classicists, whose pagan spirit they abhorred, in one respect at least they followed their example, in their indifference to—nay, their studied avoidance of all coloristic charms. Painting, according to their point of view, had become utterly demoralized during the Rococo period, serving none but a worldly purpose as mere decoration, regardless of truth to nature in either form or color. To rescue art from certain ruin there seemed but one possible course to pursue, to return to the primitive conception of the pre-Raphaelite period of Italian art. True, this was not so utterly devoid of color, and certainly not deliberately so, as our new "reformers" chose to be. The primitivism to which they had returned in their conception and execution was not considered, as one might reasonably have allowed, a new beginning from which they expected to evolve to higher perfection; it was really the alpha and omega of their art, from which they were never to stray, at the risk of denying the purity of their purpose.

Theirs was certainly a departure from the ways of joyous, sparkling Rococo, and of the Classicists, who were worshiping at the shrine of Hellas. But it was still far from the sound and rational course which alone could lead to a desirable result, since it took but little heed of a conscientious study of nature and found nothing worthy of the artist's notice in contemporary life.

The age was one of great literary productiveness. Wilhelm Heinrich Wackenroder, Ludwig Tieck and the brothers Schlegel had founded the Romantic school in literature; and our young artists could not but imbibe much of the reigning spirit in the world of thought. They were in constant intercourse with such German scholars as Niebuhr, Bunsen and others, and were welcome guests at the house of the Prussian consul Bartholdi at Rome, where all who could lay any claim to distinction were always welcome.

Friedrich **Overbeck** (1789-1869) had come to Rome in 1810. He became the recognized leader of this little colony of enthusiastic artists. His was a deeply religious nature, and he seemed possessed of the idea that only through leading the pure and holy life of a Fra Angelico could he hope to accomplish anything worthy of the name of art. To him art was a religion and found its purest expression only in the early Christian masters, to whose faith he felt he must return in order to work in their spirit. This he did, irrespective of all well-meaning attempts of his friends to dissuade him.

In order to fully comprehend the art of Overbeck and his friends, we must understand the attitude which they assumed towards the art of the preceding age. The classicists, Carstens, Genelli and others, intoxicated with the ideal of Greek beauty, had found inspiration in classical Rome; their art had no use for the sumptuous splendor of decorative Rococo with its refined technical requirements The Romanticists were attracted by Christian Rome. Their feeling was as much opposed to the sensuousness of Rococo coloring as to the cold and lifeless reproduction of antiquity by the Classicists, and they arrived at the conclusion that, in order to build up a new school of art, they must return to the primitive conception of nature of the pre-Raphaelite period, and their apologists would have us believe that they devoted themselves to a serious and intimate study of nature. In truth they did nothing of the kind; of this their life and their works give indisputable evidence; for an intimate and conscientious study of nature precludes all imitation of earlier methods and masters, and while its beginnings may be of a primitive kind, it must necessarily lead to a strong and healthy naturalism in art, unless checked by some self-imposed restraint, as was the case here, where the highest aim seemed ever to be, not to go beyond certain bounds. In the

nature of things, such principles could be conducive to only one result, an utter collapse of the entire school. Instead of becoming a fructifying agent in the development of art, it was acting as a check, which had to be flung aside before the steady march could proceed. To-day we stand before the creations of Overbeck, Veit and Schadow with a feeling of pity. Men of talent they undoubtedly were; but what they claimed for themselves and what has been claimed for them, they never could be, leaders in the realm of art. For, however great the popularity of their paintings became, by means of engraved and lithographed reproductions, they can probably best be compared to long, tiresome sermons. Such is Overbecks painting in St. Mary's church at Lübeck, The Entry of Christ into Jerusalem, for instance, and this belongs among his best efforts. Viewed from the standpoint of impartial criticism, which takes no heed of the pure and lofty motives which unquestionably inspired this singular group of earnest and sincere young men, we find little to commend in their most ambitious work; and one cannot help but speculate what might have been the result, if they had not insisted so resolutely upon shutting themselves out from the influence of contemporary foreign art, which was in the meantime enjoying a much healthier development. It is true, conditions in the Fatherland were not helpful to the growth of a strong national art spirit; and every patriot despised the neighbors beyond the Rhine, and would have none of their advice and example.

ENTRY OF CHRIST INTO JERUSALEM. OVERBECK.

Rome offered a quiet refuge in which the war-haunted muse found rest, and inspiration could be drawn from the works of the greatest of painters. But it was not what the grand achievements of the Quatrocentisti tell us to-day that inspired Overbeck; it was the spirit of devout Christianity which he read in their works, and to become as great as they was only possible by reverting to the pure and pious life of the early masters

and renouncing all earthly temptations. This spirit is ever present in Overbeck's works. But in his fear of departing from the path of purity he went so far as to shun a thorough study of life, which alone can give to art strength and vitality. Therefore, in spite of all their charm of purity, his works were bound to be weak and primitive. And this characterizes the work of the entire school.

There were those among them who recognized in their lifetime the mistake of posing as painters. But in their youth their ambition was to create anew the grand monumental art of fresco-painting, though they were totally ignorant of its technical requirements—as well as of its true spirit. Curiously enough, their first effort in this respect remains to this day their most satisfactory achievement in painting.

The Prussian Consul Bartholdi was the first to give our young artists an opportunity to put their ideas of monumental art into practice, and in his house they executed, in fresco-technique, a series of paintings, which are the forerunners of all those later mural paintings in the halls, palaces, museums and churches in Germany, which Cornelius and his followers were called upon to produce and which, until recently, were, in Germany at least, considered to mark the highest achievements in nineteenth century art. Cornelius was hailed as the German Michelangelo, Overbeck as the Raphael of the age. If, in the calmer judgment of to-day, we are disposed to brush aside such exaggerated eulogy with little or no hesitation, the historian must not forget that since the days of Dürer and Holbein, German art had produced nothing of any commanding importance, that the art of the Classicists had failed to make that lasting impression its sponsors had bespoken for it, and that here was an art which appealed mightily to the intelligence of the educated classes, which in Germany comprised vast numbers. "The nation of thinkers" would naturally produce and cherish a race of artists excelling in intellectual qualities, however devoid they might be of the sensuous and the emotional. The art of *painting*, let us remember, was then a lost art, color was only resorted to "under protest." The "grand idea" was the thing for the artist to express, and he would have cheerfully confined himself to the use of mere black and white, did not the very purpose of their works: to serve as decorations, call for the use of colors. An entirely new technique had to be acquired, and they learned from an old Italian the method of painting on the wet plaster upon the wall. We are told that it was Philip **Veit** (1793-1877) who made the first experimental brush strokes, painting a head in the new technique. Veit was the most devoted friend of Overbeck and in spirit stood nearest to his art, as he also emulated his example in adopting the Catholic religion. The frescoes in the Casa Bartholdi illustrate the History of Joseph in Egypt, of which Veit painted Joseph and Potiphar's Wife, and the Allegory of the Seven Fruitful Years. Called to Frankfort as director of the newly established "Staedel'sche Institut" in 1833 Veit there painted his most important picture: The Introduction of Christianity into Germany by St. Boniface.

Early in the forties he began to feel out of sympathy with the course art began to lead, and he resigned his position, retiring from the field of activity as director of the gallery of Mainz.

CORNELIUS TO KAULBACH. (4)

The ablest of the group, and the one whose fame was to eclipse that of all his contemporaries, was Peter v. **Cornelius** (1783-1867). Broader in his conception of the province of art than his confrères, and more firmly grounded in its technical requirements, which did not include, as we have already learned, any profound knowledge of color, he had come to Rome from Düsseldorf, where he had already achieved some distinction by his illustrations of Goethe and of "The Nibelungen-Lied." Of the frescoes in the Casa Bartholdi, the Recognition of Joseph by his Brethren, came from his hands. He also designed a part of the decorations for the house of the Marchese Massimi, but had no share in their

execution, having been summoned to Düsseldorf in 1820 as director of the Academy, and receiving commissions from King Ludwig I. of Bavaria for more important work. As crown prince, Ludwig had become acquainted with our artists in Rome, and enlisted their interest in his grand scheme for the beautifying of Munich, which he desired to make one of the most attractive and important cities of Germany. The work planned for Cornelius at Munich assumed such magnitude that he could not retain his position at Düsseldorf, but accepted the directorship at the Munich Academy in 1825. His first great work was the decorating of the Glyptothek (Museum of Statuary), taking for his subject the story of the Greek gods for one of the main halls, and that of the ancient heroes of Greece for the other. A still more important commission was that of decorating the newly erected Ludwigs-Kirche; for which he chose the story of Christian Revelation, beginning with the Creation of Man, and ending with the Last Judgment. It is not only deficient coloring which checks our admiration of this ambitious attempt, but our recollection of the unsurpassed creations of the mighty Italian from whom Cornelius drew his inspiration. Other works of Cornelius are the designs for the wall-paintings in the corridor of the old Pinakothek at Munich, treating the history of Christian Art. Here he followed the style of Raphael in the use of arabesques, again remaining far behind his prototype in richness and originality of design. In 1841, Cornelius was called to Berlin by the King of Prussia to decorate the Royal Museum and the Campo Santo, which never proceeded any further than the designs, of which that representing the Four Riders of the Apokalypse is termed his masterpiece.

Wilhelm **Schadow** (1789-1862), who had come to Rome in 1810, like Overbeck also became a convert to Catholicism. At the Casa Bartholdi he painted Jacob with Joseph's Bloody Shirt, and Joseph in Prison. His designs for the Villa Massimi were not executed in fresco by himself, since he accepted an appointment as professor of painting at the Berlin Academy in 1819. Seven years later he was made director of the Academy at Düsseldorf, many of his best pupils following him thither. He forthwith infused new life into the art of the city, and continued in his influential position until 1859 when he resigned. His art remained true to the spirit of the "Nazarenes," as this group of artists came to be termed, and knew no progress, though his abilities as a teacher cannot be disputed, and he lifted Düsseldorf to a school of the first rank in Germany. He also contributed largely towards the popularizing of art, by the foundation, in 1829, of the Art Union of Westphalia.

In 1826 Joseph **Führich** (1800-1876), joined the brotherhood at St. Isidor. Führich had commenced his career as a draughtsman, finding his ideal in Albrecht Dürer and drawing inspiration from the middle ages. At Rome, he entered into the spirit of the Nazarenes, and assisted in the completion of the work left unfinished by Overbeck and Cornelius at the Villa Massimi. Called to Vienna in 1841, as professor at the Art Academy, he became the leader of the Romantic School in Austria. What mostly distinguishes Fuhrich from the rest of the group is his more intimate knowledge of nature; his early observation of animals enables him to treat them in his pictures with greater truthfulness, and his creations are the outcome of a refined feeling for the idyllic. While during his Roman period he seems

JACOB AND RACHEL. FÜHRICH.

almost entirely under the spell of Overbeck, he returns, in his advanced years, to the natural feeling of his youth. In such works as his illustrations of the Legend of St. Gwendolen, his loving treatment of nature readily appeals to our admiration.

The only one of the Romanticists who may be said to have achieved any distinction as a colorist was Johann Eduard **Steinle** (1810-1886), of Vienna, who joined the Nazarenes in 1828, and in his church frescoes stands entirely on the same ground with them. He becomes far more interesting to us in his easel pictures, where he chooses his subjects from folk-lore, as, for instance, in his Loreley, and in such pictures as his Violin Player in the Tower, in which his Romanticism is rooted in the native soil and partakes of a poetic feeling which is thoroughly in sympathy with the spirit of his age and not entirely strange to our own. He went from Rome to Vienna in 1833, and to Frankfort in 1837, then to Munich, where he worked for some time under Cornelius, and finally settled in Frankfort, where he became professor at the Staedel'sche Institut in 1850.

Julius Schnorr v. **Carolsfeld** (1794-1872), who had joined the Nazarenes about 1818 assisted in the decoration of the Villa Masimi, after which he went to Vienna, and, subsequently, in 1827, accepted the position of professor of historical painting at the Munich Academy. During this period he decorated a number of large and smaller halls in the Royal Palace with frescoes, taking his subjects from the Nibelungen-Lied for the latter, while the larger halls were decorated with scenes from the lives of the Emperors Charlemagne, Barbarossa and Rudolph of Hapsburg. But his fame does not rest on these ambitious works of monumental painting. Removing to Dresden about 1846, where he accepted the offices of director of the Gallery and professor at the Academy, he devoted himself to a series of illustrations of the Bible, which were reproduced in woodcuts, and which rank among the foremost productions of the art of this period.

Wilhelm von **Kaulbach** (1805-1874), was the son of an engraver. He received his early training at the Art Academy of Düsseldorf under Corelius, whose most valued assistant he ultimately became in the execution of his grand mural paintings at Munich, where he hade his permanent abode and became the most distinguished artist of his time. Kaulbach's artistic career has closed a quarter of a century ago; and though the present generation has witnessed the execution of his later works, it is no longer difficult to form an impartial judgment of his great importance and of his limitations. Kaulbach's art, like that of Cornelius represents, above all, a vast amount of painted learning, of scholarly accomplishment. As with him, the chief value of the work lies in its intellectural contents, in the learned expression of the idea. While he, also, is still thoroughly at home in black and white, he has learned to apply color with greater skill and does no longer consider the brush as the ruination of art. Kaulbach first drew wider attention to himself by a drawing, representing a scene in a madhouse. It showed him to be a man of keen power of observation; nor was it difficult to detect therein also a satirical vein, which he later developed with such telling effect in his illustrations to Goethe's version of "Reynard

BATTLE OF THE HUNS. KAULBACH.

the Fox," and which also finds full play in his designs for the exterior decorations of the New Pinakothek, representing the fierce onslaught of modern ideas on dry artistic cant. The King of Prussia commissioned Kaulbach to execute a number of large mural paintings in the stairway of the Art Museum at Berlin, and this resulted in the frescoes, Dispersion of the Nations at Babel, Classic Age of Greece, Destruction of Jerusalem, Battle of the Huns, Crusaders, and Age of the Reformation.

In a similar spirit, a strange mixture of philosophical thought, allegorical conception and pseudo-realistic representation, he has also painted the Naval Battle of Salamis, in the Maximilianeum at Munich. Famous among his huge cartoons are his Nero and his Peter Arbuez, in which latter he has depicted, though in a rather strained theatrical manner, the horrors of the Spanish Inquisition. Kaulbach's later art was largely polemical in nature, and he was as much feared and hated by those whose faith and doctrines he attacked so mercilessly, as he was applauded by his sympathetic friends. He is far less impressive, indeed, it is hardly too much to say, that he is rather weak, in his illustrations of Goethe's and of Shakespeare's works, drawn, like his large cartoons, in charcoal and black crayon. His last finished work was a drawing, which he dedicated to the victorious German army, representing the Deutsche Michel in the form of the archangel Michael slaying the representatives of political and religious intolerance, the Pope and the French Emperor conspicuous among them.

The strongest artist among the followers of Cornelius marks also the end of that epoch of which so much had been expected and so little of lasting value has been derived, excepting that interest in the fine arts as such had received a vigorous promotion, and henceforth continued in growing favor, being recognized by the governments of the larger and smaller states and principalities as of the most vital importance, and resulting ultimately in a most vigorous and healthy development of German art at the end of the century.

That such government protection was not always the most desirable, must be conceded. But in Munich at least it did not only not interfere seriously with the steady march of progress, but, as practiced by the present Prince Regent Luitpold, gives every aid to a free and unfettered growth of a true and healthy art sentiment.

Doctor Muther's estimate of both Cornelius and Kaulbach will probably always be considered too severe. Still he comes nearer than any preceeding art historian to a true estimation of their importance, or want of importance, as factors in the evolution of nineteenth century art in Germany. At best their influence can be considered only a negative one; and there is very good reason to suspect that Kaulbach himself was well aware of this fact, for the biting sarcasm, in which he indulges at the expense of some of his contemporaries would seem to fit his own case no less.

Some years before his death, art in Munich had already turned away from the path that had led Kaulbach to the summit of his fame. To his great credit must it be said that he had long read the signs pointing to a new direction, and, though he retained, nominally, the position at the head of the Academy, he had cheerfully abdicated his privilege of directing the further course of art study, which now passed on to Carl Piloty.

LANDSCAPE PAINTING. (5)

But before we consider this new era in German art, we must retrace our steps to the earlier part of the century, and beyond, to see what other forces were at work in the realm of art to account for the growth of a healthy and natural spirit, which was ultimately to overpower the exotic plant which had so long posed in the form of a new national art. For, it must not be supposed that art had for her legitimate representatives only such men as we have been considering. The little brotherhood at the cloister of Isidoro was not allowed to work out its theories unopposed, and the title, "the Nazarenes" by which they have, collectively, come to be

designated in art history, was bestowed upon them in ridicule at the time. Their mistake of throwing overboard all tradition, their failure to recognize the elements of truth and beauty that had still pertained to the art of the Rococo, obscured and distorted though it was by the later weaklings, and allowed to dwindle by the Classicists, their deliberate refusal to recognize contemporaneous life as a fit subject for artistic treatment, and their consequent flight into the past for inspiration and example, their timid attempts at the study of nature—all this was sharply criticized and diligently avoided by others, who, alas! lacked only the full measure of natural gifts, and of opportunity, to exert a commanding influence upon the course of art development.

We have already heard Runge's voice; he speaks of "the new art of landscape-painting," for which he claims an interview. Landscape painting had been brought to a remarkable state of advancement in the previous century. In England it was Gainsborough, Constable and Turner that had given to mere landscape an importance even beyond that which it had occupied in Holland at the time of Ruysdael; and this had exerted a healthy influence on the other side of the Channel. At the beginning of the nineteenth century it still remained somewhat under the shade of classicism in Germany, still striving to represent only the heroic, but, at all events, really looking to nature for its forms and color, even though with a preconceived idea of grandeur and impressiveness.

We find in Joseph **Koch** (1768-1839), the first representative of "heroic landscape" painting, though he, too, commands our attention, more by virtue of his etchings than as a painter. His pictures are composed of the material which the Sabine Mountains offered to his imagination, and the landscape is made to serve rather as a setting to classical or biblical figure compositions, such as the Rape of Hylas and the Sacrifice of Noah.

Karl **Rottmann** (1798-1850), is ranked high above Koch by earlier art historians as well as by his contemporaries. But it is impossible, at this day, to join in the loud applause which greeted his series of Italian landscapes painted on the walls of the Hofgarten Arcades at Munich, or his later series of Greek landscapes, in a special hall of the Pinakothek; the former have faded, while the latter, by their glaring color, make one overlook even the merit they claimed in their time for "grandeur" of conception. In some of his smaller studies and in his watercolors, Rottmann attains a certain charm of color which we look for in vain in his so-called important paintings.

The one man who succeeded in lending to the "heroic landscape" an unmistakable dignity and true impressiveness was Friedrich **Preller** (1804-1878). In 1830, while at Naples, he conceived the idea of embodying the story of Odysseus in a series of compositions and this subject occupied him more or less all his life. The original cartoons led to a commission to decorate the house of Dr. Härtel at Leipzig. This finished, he betook himself to the isle of Rügen and to Norway, where he made numerous studies from nature. Thus equipped, he again turned his attention to his earlier choice, and added new compositions to the Odyssey, the entire series being finally painted for the Art Museum at Weimar. In these compositions the figures are treated with far more knowledge and care than had been the custom with landscape painters until then, and Preller evinces a loving study of nature, with a far less violent disposition to "improve" on his model.

Color becomes more and more the aim of the Romantic landscape painters, and the scenes with classic monuments give way to the landscapes with ruins of medieval castles, while the figures of knights, monks, nuns, and robbers, take the place of classic heroes.

In Düsseldorf, where Wilhelm **Schadow** had succeeded Cornelius as director of the Academy, a school of painting had sprung into existence, and the students there devoted themselves with equal ardor to figure and landscape studies. Carl Friedrich **Lessing** (1808-1880), grand-nephew of the famous author, having first studied at Berlin, was drawn to Düsseldorf where he completed his studies under Schadow. While

he achieved great renown as a figure painter, chiefly through a number of large canvases relating to the life of Johannes Huss, we are more particularly interested in him as a landscapist, inasmuch as it was he who first turned from the conventionally composed landscape of the Romanticists to the painting of nature itself. His first efforts were of the regulation order: a lonely churchyard, under a dull, heavy sky, with a narrow streak of sunlight falling on a gravestone; and similar somber, romantic, subjects.

MOUNTAIN ROAD. ACHENBACH.

But when he came to a certain part of the Prussian Rhein province known as "Eifel," he discovered a piece of nature which appealed to his artistic sensibilities in the most powerful manner. Henceforth he dispenses with all the knights and monks and robbers that had been considered so essential to lending landscape the picture-making quality. He finds in nature alone the quality of the romantic, to render which remains his purpose, it is true; but he lifts landscape painting to the dignity of an independent art, which it had not enjoyed before.

Karl **Blechen** goes a step further in the emancipation from Romantic tradition, and does not hesitate to include in his choice of scene such evidences of man's modern activity as smoking factory chimneys, etc.

A further impulse in the direction of a still closer study of nature in Germany came from Denmark. It was at the Art Academy at Copenhagen that J. C. C. **Dahl** (1788-1857), a Norwegian artist, took up the study of landscape painting and was impressed by the works of the great Dutchmen of the seventeenth century, Ruysdaël and Everdingen. His works, when first exhibited in Germany, created a great commotion among artists, on account of their startling realism. In 1819 Dahl was made professor at the Dresden Academy. About the same time Christian **Morgenstern** (1805-1867), who had also pursued his studies at the Danish capital, and traveled in Norway, came to Munich, where his advent proved of greatest importance to landscape art. His predilection was rather for the quiet moorland plain, the village road and the lake, and his color, like that of Dahl, was still reminiscent of the great Dutchmen.

It was Ludwig **Gurlitt** (1812-), from Altona, who first adopted a fine gray tone in his landscapes. He too had studied at Copenhagen and traveled in Scandinavia before he went to Düsseldorf and Munich, afterwards to Italy. What Dahl, Morgenstern and Gurlitt did for landscape art in Germany proved of lasting effect, as they may be said to have first introduced realism. Gurlitt's advice and example had its most telling effect on Andreas **Achenbach** (born 1815 at Cassel), who was then studying at Düsseldorf, like the rest, composing his landscapes according to approved rules. Gurlitt induced him to go to Norway, and there the gifted young man learned to develop his keen observation of nature, discarding the learned, artificial methods of his earlier studies. Though he has long been left behind by the younger generation, Achenbach must always be considered a pathfinder among artists; and, by his paintings of the raging sea, the turbulent waterfall, the quiet Dutch canal, and the red-roofed village, he succeeded in holding the attention of the public by pure

landscape painting as no one had done before. If any one, it was Achenbach who gained for this branch of art the commanding position by the side of figure painting which it has ever since held.

Landscape painters continued largely to be attracted by the splendors of distant lands, in preference to the milder charms of their own country. Thus Oswald **Achenbach** (1827-) younger brother of Andreas, developed an early fondness for the sunny South, and chose the surroundings of Naples for his favorite sketching ground. Abandoning the "grand "style of the composed landscape of the earlier period, he became a closer student of nature and truth.

Eduard **Hildebrand** (1817-1868) extended his artistic explorations to all quarters of the globe, showing a special fondness for vivid color effects, recorded mainly in water colors, which became very popular through reproductions.

Among the many other exploring artists Eugen **Bracht** (1842-), deserves especial mention. His earlier successes were the result of his travels in the Orient, where he appears to have been attracted mainly by the somber character of the desert and the mountains. In recent years he has turned his attention to the landscape of his native country, in which he has discovered all those elements of color and moods which he had missed in the pictures of his earlier period.

The painting of the moods of nature—so comprehensively expressed by the German term "Stimmungslandschaft" — introduced to Munich by Morgenstern, found in

Eduard **Schleich** (1812-1874), its most gifted representative. He succeeded in penetrating deeper into the life of nature, studying her changing moods: the cheerful sunlight, the threatening storm, the passing cloud effects, the glittering moonlight. For his *motif* he rarely went outside of the immediate surroundings of Munich: the valley of the Isaar, or the moorland near Dachau, where he had the fullest opportunity of observing the ever-changing light effects on the country below. No one before him had so well succeeded in rendering the transparent light of the sky, and its soft fleeting clouds.

It would seem but natural that landscape painting should at once lead to a closer study of animal life; for, as painters gradually learned to dispense with the use of the knights, monks and robbers of the Romantic period, they were satisfied to introduce the forms of domestic animals as they appeared in the landscape before them. Nor did they all stop at treating animals as mere accessories; animal painting became a study of its own and was destined to reach its highest development in Germany at the end of the century. But not only domestic animals engaged our artists' early attention; the wild beasts of the forest, of the jungles, of the mountains, were painted with equal fidelity to nature.

Thus we learn that the art of painting had been brought into life again, largely through the serious and conscientious efforts of the landscapists, from the classic, through the various stages of the romantic school to the beginnings of the realistic epoch. There was, however, yet another group of artists, ignored, if not suppressed, by the representatives of "the grand style," who kept the spirit of true art alive, nourishing it in a loving, though mayhap at times, somewhat clumsy way, until it gradually regained its wonted strength and filled the end of the century with rejoicing. We have seen the artists fly from their surrounding, because in its unpicturesque aspect they found it chilling and forbidding. Since they could not paint, it is not to be wondered at that they found nothing to paint around them. Their training taught them to look for the ideal, not the real life surging around them, which was commonplace, prosaic. And we should not know to-day that this commonplace, prosaic life had its charms, despite its "unpaintable" costume and its narrow horizon, were it not for the records preserved by a number of gifted artists who cared not to follow in the lofty flight of their more distinguished brethren. They remained at home, among the people, and, with pencil and graver, held fast the fleeting phases of their surrounding life, though it was not granted them to do so successfully with brush and pigment.

THE ILLUSTRATORS AND BATTLE PAINTERS. (6)

It was Daniel **Chodowiecki** (1726-1801), who thus preserved for future generations a true picture of the costumes and customs prevailing at the end of the eighteenth century, and his example was followed by a number of draughtsman, among whom the two Nürembergers J. A. **Klein** (1792-1875) and J. C. **Erhard** (1795-1822) take foremost rank. In their drawings and copper-plate engravings they give us a faithful picture of the life of their times; the occupations of the people, the events of the day, military life, the burgher and the peasant in his joys and sorrows, were all depicted with a simple, unaffected truthfulness. Many others followed, among them one whose memory is held sacred by every truly German heart, Ludwig **Richter** (1803-1884). Though ostensibly a landscape painter (for as such he held a position of professor at Dresden), he will ever be remembered by his record of the happy side of family life, of its joyous childhood days, its sunshine and laughter, its little trials and sorrows, too; all of which he has conceived in the loving spirit of a man whose heart remained ever young and childlike, even in old age. If the sweetness of his nature reveals itself somewhat too obtrusively in the prettiness of his technique, he appealed therewith all the more successfully to the intelligence of his public, which had no appreciation of "high art," but could readily grasp the truthful reflection of its own everyday life, as Richter pictured it in his thousands of drawings.

He found imitators, of course; but was without a successful rival. The only one who does not lose by comparison was Albert **Hendschel** (1834 - 1883), whose "Sketch Book" treats of the joys and sorrows of boyhood and girlhood in a delightfully humorous manner.

The revolution of 1848 infused a vigorous life into the art of the caricaturist. In Berlin the "Kladderadatsch" was published, and in Munich appeared the "Münchener Bilderbogen" and "Fliegende Blätter." While the Berlin publication has chosen the field of politics, the "Fliegende Blätter" devoted themselves to chastising the follies and weaknesses of social life and conditions, and to healthy but harmless humor. The drawings by Moritz v. **Schwind**, Carl **Spitzweg** and others, have left us a picture of the life and manners of the time, more complete and true than has come down to us through any other source.

Wilhelm **Busch** (1832-) and Adolph **Oberländer** (1845-), are the two caricaturists who stand unrivaled by any age or any country. The drawings of Busch are simplicity itself, but nothing could be more expressive than the few lines and spots which he employs to convey a characteristic action, illustrating his quaint rhyme. Oberländer's is an entirely different humor. He is at home in every society, in every clime; he knows the nature of every creature in the animal kingdom, fish, fowl, wild beast and domestic cattle, and he can make them expressive of any emotion. Busch and Oberländer are classics in their field.

While the draughtsmen were the first truthfully to picture the life of their times, the painters found in the prevailing costume a stumbling-block, which they felt powerless to remove. But a way around was eventually discovered. These were troublous times; the Napoleonic wars were keeping the country in a feverish condition, there was no assurance of a peaceful life at any moment, in any hamlet. Soldiers kept coming and going, now friends, now foes; along the most traveled paths there was an ever-changing panorama, grim in nature, but picturesque withal; and there were painters not slow to improve their opportunity. The uniform fairly arrested the artists' longing for some paintable costume, and though the men who felt inspired to put upon canvass the scenes they beheld were not great artists, they have contributed a far greater share towards keeping alive a healthy art sentiment, than the over-praised masters who looked down upon them with either pity or contempt.

In 1800 there lived in Nördlingen a confectioner's apprentice, who improved every opportunity to sketch soldiers, and his attempts proved so full of interest and

promise that he was offered an opportunity some years later to accompany the Bavarian army, fighting for Napoleon against Austria. This young man was Albrecht **Adam** (1786-1862). He had no academical training and was entirely self-taught; no wonder, therefore, that technically his work remained somewhat crude; but it was an honest and serious attempt to render what he beheld about him with truth to nature and simple directness, hampered by no grand ideals and traditions. Adam's school was nature and contemporaneous life; what he painted, that he had really seen. He lived with the army, sharing its experience of victory and defeat. He was present at the catastrophe of Moscow and his pictures of the retreat were not imaginary, nor the illustrations of the accounts of others, but a faithful record of his own observations.

Albrecht Adam was not only the father of German battle painters; he was the originator of a movement which was to prove a great factor in the art life of Munich and Germany—for good and for evil—for years to come, the establishment of the *Kunts-Verein*, the Art Union of Munich. The primary object of this organization was, to bring before the eyes of the general public the latest works of the artists in a continuous exhibition. Here the public was to be educated to the appreciation of art in the most direct manner, without the intervention of the professional art critic; the public was to see for itself and form its own judgment of the artists' work. But it also brought another result, which was probably not looked for, certainly not realized in its full extent and baneful influence: the artists learned the public's pleasure, *and fell into the habit of catering to its taste.* This was no small matter; while Royalty continued to patronize the "grand art," the nobility and wealthy burghers were beginning to encourage the modest genre painters. And since their appreciation could not possibly apply to any strictly artistic merits of the works, their pleasure being only derived from the "what" and not the "how" of the artists' creations, the latter were naturally induced to consider mainly the subject matter of their pictures at the expense of the pure art.

In Berlin it was Franz **Krüger** (1797-1857), who ranks as the foremost battle painter of his time. Being favored by Royalty with important commissions, he became chiefly famous through his large paintings of military parades. From his paintings we gain a true and life-like picture of the Berlin of his time.

Among the pupils of Adam, Peter **Hess** (1792-1871), Carl **Steffeck** (1818-1890) and Theodor **Horschelt** (1829-1870), achieved renown. But all were excelled by his son Franz **Adam** (1815-1886), who ranks among the foremost battle painters of modern times. He too, like his father, had accompanied the army into action, and in his picture of the Battle of Solferino he created a masterpiece, which remained unexcelled until the war of 1870-71. For some reason, unknown to the writer, Adam was not permitted to accompany the army to the front this time; nevertheless, there resulted from his brush several pictures of this momentous war, which have not been eclipsed by the work of eye-witnesses.

THE PEASANT PAINTERS. (7)

Though military uniform may claim to have opened the eyes of artists to the possibility of painting contemporary costumes, it did not long remain alone in the field; for the costumes of the peasants in all parts of Germany were no less picturesque, and the wonder is that they had not long before been seized upon by painters as worthy of their brush. In isolated cases this had, of course, been done; but the peasant of those days had been discovered only by the draughtsmen, who were rarely also painters and as such certainly not of high merit; the caricaturists had found in him a ready subject for their wit; and it was therefore not an easy matter to lift him out of that position to the dignity of a fit subject for serious art. It can therefore be readily understood that when the peasant first made his appearance on canvas, it was still in the character of the involuntary humorist; his object was only to amuse, and whoever succeeded best in making his peas-

ants accomplish this object, was the most popular artist. Not having been educated to an appreciation of mere painting, to a sensuous enjoyment of art, pure and simple, the public, naturally, did not look for any color qualities in the work of their painters. *They told a good story*, that was all that was expected of them. And in this manner, from these beginnings, grew the habit of the public to judge a picture according to its story-telling qualities, a habit which is all too prevalent the world over to this day. The art of the "historical painter," as practiced during this period, had the same aim; only it required the learned commentator's explanation to make it understood, while the genre painter's story failed utterly as a work of art, were its "point" not readily understood by everybody. When the village novel was introduced into German literature, about the end of the thirties, and was eagerly read by all classes, artists were quick to take up the suggestion. In Munich the humorous situations of a story found their successful interpreter on canvas in Carl **Enhuber** (1811-1867), whose Interrupted Card Party is a characteristic example of the genre painting coming into favor at the time. At the village inn are seated around the table a number of worthy citizens of different useful callings, engaged in a game of cards. Through the door at the rear suddenly appears the wife of the village tailor, looking for her good-for-nothing spouse, who has crawled under the table at her approach. One of his slippers, which had come off in the hasty retreat, reveals his hiding place to the boy who had come with the angry wife, and it is quite useless for the inn-keeper to try to cover the place of refuge with his apron, for the shoeless foot of the unlucky tailor still remains exposed.

During this period the attention of German artists had already been drawn to the Dutch masters of the seventeenth century, as we have learned in speaking of landscape painting, and the new influence soon became apparent. Wouwermans had inspired many of the soldier painters; Teniers, Brower and Ostade were studied more closely when the war time had passed and military pictures no longer monopolized public interest. In Munich Wilhelm **Kobell** (1766-1855) and Peter **Hess** were among the first to make the transition. But the foremost among the new figure painters was undoubtedly

Heinrich **Bürkel** (1802-1869). He was turned away from the Academy as being without talent. This had happened to others, and Bürkel was not dismayed. He went to the Gallery at Schleissheim, near Munich, and began to copy the old Dutch masters. Then he went out-of-doors and painted from nature. He had no story to tell, but painted the teamster trotting alongside his clumsy wagon, the peasant plowing, sowing or reaping, the postilion stopping to water his horses, a picturesque house in winter and a village street in rainy weather. His color was rather weak, his painting hard; but in all his work he shows sincere effort to render nature truthfully and simply, without any unartistic afterthought, and his position among all the painting story-tellers of his time is therefore unique and significant. Only one man who followed in his footsteps commands our respect:

Hermann **Kaufmann** (1808-1889). As a painter, he too, was weak; we learn to admire his genius in his cartoons, in which shape he was in the habit of first designing his pictures; and here, in simple black and white, with now and then a little indication of color, we meet with compositions of surprising simplicity and strength of drawing. There is the same avoidance of all attempt at story-telling as in Bürkel, whom he surpasses in knowledge and skill.

In Vienna, rustic life formed the subject of the paintings by Ferdinand **Waldmüller** (1793-1865). He is particularly fond of children, but also selects scenes from the life of the peasants that lend themselves to an idyllic conception, treating them, however, in a rather conventional, artificial manner.

Peter **Krafft** (1780-1856), became a famous teacher in his time, insisting on conscientious study of nature and the life of the day. Though his own rather ambitious works fail to hold our interest, he nevertheless occupies

an important position in the development of art in Austria.

Joseph **Danhauser** (1805-1845), finds his subjects in Viennese city life; the burgher, the artisan, the art student, supply the themes for his humorous pictures, as they were furnishing the material for Ferdinand Raimund's farces. Indeed, the Viennese art of the times appears to draw its inspiration very largely from the stage.

In Berlin F. E. **Meyerheim** (1808-1879), claims our attention as a peasant painter. He devotes himself to the representation of the pleasing side of life: peasants at their festivities in holiday attire, children at play, etc., all of which he paints in a neat and pretty manner.

Munich produced the one artist of this epoch whose merits as a painter command our respect even to-day, Carl **Spitzweg** (1808-1885). He was about thirty years old before circumstances allowed him to turn from his profession of apothecary, for which he had prepared himself by the prescribed course of study, and devote himself to the career of an artist, for which he had always had an insatiable longing. He attended no art academy and has had no teacher, but traveled extensively, going to Paris, London and Antwerp, and made copies of the old Dutch and other masters. Returning to Munich he took up his abode in a quaint old quarter of the town, with a view over the surrounding housetops. Here he painted what he saw, or had seen in the days of his youth, untouched by the spirt of the "grand art" that was making the Munich of his days so famous. Among all his contemporaries in art he had scarcely a friend except Schwind, with whose work he was thoroughly in sympathy, without feeling tempted to make it his own. It is indeed this which makes Spitzweg a notable character: that his art, though derived from a close study of many masters, is so unlike any of these, but entirely original and individual. The world he paints, the life of the forties in German provincial towns, is almost exclusively his own; at all events, in painting, no records comparable with his pictures of these quaint characters in their no less quaint surroundings exist to-day. At a later time artists were tempted to delve into old archives and explore old lofts and forgotten attics in search of discarded garments and furniture of this period, and paint from models therewith bedecked; but Spitzweg remains unrivaled. He could paint a true world truthfully, because he was of it. His sentinel of the civil-guard walking his beat in the moonshine; his country-attorney, goose-quill in hand, bent over his writing with an air which betokens his exclusive fitness for the work; his old bachelors, carefully handling their potted flowers or feeding their birds, or mending their garments, are all characters from real life of a time when the signs of progress, the awakening of desires for liberty and human rights were still viewed with as much fear and trembling as with fond hopes. He had remained the same during the well-nigh fifty years of his artistic career; and, when he died, his art was more akin to modern ideas than that of most painters who began when he was at his prime. He was a healthy realist whose pictures do not indeed require a story in order to command our attention; nor indeed do they impress one as being painted for the purpose of telling a story; that was merely incidental. It is the quality of the picturesque that asserts itself above all and the quaint humor, the rich fancy, seem only an unconscious or, at all events, an uncontrollable addition of the man's unique nature.

GERMAN ROMANTICISTS AND THE DÜSSELDORF SCHOOL. (8)

Among the German artists who went to Rome in the early part of the century there were those who found something else than they sought.

August **Riedel** (1800-1883), had begun his artistic career at the Munich Academy as a strict Classicist, and went to Rome in 1823 in the expectation, no doubt, of perfecting his art at the fountain-head of Classicism; but, by the example of Leopold Robert he was led to admire the picturesque beauty of Italian peasant life and the glorious richness of color under the southern sky. Standing

to-day before his Neapolitan Fisher's Family, we can scarcely realize that the picture could ever have created any sensation; still, it did so, in its day, and people marveled how it was possible to produce such a rich color-effect as the artist rendered in this and subsequent paintings. He even excelled his forerunner, Robert, in this respect, and was, altogether, a most remarkable painter of his time, whose works, like the Judith with the Head of Holofernes, became immensely popular. Cornelius is reported to have said to Riedel: "You have accomplished in your work what I have diligently studied to avoid all my life." And, indeed, compared with the frescoes of the German Michelangelo, Riedel's paintings have decided coloristic merits

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BEDOUINS AT WAR. SCHREYER.

The Orient also began to attract the artists about this time. Byron's poems and the Greek wars of liberation had turned the attention of Europe to the East, and artists were fascinated by the rich and picturesque costumes of the Orientals, so strikingly in contrast with the modern garments of their own time and country. Hermann **Kretschmer** (1811-1890), of Berlin, was among the first to seek this new field of artistic activity.

Wilhelm **Gentz** (1822-1890), of Berlin, was likewise attracted by the splendors of the Orient and produced works of greater coloristic merit than any of his Berlin contemporaries. The most widely known of the German artists who devoted themselves to painting Oriental subjects was undoubtedly

Adolph **Schreyer** (1828-1899), of Frankfort, who has become famous as a painter of Bedouins and Arabian horses. Though becoming decidedly mannered in his work, there is a sureness and dash in the handling of his brush and a remarkable richness of color which is not at all chracteristic of the German art of the middle of the century.

Leopold **Müller** (1834-1892), was a most successful painter of Oriental subjects, whose works combine with a conscientious ethnographical study also a rare charm of color.

When Schadow was called from Berlin to assume the molding of artistic thought at Düsseldorf, he proved himself a most powerful agent. In contradistinction to Munich, where the "grand style" of monumental art was being developed by means of the cartoon, Düsseldorf, as already stated, became a school of painting. Schadow attracted a number of most talented pupils, among whom we have already mentioned Lessing, and Andreas Achenbach, the painters of landscape. Other artists of this group of German Romanticists were Carl Sohn, Heinrich Mücke, Theodor Hildebrand, H. Plüddemann, Theodor Winthrop, Friederich Ittenbach, Eduard Bendemann, Ernst Deger, and Christian Köhler; among whom Eduard **Bendemann** (1811-1889) became the most famous, gaining prominence at once by his first large painting, Jew's Lamenting, which was soon followed by his Two Maidens at

the Well, Jeremias on the Ruins of Jerusalem, The Daughters of the Servian Prince, and other large and small canvases. In Dresden, where he became professor in 1838, he decorated the Royal Palace with frescoes, and some twenty years later was appointed to fill the position of his former master, as director of the Academy at Düsseldorf.

All these young men were full of enthusiasm for their art and for their teacher. Schadow and his literary and musical friends: Immermann, who had worked the reform of the Düsseldorf stage; Felix Mendelsohn, the composer; the assessor von Uechtritz; and Doctor Körtum, the author of the humorous-satirical "Jobsiade," were the spiritual advisers, whose words and works inspired our young artists, who lived and thrived in an atmosphere of Romanticism, having but little touch with the actual life surrounding them. Immermann had created an interest in Shakespeare, whose dramas formed thenceforth an important part of the repertoir of every German stage, and it was Ferd. Theodor **Hildebrandt** (1804-1874), who found therein a mine for his artistic productiveness. On stated evenings the artists met to enjoy readings from the Romantic poets, or listen to chapters from German history, especially of the period of the great emperors, of the crusades, of the turbulent times of the Hussites; and thus their imaginations became filled with the figures of romance and of the stage. Goethe's "Torquato Tasso" inspires Carl **Sohn** (1805-1867) to paint The Two Leonoras, followed by others of Goethe's heroines. Walter Scott furnishes the material for H. **Stilke's** (1803-1860) paintings, and **Lessing** scores his first success with The Sorrowing Royal Couple, for which Ludwig Uhland furnishes the incentive; while Bürgers "Leonora" is made the subject of another picture by him. Most of the religious works of these early Düsseldorfers owe their origin to the dramatization of Old Testament stories and the Hebrew elegies. Thus Klingemann's dramatization of the Life of Moses inspired Christian **Köhler** (1809-1861) to paint Moses Hidden in the Bullrushes, The Finding of Moses, and other compositions.

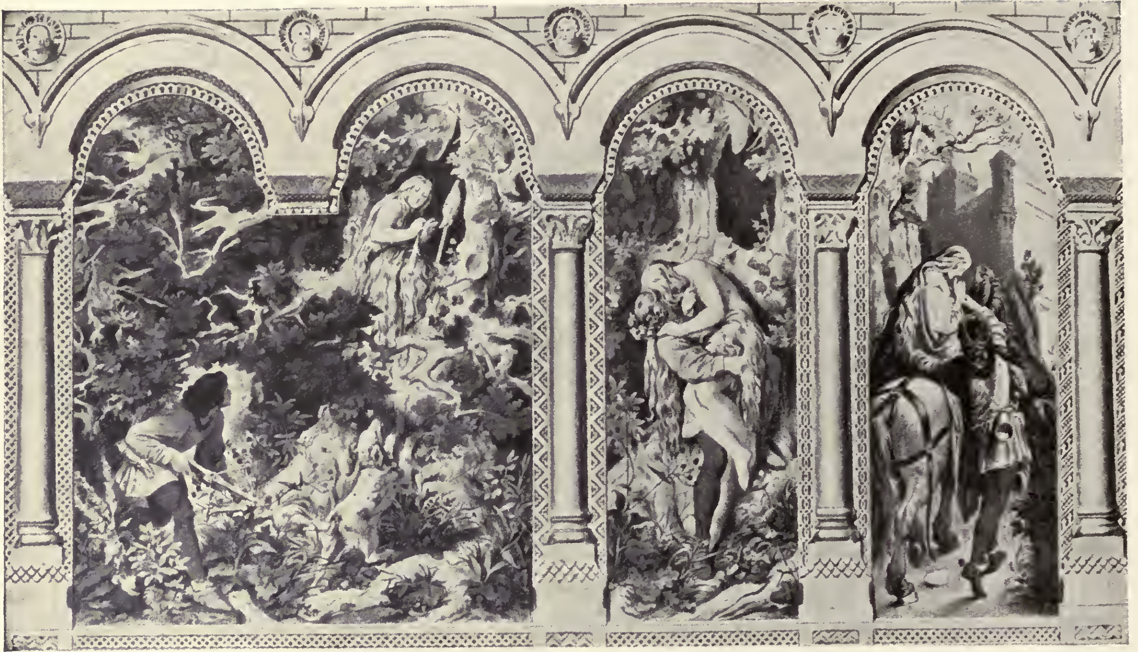
There is an unhealthy vein of sentimentality running through the works of this period, which, though it was the natural outgrowth of the age, was not allowed to remain unnoticed and uncondemned at the time. There were those who did not keep aloof from the life of the people, and had an eye for the realistic and for the humorous side of life. When Bendemann touched the heart of the sentimental with his Jews Lamenting, Adolph **Schroeder** (1805-1875) produced his Sorrowing Tanners, as an antidote.

Peter **Hasenclever** (1810-1853) found in Kortüm's satirical epopee "Jobsiade" a source for his most popular productions, of which his painting in the Munich Pinakothek, Job's Examination, is probably the most widely-known.

Rudolph **Jordan** (1810-1887) bases his reputation as one of the most popular Düsseldorf artists on such paintings as his Marriage in Helgoland; and the Norwegian Adolph **Tidemand** (1814-1876) painted peasant pictures from his native land. His art steers clear of the humorous and the sentimental, then so prevalent in Düsseldorf, contenting itself with the plain representation of native customs. Such pictures as his Adorning the Bride first made Germany acquainted with the picturesque wealth of Norwegian costumes.

Whatever view we may take of the Düsseldorf art of this period, we cannot help acknowledging that these German Romanticists seriously tried to re-establish the art of painting in oil colors, and, as a result of their earnest and conscientious studies, they easily outranked all other schools in Germany as painters. Their popularity had grown world-wide and their influence soon made itself felt throughout Europe and in America as well.

But Düsseldorf, the home of Romanticism, was destined to produce the one artist whose claim to being the greatest German monumental painter of the nineteenth century cannot be successfully disputed, Alfred **Rethel** (1816-1859). In the Kaisersaal at Aix-la-Chapelle there is a series of frescoes, illustrating the history of the great Emperor Charlemagne, which were designed, but



FAIRY TALE OF THE SEVEN RAVENS. SCHWIND.

only partly executed by Rethel. There is a certain vigor and harshness in his work, which, in a measure, suggests the rugged strength of Dürer, without being directly imitative of the great master. One feels as though they might both have been born of the same stock, and this becomes still more apparent in Rethel's designs for woodcuts, notably in the series which he published under the title Auch ein Todtentanz (Another Dance of Death), in which he depicts Death both as the enemy and as the friend of man. The latter conception is especially noteworthy; high above the habitations of the throng dwells the bell-ringer in his solitary chamber in the church-steeple; he has become old and feeble after a long and weary life, the closing years of which were spent in the monotonous duty of tolling the church bells. Death has come to relieve him—quietly and peacefully, his hands gently folded in prayer, he has gone to rest in the old arm-chair, while his deliverer, the ghastly skeleton enveloped in the folds of a cowl, has assumed for the nonce his office of notifying the community that another soul has passed into eternity. Rethel was only 24 when he designed the frescoes for the Kaisersaal. What he might have accomplished, had a long life been his, can only be surmised; but there can be no doubt that his conception of monumental and historical painting was immeasurably superior to that of Cornelius and his following, being clear and comprehensible without any learned explanation, and based on a close and conscientious study of nature. Had he lived, it is more than likely that he would have led monumental art in Germany to a glorious triumph. He fell a victim to insanity, and spent the last few years of his young life in an asylum. Schadow in Düsseldorf and Veit in Frankfort had been his teachers, but his strong individuality was not perceptibly influenced by either.

MORITZ VON SCHWIND. (9)

While Düsseldorf had thus threatened to "steal the thunder" of Cornelius at Munich, the latter place gave to the world the last and fairest flower of Romanticism in

Moritz v. **Schwind** (1804-1871). To know Schwind is to love him; and so much is he loved in his own country, that little of his

work, except through reproductions, is known outside of Germany. At the Paris Exposition of 1867 the work of Schwind aroused the interest and genuine admiration of the Frenchmen, though in its spirit and in its execution it was alike alien to their feeling. But they recognized that here was the work of one who was an artist to the core; one who had been born in the realm of Romanticism and became its chosen interpreter for all times and climes; one to whom his world of phantasy was a living reality, which he could, by the magic of his touch, render credible and visible to others.

Schwind's birthplace was Vienna; and the gay, cheerful city seems reflected in his honest, jovial nature, whose art was ever true to his inmost feeling, always pure and noble as the man himself. Called to Munich in 1828 to assist in carrying out the plans of Ludwig I. of decorating the new buildings, he does not appear to best advantage. Indeed, it is not the "historical painter" one thinks of when Schwind's name is mentioned; and of all his frescoes those at the "Wartburg" alone appeal strongly to our sympathy, for in the legend of "St. Elizabeth" he stands firmly rooted in the soil of Romanticism. It is as the interpreter of the German fairy tale, however, that his art finds a ready echo in every sensitive soul.

The world of poetry is here made one of beautiful reality, for who would dare dispute the existence of the characters in "Der gestiefelte Kater," for instance? And the "Story of the Seven Ravens"; is it not all true, this charming story of the faithful sister? Briefly told it runs thus: A poor widowed woman has seven boys and one daughter; the former seem insatiable in their appetite and are always crying for more, when in a fit of anger the poor helpless mother cries out: "I wish you were all ravens!" No sooner have the words escaped her lips, than the boys are all turned into ravens, and fly out of the window, while the mother sinks lifeless to the floor. The sister follows her brothers into the woods; and, when she falls exhausted to the ground, a fairy appears to her and tells her that she can reclaim her brothers by remaining speechless for seven years and at the same time weaving a garment for each of them. This part of the story is indicated in six panels on the walls of a room in which the artist's family is gathered to listen to it as recited by the good grandmother. The story is then continued in a series of fourteen designs, set as wall decorations in an architectural frame-work of Romanesque style. The second design takes us to the interior of a forest, where, in the hollow of an old oak-tree, the sister has made her home and is busily spinning yarn for her brothers' garments. A prince, hunting in the forest, discovers her and, enchanted by her loveliness, decides to carry her home to his castle and make her his bride. Though following him, she is true to her pledge and refuses to utter a word. Then follow other designs presenting the following incidents: preparation for the wedding; the princess as benefactress of the poor; her nightly occupation of spinning, to finish the seventh garment; she gives birth to twins, which, to the horror and amazement of all present, fly off as young ravens, while the poor mother is admonished by the fairy to remain silent; the princess is tried before the secret court of justice and found guilty of witchery; she is bound in prison by the rough hands of the jailors; the fairy once more appears to her, with an hour-glass in her hand to show that the hour of deliverance is near; crowds of poor people, to whom the princess had been a benefactress, block the door of the prison, thus delaying the threatened execution; at last she is bound to the stake, when lo! the seven brothers come rushing along on white steeds, while the fairy holds the twins in her arms; only one brother is not entirely transformed, one arm remaining in the shape of a wing—the completion of his shirt having been prevented by the faithful sister's imprisonment. As in the grand finale of an opera, all the characters of the play are here united in a joyous scene of triumphant love and faith.

A musical simile is easily suggested by his compositions Cinderella, the Story of the Beautiful Melusine, and kindred subjects. Indeed, Schwind's designs are ever unmistakably musical in feeling. And

this sweet singer of Romanticism, how charmingly realistic he could be! There is a painting in the Schack-Gallery at Munich, The Wedding Trip, in which he records with simple truthfulness an episode from his own life in a manner which at once brings to mind Spitzweg, though it is not *painted* as well. Another little picture, Horses Led to the Well by a Hermit, shows Schwind's spiritual kinship to Böcklin, though the charm of the latter's coloring is utterly wanting. Though he lived to see the tri-

WEDDING TRIP. SCHWIND.

umphant progress of the realistic school, Schwind's art remained untouched by the new doctrine of color. If, in spite of this, we can to this day honestly admire the work of Schwind, it is on account of its inherent beauty of form and poetic purity and richness. He once said: "Beauty is the most indispensable thing on earth, for all else cannot completely satisfy one. When his last hour was approaching, with his face turned to the setting sun, he exclaimed: "Now I feel well, this is beautiful——!" And the last and greatest Romanticist had passed away.

THE GENRE PAINTERS: LUDWIG KNAUS. (10)

A number of causes combined to lead artists into other fields of observation. Peasants do not only smile; they have their sorrows and griefs, and, indeed, take life far more seriously than artists were wont to make believe, as they could not help learning through frequent intercourse with them. Besides, all mankind was at this time deeply stirred by the social and political questions of the day, which had brought the working classes as a mighty factor into action, and culminated in the revolution of 1848. The social distress prevailing in some of the manufacturing districts was made the theme of stirring appeals in prose and verse, and it was but natural that the seriousness of the age should be reflected in its art. The peasantry continued to furnish the most paintable models; but no longer to the exclusion of other classes; and the subjects selected partook more of the pathetic than the humorous, illustrating with more or less force and truth incidents of striking moment in the life of the people. A very direct influence upon German art of this period was exerted by the Englishman, David Wilkie, whose works had become known on the continent and whose picture, Opening of the Will, in the Pinakothek at Munich served as a model for many artists.

Gisbert **Flüggen** (1811 - 1860), proudly called the "German Wilkie," took the lead among artists as a painter of pictures "with a social purpose." In his canvas called The Decision of the Law-Suit, everything is very carefully composed in the (then) most approved fashion; the pathetic, the humorous, the sentimental, have all been judiciously considered and rendered in a loving and conscientious manner; and people bowed in admiration before the genius of Flüggen. We see the closing scene in a crowded court-room of a trial at law between a noble family and some obscure contestant, the final verdict having been rendered in favor of the latter. The defeated nobleman with the haughty and disgusted members of his family are retiring in hot haste from the

scene of their humiliation, their attorney evidently trying to explain that he did all he could, which only seems to vex his client the more. To the right are grouped the members of the victorious family, the aged head of the household being conspicuously seated in a chair, surrounded by his happy friends, among whom the village parson by an expressive gesture indicates the true and unfailing source of all justice, while a female member offers the young attorney a reward which he nobly declines to accept. On a raised platform in the rear the members of the august tribunal, before whom the case was tried, are preparing to leave, the clerks still busy over the records.

Another Düsseldorf artist who shared the honors with him was Carl **Hübner** (1814-1879). The pitiful social distress of the working-classes found in him a most sympathetic interpreter. His paintings of The Silesian Weavers, The Emigrants, The Execution for Rent, and Benevolence to the Poor are most affecting appeals on behalf of the downtrodden, overladen bearers of this life's burdens.

While art was thus mightily affected by the conditions of contemporary life, it was, from the fact of claiming for itself a mission outside of its province, seriously retarded in its development. The painters still continued to cherish the notion that above all their pictures must lend forcible expression to some idea, must be the means of conveying some lesson, of telling some story. Only the character of the story had changed from the humorous to the pathetic; but the artistic value of their performances had not perceptibly increased, they had not yet really learned to paint. While sharing this failing (though in a smaller measure) with the followers of Cornelius, they have, at least, this advantage, that they were in closer touch with the life of their time. While the historical painters tried, in a more or less learned way, to impart the knowledge of history, the genre painters posed as public entertainers, one as a clever humorist, another inclining towards the sentimental, another in the role of a moralist, and so on; "—but they were not painters. And painters under these conditions they were unable to become. For though it is often urged in older books on the history of art that modern genre painting far outstripped the old Dutch genre in incisiveness of characterization, depth of psychological conception, and opulence of invention; these merits are bought at the expense of all pictorial harmony. In the days of Rembrandt the Dutch were painters to their fingers' ends, and they were able to be so because they appealed to a public whose taste was adequately trained to gain a refined pleasure in the contemplation of works of art which had sterling merits of color.

"— — — The principal difference between them is this: a *painter* sees his picture rather than what may be extracted from it by thought; the *genre-painter* on the other hand, has an idea in his mind, an 'invention,' and plans out a picture for its expression. The painter does not trouble his head about the subject and the narrative contents; his poetry lies in the kingdom of color."—*Dr. Richard Muther*, "*History of Painting in the* XIX *Century.*"

While no painter of that period is on record as entirely in sympathy with these views, it is, nevertheless, a fact, that the acquirement of a better knowledge of color was gradually becoming a more and more important aim among genre painters. Unquestionably, landscape painting and the more thorough knowledge of the old Dutch masters were leading in this direction. There soon appeared a man whose works were so immeasurably superior to those of his fellow artists, that he marks an epoch in the development of modern art, Ludwig **Knaus** (born October 5, 1829). That posterity will not accord to the famous genre painters of the middle of the century the great importance attached to them by those who were witnesses of their early struggles and final successes, who saw in their advent the prayed-for deliverance from the unbearable yoke of insipidity which oppressed the Romantic school, may be accepted as inevitable. What they were to their age, however, should not be forgotten, in spite of all their shortcomings as painters which the historian is bound to consider. Their indisputable merits as pathfinders, the

healthy, robust realism of their art compared with that of their immediate forerunners, give to them an importance which it would be folly to belittle. It is to their sincerity that we owe the advancement of the century's art in as great a measure as to the teachings of Piloty, with whom realism begins its mighty reign. The genre-painters stood nearer to the life of the people, felt its pulse more keenly. If, with all their advance as painters, they still remained chiefly narrators, it is because that was, the world over, still considered the artist's province. They added no new principle to art, it is true, but brought the older to greater perfection. Their knowledge of their subject was more profound, their power of observation keener, their technical ability far superior to that of their predecessors.

GOLDEN WEDDING. KNAUS.

Knaus was among the very first to recognize the undeniable importance of these requirements. At the Düsseldorf Academy he had studied under Carl Sohn in the drawing and painting classes, and was thereupon admitted to the composition class, under Schadow, the director, who showed no sympathy with the naturalistic and characterizing tendencies of the young man; and when Knaus petitioned for an appropriation from the fund established for the payment of models, he was informed that such assistance was only accorded "talented pupils." Thereupon he left the school. The year 1848 found him one of a lot of shiftless and thriftless young art-students, when it occurred to him to retire to the country and paint studies there. Returning to Düsseldorf he began to utilize his studies, painting a number of pictures, chief among which was a large canvas, The Country Fair in Hessia, which at once placed him in the front rank of the Düsseldorf genre painters. Going to the Black Forest he found material for a number of paintings, The Gamblers being one of the most striking of his compositions. In 1852 he was seized by a desire to "see the world," and decided on a trip to Paris, intending to spend about three weeks there. He remained eight years. There he painted a picture, The Morning after a Rural Festival, and sent it to the Salon of 1853, where it was awarded a second class medal. His Golden Wedding painted in 1858, and perhaps his finest picture, stood on a technical lead with the works of the French. Edmond About, the famous French writer, speaks thus of Knaus, in 1855: "I do not know whether Herr Knaus has long nails; but even if they were as long as those of Mephistopheles, I should say that he was an artist to his fingers' ends. His pictures please the Sunday public (on Sunday, being a free day, the Salon is crowded by the people, shopkeepers, workingmen, etc.), the Friday public (Fridays, an increased admission fee is charged), the critics, the *bourgeois*, and—God forgive me!—the painters. What is seductive to the great multitude is the clearly expressed dramatic idea. The

artists and connoisseurs are won by his knowledge and thorough ability. Herr Knaus has the capacity of satisfying everyone. The most incompetent eyes are attracted by his pictures, because they tell pleasant anecdotes, but they likewise fascinate the most jaded by perfect execution of detail. The whole talent of Germany is contained in the person of Herr Knaus. So Germany lives in the Rue de l'Arcade, in Paris."

It is not only because of the dictates of fashion that Knaus does not rank as a "colorist" to-day, even not more than any of his immediate followers, who, in this respect, did not quite attain to his standard. For the end of the century finally witnessed that new birth of painting, brought that revelation of color in the outward appearance of things which had for long been so eagerly sought, and without the knowledge of which the art of painting could not hope to regain its once commanding position. It must not be overlooked that the period we are considering—a hundred years—will mark only one of many centuries in the contemplations of future critics, and that the achievements of to-day will not be measured by the pride we take in them now. The question will not be: what has the art of the nineteenth century learned from previous ages? but: what has it added to the knowledge inherited? And it was not until another generation that any such addition was made.

Consequently, Knaus and his famous contemporaries, for all the genuine pleasure they have brought into the world, will be relegated to a far less conspicuous position by the impartial judgment of Time than our own warm love and gratefulness would choose for them. Dürer and Holbein have not yet found their peer among nineteenth century artists, either in Germany or any other country. It is claimed for Knaus, not without good reason, that in certain cases of characterization—for instance in his Council of Hauenstein Peasants—he attained to an eminence not unworthy of Holbein; but Holbein is great not because he attained to an eminence not unworthy of some one else, but because he is Holbein; while Knaus, Vautier and the most lovable of the three, Defregger, hold our attention by virtue mainly of their great narrative powers, though as painters they have long been surpassed by many, even by artists of far less talent.

Knaus was not only a painter of peasants. He brings to bear the same keen observation on city life, and is a most charming narrator of childhood's little griefs and pleasures. In his very popular painting, As the Old Do Sing Thus Pipe the Young, he has given unmistakable proof of this. When, in 1874, he took up his abode in Berlin, he found most picturesque subjects among the Jews and other city-types, which lend themselves readily to his humorous conception. He also ventures into the field of religious art; though there is no evidence that this is done from any deeply religious impulse, but rather because the subject seems to suggest to his feeling certain artistic possibilities that he is inclined to express. This is indeed—next to a growing demand—the prime moving-power for the production of the vast numbers of Madonnas of the present day.

That one, whose power of characterization is so eminent, should be employed as a portraitist, seems but natural. But, singularly enough, it is here where he failed. Not satisfied with expressing the character of his sitter in the face and general bearing, which he has so masterfully done in some of his crayon-studies of peasants, he calls into requisition a whole cumbersome apparatus of accessories to help one guess at his sitter's identity, or, at least, his calling. While apologists for this sort of thing may point to examples even like Holbein's George Gisse, it is well to remember that such portraits are the exception and owe their origin presumably rather to the notion of the patron than to the artist's choice.

Measuring art by the standard of its time, Knaus' position at the head of the long list of painter-narrators is unassailable. His influence and that of his great contemporaries is not confined to their native land, but extends—for good and for evil—to all other countries where the spirit of Romanticism was, with more or less success, threatening to stifle a healthy art sentiment.

VAUTIER AND DEFREGGER. (11)

Any review of the standing of Knaus immediately suggests the name of

Benjamin **Vautier** (1829 Switzerland —1898). His pictures appeal even more readily to the sympathies of the public than those of Knaus. Vautier's familiarity with the peasant-life which he portrays is more genuine, his sympathy with his subject more heartfelt. While Knaus seems rather fond of an elaborate stage-setting, Vautier contents himself with the unpretentious surroundings in which he finds his peasants, and of which they really form part and parcel. In Vautier the art of the genre painter reaches a degree of amiability exceeded only by Defregger, though as *painters* of the period they both remain behind Knaus. The position which Vautier holds in the hearts of his countrymen is well stated in the words of Dr. Muther: "There is something sound and pure in his characters, in his pictures something peaceful and cordial; it does not, indeed, make his paltry, pedantic style of painting any better, but from the human standpoint it touches one sympathetically. His countrymen may be ashamed of Vautier as a painter when they come across him amongst aliens in foreign exhibitions, but they rejoice in him none the less as a genre painter. It is as if they had been met by the quiet, faithful gaze of a German eye amid the fiery glances of the Latin nations. It is as if they suddenly heard a simple German song, rendered without training and yet with a great deal of feeling. A generation ago Knaus could exhibit everything as a painter; as such, Vautier was possible only in Germany in the sixties. But behind the figures of Knaus there always stands the Berlin professor; while in Vautier, there laughs a kindly fragment of popular German life."

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MORNING BATH. VAUTIER.

Franz v. **Defregger** (born 1835), is, of all the masters issuing from Piloty's studio, the most popular, the most thoroughly lovable. A healthy, uncorrupted nature from the mountain home, where, in their freedom, the people cherish no wild ambitions, but lead, for the most part, a quietly happy life that knows little and cares less for the distant world's angry strife and ceaseless struggles for supremacy, Defregger remains true to himself in his art. With a keen perception of character and fine psychological observation, he presents the life of his countrymen in all its cheerful aspects with most convincing truth, and a manner at once forceful and pleasing. His technique is simple, his color oftentimes disagreeably brown; the glowing orange lights and purplish shadows of the younger school remained strange to his perception; but there are certain small canvases of his that are charmingly grey in tone, while a rich, golden, by no means objectionable quality, pervades such pictures as his Arrival at the Dance. It is, however, not as a colorist, that Defregger must be considered, for such he never aspired to be. From his teacher, no doubt, hails his greater admiration for the old masters than for the younger school's impetuous seeking after new truths, though as a teacher he himself cheerfully allows those of a different mind to follow

their own bent. Great masters have not emanated from his school; for, in Defregger, the art of the genre painter has reached that height from which there is only a decline, and, if any of his pupils would surpass their master, it can only be along another path.

Owing more to outward influence than to any irresistable inner compulsion, Defregger is, at times, induced to leave the field of the genre painter and enter that of the historical painter; and his success in some instances has been truly remarkable, as in The Last Muster, and The Return of the Victors, both scenes from the Tyrolese struggles for liberty. It was indeed a historical picture which first made him famous, Speckbacher and his Son Anderl. This was, however, soon followed by a genre picture, A Dance at the Alm, which secured for him the widest popularity; and with this picture he had found his proper sphere. That the national hero Andreas Hofer should appeal to Defregger's artistic imagination and sympathies is but natural. The results are not altogether satisfactory, perhaps least of all to himself; certainly Andreas Hofer's Last Steps was a mistake, and painted rather as a concession to a supposed demand than from any great inner compulsion. At all events this is true in relation to the dimensions of the picture, the figures being life-size.

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ARRIVAL AT THE DANCE. DEFREGGER.

Being at heart a religious nature, it was not surprising that he should also venture into the field of religious painting, though he did so with questionable success. His two Madonna's do not add materially, if at all, to his reputation; and the best one can say is, that they do not detract from it, for the

pure, lovable nature of the artist is reflected in these canvases as well as in his others. Though Defregger's art is essentially of the story-telling kind, it is free from the empty pathos of the reigning historical school, and free, also, from the cheap humor of the earlier genre painters. When it is mirthful, it is so with the joyousness of exuberant health, that will never cease to find a ready echo in the unsophisticated soul of the beholder, whatever nationality or age be his.

REALISM.—ADOLPH MENZEL. (12)

It was in the year 1842 that the paintings of two Belgian artists, Edouard de Bièfve and Louis Gallait, were exhibited in the various German art centers, and, by virtue of their unwonted realism and coloristic qualities created an immense sensation. For some time artists had felt restless under the sway of the sickly sentimentality of Düsseldorf and the pretentious painted erudition of Munich; nor had they found in the ranks, either of the painters returning from Italy, like Riedel, or in those from the Orient, a Moses to lead them out of the desert. Now, at last, salvation seemed to offer by way of Brussels and Paris, and artists began to flock to these two strongholds of the new art.

Neither Bièfve's Treaty of the Nobles of the Netherlands, nor Gallait's Abdication of Charles V. will to-day pass muster as true realistic art; but, though only a reflection of the stronger genius of Paul Delaroche, they were sufficient to point out the road to be traveled, and have, therefore, become of incalculable value to the further development of German art.

Among the first who were induced to seek instruction at the fountain-head were Anselm **Feuerbach** (1829-1880) and Victor Müller. The former was, by his nature and education, rooted in Classicism. His father was a noted scholar and author, whose profound knowledge of ancient history could not fail to impress the subtle and receptive mind of his son with the beauty of Greek art. But Feuerbach's genius could not be satisfied with form alone; color was equally indispensable for the full expression of his refined perception. He first sought instruction in art at Düsseldorf; but nothing could be more foreign to his feeling than the sentimentality of the Romanticists or the empty prattle of the anecdote painters. He left Düsseldorf unsatisfied, and went to one school after another in Germany, and then to Antwerp, without finding what he desired. In Paris he was irresistably attracted by Couture, whose Romans of the Decadence made him the most famous painter of his time. Here he learned that broad and free handling of the brush, so utterly at variance with the art of the rest of the world. When, some years later, he was commissioned to make a copy of Titian's Assumption of the Virgin, he began the study of the old Venetian masters, which was to be of such incalculable value to his later art. The picture, Hafiz at the Well, which he painted when at Paris, commanded instant attention; but the full charm of his warm golden tone is not felt until, in 1857, he painted Dante in the Company of Noble Ladies of Ravenna, and Dante's Death, painted in the following year. Among the famous pictures of the Schack Gallery at Munich, Feuerbach's Pieta is one of the most notable. Nothing can be more impressive than the quiet dignity of Mary's grief, as she is bending over the lifeless body of the Savior, and the three women kneeling by her side in silent prayer.

It has been said in disparagement of Feuerbach's art, that his figures are motionless, that they neither laugh nor cry, and display no passion. That is true; but it is wrong to blame an artist for the absence of qualities which he studiously avoids and refuse him recognition for qualities in which he excels. The chief characteristics of Feuerbach's paintings are a quiet simplicity, a noble grandeur of line and form, and, in his best works, the charm of color. In his later paintings his color is oftentimes somewhat too cool and grey, probably the natural outcome of the losing fight of his all too-sensitive, nervous nature against prejudice and folly, that withheld the recognition which he claimed, and justly claimed, for

his endeavors. It was not until 1873 that he was called to the Academy at Vienna; but here, where Makart was the ruling spirit, Feuerbach was bound to feel out of place; his art was entirely too somber for the atmosphere of the gay Austrian capital, and when his design for the Fall of the Titans met with scathing criticism, he fled to Venice, where he remained until his all too early death.

Feuerbach's strength and weakness lay in his indomitable belief in himself. In this respect he is comparable to Richard Wagner, who had the advantage of being allowed to witness the triumph of his art, while Feuerbach's recognition came after his death. What he aspired to become, and what he believed himself to be, we learn from his book, "A Legacy." However much or little of what he there has to say we may endorse, his position in the art of the nineteenth century will rest secure on such works as his Symposium of Plato, which, though undoubtedly inspired by Couture's Romans of the Decadence, is superior in sentiment and far nobler in conception; on his Pieta, his Iphigenia, and his Medea, besides the works already mentioned. (See cut, p. 579.) An artist of the people he never was, and never aspired to be; his was an aristocratic nature, born, as he himself, asserts, "for the palace, and not for the hut."

Victor **Müller** (1829-1871), joined Couture's class in 1849, after he had vainly sought instruction at the Städel'sche Institut," in his native city, Frankfort, and at Antwerp, under Wappers, where so many Germans were studying at the time, who all, subsequently, left for Paris. When Müller became disgusted with Antwerp he burned every study he had made there before going to Paris. Here he felt somewhat lost at first. Going to work in Couture's studio, he nevertheless finds more inspiration in the works of Delacroix and learns to admire Courbet. After nine years in Paris he returned to Frankfort, where he painted, among other pictures, a Hero and Leander a Wood-Nymph, and a scene from Victor Hugo's "Les Miserables"; but he found little or no appreciation. The strength and vigor of his work, its deep, rich glow of color, were so utterly at variance with what was characteristic of the German art of the period, that artists and public alike stood helpless before his canvases; they could not be refused by any jury, for they were not bad; but they were hung in dark and obscure corners. In 1865 he left Frankfort and took up his abode in Munich, where he met Kaulbach, Piloty, Schwind and Baron Schack, and in a short time "finds more appreciation than he had enjoyed in all his

HAMLET. MÜLLER.

life before," as he states in one of his letters. He then entered on the most fruitful period of his career. Among the notable canvases, he produced Faust's Walk on Easter-Morn, remarkable for the successful treatment of the evening effect and the happy combination of landscape and figures. Soon afterward he was requested to contribute illustrations of Shakespear's works for a publication similar in character to the "Goethe-Gallery" of Kaulbach's. Declaring it impossible to illustrate Shakespeare

in the same manner, he proceeded to make designs for paintings, three of which he was able to complete—the rest remaining as sketches. Hamlet and the Gravedigger was the first canvas, to be followed by Ophelia, and finally by the strongest of his coloristic achievements, Romeo and Juliet, a picture fairly aglow with passion. Müller had only fairly entered on his most promising career, when heart disease ended his life.

Of the other German pupils of Couture Rudolph **Henneberg** (1826-1876), of Berlin, achieved deserved renown. The most important of his pictures are The Race After Fortune, The Wild Hunt, The Criminal through Lost Honor.

Julius Schrader (1815-1900), Otto Knille (1832-1898), Gustav Richter (1823-1884), are prominent among this group of artists who returned from Paris, well equipped in technical acquirements, and ready to assist in the propagation of the new doctrine of realistic painting. **Schrader** is a historical painter of no mean ability, and such pictures as his Death of Leonardo da Vinci, The Dying Milton, and Cromwell at Whitehall, belong to the better of their class. **Knille**, though ambitious, is exceedingly correct but uninteresting in his many large mural paintings, while Gustav **Richter** became a favorite painter of feminine beauty and will be long remembered as the creator of the ideal portrait of Queen Louise, for which the baroness Ziegler was the model. His best works are probably the portraits of his wife and children, while the ambitious large canvases, like his Building of the Pyramids, though praised as coloristic achievements in their time, are rather empty and theatrical in arrangement. But then, to be a really important painter of this period, it was necessary to be a historical painter. The French and Belgians had led the way, and in Germany the scientific study of history had entered on its most fruitful career. As early as 1834 Schnaase had described historical painting as "the most pressing demand of the age," and other writers expressed similar sentiments. Lessing, who had already won fame as Germany's great landscapist, was induced, through the perusal of Menzel's "History of the Germans," to glorify the career of Huss in a painting as early as 1836.

One of the most remarkable painters of Germany—indeed one of the unique and striking individualities in nineteenth century art, is

Adolph **Menzel**, who was born, 1815, at Breslau. The son of a lithographer, he went to Berlin with his father, and worked in this profession. From the beginning he was a close observer of nature, and nature remained his teacher almost exclusively throughout his long and fruitful life. He did not turn to oil painting until comparatively late, occupying himself for many years almost exclusively with drawing, either on stone or on wood. Notable among his early lithographs are a number of illustrations of the history of Brandenburg and his Artist's Earthly Pilgrimage. The illustrations of the history of Frederick the Great, and, later, those of the works of this great monarch, secure for Menzel an important place among the greatest illustrators of all ages. While Cornelius and Kaulbach on the one hand, and the Düsseldorf Romanticists on the other, were commanding the attention of the art world, Menzel was resolutely treading his own path, a keen observer of life around him, a realist who recognized no law or principle that did not derive its mandate from nature. And so it happens that his drawings of the age of Frederick the Great present such vivid pictures, appear so true and convincing, as though the artist had been an eye-witness of the scenes he portrayed. His preparatory studies are marvels of exactness and completeness, while the finished work shows a breadth and freedom of handling at first sight quite contradictory of, but in truth, only possible through such careful preparation. When he began to paint, his interest in the great king was still uppermost in his mind, and he produced a number of canvases, among which The Round Table at Sans-Souci, Flute Concert at the Court, King Frederick on His Travels, and the Battle at Hochkirch, are the most important.

But with the accession of William I. to the throne of Prussia in 1861 a new spirit began to reign. Menzel's art also soon

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THE ROLLING MILL, MENZEL.

(*See page 609.*)

turned into a new channel. Commisioned to paint the coronation of the King at Königsberg, he produced a picture of remarkable force and realism. And with this he may be said to have left the field of historical painting, the two smaller canvases, King William Leaving Berlin, 1870, to Join the Army at the Front, and the Cercle, showing Emperor William in a social function, being the exceptions. At the Paris Fair in 1867 he became acquainted with Meissonier, whose portrait he painted, and with Alfred Stevens. He discovered no end of material in the life around him which appealed to his artistic sense, and painted a number of scenes in the streets and parks of Paris. During his frequent trips to the southern parts of Germany he became acquainted with the picturesque life of the Bavarian highland villages, which served him for numerous drawings and paintings. Quaint old church interiors, especially those of the Rococo period, with their rich and fantastic gilt ornamentation, had a great attraction for him. The busy, variegated life of an Italian market-place (Piazzo de' Erbe, Verona), of the famous watering places, parks, etc., fashionable salons (The Ball Supper), and the sooty, grimy interior of a highland smithy—all are made to serve his purpose and display their picturesque qualities under the marvelous touch of his never-resting hands. The masterpiece of the painting of toiling humanity is unquestionably Menzel's Rolling Mill, which was finished in 1875, after three years of careful preparation and study. (See cut, p. 578.)

There is scarcely a scene of human activity, scarcely a vocation, that Menzel has not included in his sphere of observation and rendered with inimitable skill, either as painter, draughtsman or etcher. And all this he does without ever betraying any foreign influence, either of old or modern masters. He was a staunch realist before the French and Belgians had become known in Germany through the works of Biefve and Gallait, which were destined to revolutionize German art under the direction of Piloty. That Menzel should have remained without any great influence upon the modern painting of Germany, in spite of his strong individuality, so typical of what art was to become, seems almostly incredible. But it is certainly true that he did not "found a school." Almost from the beginning he was ahead of his time, with no one seriously attempting to follow him; but when artists really began to comprehend him, they also began to discover paths parallel to his, affording even a broader vision than his own. Thus it will be seen that it was possible for painting to advance at the end of the century to a commanding position without Menzel's direct influence, though it would be false to say that he had none at all. His remarkable power of characterization goes far beyond that of Knaus; his quick eye caught the movements of man and animals with the unerring certainty of the photographic camera; in composition he discards the conventional academical rules and follows his own natural feeling, just as in choice of subjects he is guided solely by his eye for the picturesque and characteristic—all of which are qualities that constitute important acquirements of modern art and which he had made his own in advance of the later generation. Without denying that his influence was neither forceful nor direct, its presence as a strong undercurrent in the advance movement is certainly clearly discernible, and Menzel's position as a pathfinder rests on indisputable evidence.

HISTORICAL PAINTING: PILOTY, MAKART, MAX. (13)

But the palmy days of history-painting begin with Carl v. **Piloty** (1826-1886). The son of a famous lithographer in Munich he received his early training in art in his father's establishment, where he made numerous drawings, after the works of the old masters, on stone for reproduction. After studying at the Academy for a while, he proceeded to Antwerp, and in 1852 to Paris, where he entered the studio of Paul Delaroche. Here he learned to master the technical requirements of painting, and found the best opportunity for developing his natural feeling for color. Through his painting, Seni at the Corpse of

Wallenstein, he secured for himself at once the distinction of being considered the best painter of Germany. The picture marks an era in German art. What the works of Bièfve and Gallait had promised, here seemed to be accomplished. Nothing so near to perfection in the rendering of the very texture of flesh, drapery, metal and wood, or the startling truth of the effect of the cold morning light entering the death chamber had ever been seen in Germany. Here then, was the German "Sophocles of Painting," whom the artists' colony at Antwerp had been looking for, as Victor Müller had put it.

Piloty was made professor of historical painting at Munich, and pupils soon began flocking to his studio from far and near. He proved himself an admirable, a great teacher. Not only did he succeed in teaching his pupils how to paint, but he was careful to develop their various talents along independent lines. Nothing could be more unlike than the art of Makart and Max, for instance, and yet they both owe their training in technical skill to the same master. Piloty became the ruling spirit in Munich, in Germany; from a school of cartoon-drawing under Cornelius and Kaulbach, Munich became the leading school of painting, and Düsseldorf fell back to the rear. That Piloty saw himself outdistanced by more than one of his own pupils in his lifetime, is nothing to his discredit; on the contrary, it proves his singular greatness as a teacher. If to-day we cannot consider his art as great painting, it was, nevertheless, great in its day, marking an advance and laying a foundation, solid and broad, upon which it became possible to build further. As a painter pure and simple he does not rank with Feuerbach or Victor Müller, neither of whom can boast of his far-reaching influence. As a reformer he was a practical genius who brought his doctrine home to people. If he did not expand in his own art, that is probably what few great teachers do. Fully conscious of his powers, he was

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THUSNELDA IN THE TRIUMPHAL PROCESSION OF GERMANICUS. PILOTY.

indeed also aware of his limitations, and was never quite satisfied with his own work. At the same time he was justly proud of his pupils' superior abilities and knew no envy.

Piloty treated a variety of subjects, nearly all taken from history. Wallenstein was a favorite theme. But it was not only German history which furnished the subjects for his pictures; the French Revolution, Henry VIII. of England, Venice, Columbus, Rome and the Bible, were likewise resorted to. His last picture, finished after his death, by his brother Ferdinand, represented The Death of Alexander the Great, and shows unmistakable traces of the artist's failing powers. His most ambitious picture, painted at the height of his fame is Thusnelda in the Triumphal Procession of Germanicus. Soon after the completion of this, he received a commission to paint a large decorative picture for the new city-hall at Munich. The center of the canvas is occupied by the allegorical figure of Monachia, while to the right and left are grouped the men and women of Munich who had at one time or another distinguished themselves in the city's history. The picture was painted largely with the assistance of his pupils, some of whom were very close followers of his technical methods, notably the Hungarian **Benczur**, who, in his earlier works especially, resembled Piloty's manner of painting most strikingly. But Piloty's fame as a teacher does not rest on the works of his close imitators. His four greatest pupils: Makart, Lenbach, Defregger, Max, are all unlike each other, and unlike their master in nearly every respect.

The most brilliant, as it was also the most short-lived career, was that of the Austrian Hans **Makart** (1840-1884). Makart was a colorist. It is not likely that posterity will accord him any commanding position as such, for posterity will have little else than hearsay evidence from which to form a conclusion, since that quality of Makart's paintings upon which such claim rests, will soon have disappeared entirely; it is already little more than a memory with those who have seen the works grow under the master's hands. In his eagerness to produce the most brilliant color effects, Makart was totally indifferent to the chemical properties of the pigments he employed; bitumen and certain red and green lakes were his favorites, owing to their deep, rich quality of color. They are the most unstable of pigments, and have long vanished from the palettes of conscientious artists, after having had a short but disastrous reign Makart completely conquered the public by his remarkable works: The Pest of Florence, and the Modern Amorettes, in which he first reveled in his delight of color and nudity to his heart's content.

Makart lived entirely in the realm of color; whatever subject he chose, it was primarily, if not solely, for the purpose of making it a vehicle for the display of some color scheme; form was a matter of secondary consideration; and, as for characterization, that great achievement of the post-Romantic period in German art, that is entirely absent from Makart's work. Thus as a portrait painter he fails utterly; when he can drape his sitter in the rich costume of the Renaissance period, his decorative taste is satisfied. Even in painting the nude, which he did very extensively, his figures are chiefly employed for the sake of some color note. America possesses, at the Metropolitan Museum of Art, one of his most characteristic works, Diana's Hunting Party. Makart's art is essentially decorative and spectacular; his sensuous delight in color makes him unquestionably the most remarkable painter of the century; but his influence was not of a lasting kind. Although called to be head of the Vienna Academy, he founded no school of painting, a few early imitators soon turning from his path. The emperor's silver jubilee gave Makart an opportunity to display his rare talent in organizing the grand spectacular feature of the occasion, a procession in the character of the Renaissance period. Eliminating the nude maidens strewing flowers, his painting of The Entry of Charles V. into Antwerp (see cut, p. 57), will give a fair idea of the splendor of this memorable procession, whch is justly counted among Makart's famous productions.

From the dazzling splendor of Makart's art to the refined sensitiveness of Gabriel **Max**, (1840-) what a difference! And yet both enter the world of art through Piloty's studio. The temperament of Max is dreamy, spiritual and strongly leaning to the unhealthful, while joyous, robust life is entirely foreign to him. His sympathy is with the spiritually morbid, whose joy of life is not of this world, and the early Christian martyr is a favorite subject for his brush. He scored his first pronounced success with his Martyr on the Cross, in 1867. It represents a young woman, an early Christian, tied to a cross in the Campagna; a young Roman, struck by the sad fate of the beautiful girl, kneels down to place a wreath of roses at the feet of the pure, heroic maiden, who would rather suffer a horrible death than renounce her faith. Is he converted? Or is he, the light-hearted, pleasure-seeking, frivolous Roman, only attracted by the strange fascination of the unexpected encounter? Max leaves the questions unanswered. A Token represents another young Christian convert, turned into the arena where she will soon be torn to pieces by the hungry wild beasts. A rose has fallen to her feet, thrown as a last token of sympathy or love by some unknown hand in the crowded galleries above. German poetry furnishes the subject for his Lion's Bride, and the Inn-keeper's Daughter. The tender, musical charm of his art finds most beautiful expression in such pictures as his Adagio: two figures—a mother and her son—are seated on a bench in a quiet spring landscape, both gazing into space, all unconscious of each other apparently, dreamily feeling only the tender awakening of nature from its winter-sleep. It is not often that Max represents this mood of quiet pleasure; and it is as near to a healthy enjoyment of nature as he ever comes. He feels at home in the sad and horrible, and in the supernatural; and has discovered a new field for art, the spiritualist's world. In the painting entitled The Spirit's Greeting, he represents a young girl seated at the piano; a "materialized" hand softly taps her on the shoulder and with an expression of mingled fright and awe she turns to gaze in the direction where the head of the strange apparition would be. In another picture he takes sides in the controversy about vivisection. The cold-blooded man of science is about to experiment on the body of a little dog, which is taken from his hands by a figure representing the spirit of pity, pointing to the scales she holds, in which the heart is shown to outweigh the human intellect.

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MADONNA. MAX.

Max is possessed of one ideal of feminine beauty, which is repeated in all his pictures: a delicate face with a small, peculiarly rounded nose, characteristic of Bohemia, his native country, with one eye slightly larger than the other, by which that expression of the unreal, the spiritualistic, is attainable. The color is almost always that of an unhealthy pallor. Max avoids strong color altogether, and employs charmingly refined grey tones, in a manner never before or since attempted; it would seem to suit his peculiar art alone, which, being the

expression of his own remarkable personality, could not be adopted by any one else with impunity.

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SPIRIT'S GREETING. MAX.

LENBACH. — THE PAINTERS OF MODERN LIFE. (14)

Franz v. **Lenbach**, (born 1836), is one of the commanding figures in nineteenth century art. Known best to our days as a portrait painter, he has, nevertheless, claims on our attention in another capacity. Lenbach, the ardent and most enthusiastic student of the old masters, is one of the first healthy realists who pointed out to German artists where to seek their salvation, in the intimate, loving study of nature without any afterthought of historical rhetoric or anecdotal recitation. The sphere of art is representation. And to this he devoted the earlier years of his study. In the year 1856 he exhibited the picture, now in the Schack Gallery, A Shepherd Boy. It represents a country lad lying on his back, with the sun pouring down upon him. There is no attempt at beautifying; the figure is a ragged shepherd boy, with the mud clinging to his bare legs, everything rendered with straightforward, honest truth. The following year appeared his Threatening Storm, which shows a group of peasants hastening from the harvest field to take refuge in a chapel before the storm breaks loose. Both pictures created a sensation and the public, as well as the professional critics, were loud in their protest against this "brutal realism." Still, Lenbach persisted in his close study of nature, and hand in hand with it, went his equally close study of the old masters. For Baron Schack he made a number of copies of old masters, among which that of Titian's Venus and several by Velasquez and Rubens are marvels in copying. Finally he found his true vocation as a portrait painter. Equipped with a thorough knowledge of the technical requirements of his art, a close observation of nature, and a spirit akin to the great masters of old, he was prepared for his calling as was no one else.

Lenbach is not a portraitist who is satisfied to give the mere photographic outward appearance of his chance sitters. He prepares himself for his work by a close study of the sitter's essential characteristics, and by the aid of numerous sketches records his impressions. Nor does he disdain to use the photograph; not, however, as a foundation for his work, but merely as one of the convenient aids. Not any of Lenbach's portraits suggests the photograph in the least. What they all reveal is that truth of inner life which only the artist who *comprehends* his sitter can hope to reproduce. Of portraits which he did not care to do there are not very many; for even when he was still poor he preferred to paint for nothing a head that would interest him rather than accept a commission from a prospective patron for whom he felt no liking. Since he has come to enjoy a liberal income from his work, he not infrequently spends thousands for the privilege of painting some interesting personage for his own artistic satisfaction. Lenbach has been called upon to paint more of the most noted men of his

time in the various callings of rulers, statesmen, scholars, poets, artists, and so forth, than any other artist, living or dead. For none of his sitters has he ever shown greater love and admiration than for Bismarck, and of no one has he painted more portaits than of the Iron Chancellor, at whose home he was a frequent and most welcome guest. Though Bismarck has been painted by many artists, no one has succeeded as Lenbach in grasping that mighty character, whom Germany delights to honor as the greatest statesman of the nineteenth

PORTRAIT OF BISMARCK. LENBACH.

century. Lenbach's last portrait of the old Emperor William I. is a wonderful piece of characterization of old age, reflecting a great and glorious past.

An artist of Lenbach's singular abilities as a painter is necessarily a man of strong convictions in art generally, and born to take a leading part in any movement in which he is interested. To Lenbach, painting should not be kept in isolation from its twin sisters, architecture and sculpture. Painting finds a proper place only in a suitable artistic surrounding. Especially is he averse to the arranging of great exhibitions, where the main object is to gather the greatest possible number of paintings on "square miles" of wall space, irrespective of any pleasing decorative effect. Though at the great Munich International Exhibitions this is always taken into account with far better results than in large exhibitions elsewhere, Lenbach's ideas were never fully carried out, except in smaller apartments set aside for his special display, and the result is always eminently pleasing. When he decided on building a home for himself, he created something that is a magnificent work of art in itself, and in which he carried out his ideas, with the architectural advice of his friend Gabriel Seidel, to their fullest extent.

The Villa Lenbach on the Louisenstrasse in Munich is a noteworthy creation, within and without, and whoever has not seen it cannot form a just estimate of this truly great artist. Built in the style of a Roman villa, with a garden in which an old Italian fountain and other antique statuary have found a place, the interior of the two detached buildings is arranged with refined taste and due consideration of purpose. The rare treasures of old pictures, antique furniture, old marbles and other works of artistic value, which he has collected with true judgment, all serve to give to the place an air of noble and quiet refinement, so different from the overcrowded habitation of the average collector addicted to "bricabracomania." And in this refined surrounding, made gay by the merry laughter of two lovely children and presided over with sweet dignity by a charming wife, Lenbach lives and works.

The painting of pictures illustrative of modern life, with either a humorous, pathetic or tragic idea, was most succesfully continued by such artists as Alois Gabl (1845-1893), who was fond of deep coloring, at times verging on black; and Mathias Schmidt (1835-) who found his subjects among the Tyrolese; Hugo Kaufmann (1844-) who, though himself a North-German, is fond of the inhabitants of the Bavarian Highlands; and Eduard Kurzbauer (1840-1879), who died too young, but

gave promise of good work. Eduard Grützner (1846-), whose first success was achieved through his Falstaff pictures, ultimately became the narrator of monastery life, in which he found an inexhaustible storehouse of mostly humorous anecdotes, which he repeats *ad nauseam*.

A more healthful and no less grateful field for pictorial art was cultivated by Ludwig **Bockelmann** (1844 - 1897) and Ferdinand **Brütt** (1849-) who found in commercial and manufacturing circles the material for their stories. Bockelmann painted episodes from modern city life; Brütt chooses his subjects from the social, commercial and political life of the city.

Realism had become firmly rooted in German art. If, in the school of Piloty, it partook strongly of theatrical show, and cultivated a tendency for the painting of historical events most frequently of a tragic nature, and led others to an almost photographic imitation of more or less uninteresting subjects, as it did Carl **Gussow** (1843-) of Berlin, for example, and Anton v. **Werner**, (1843-) whose historical paintings are so markedly "matter of fact"; it had at least led also to a renewed and more intelligent study of the old masters for their marvelous color qualities, which had been so studiously avoided by the cartoonists, and totally misunderstood by the early Romanticists. When, after the unification of Germany in 1871, history-painting failed more and more to inspire artists for their best efforts, they awakened to the conviction that above all a painter should learn to *paint* before attempting to give expression to any great ideas.

The "idea," in fact, was for a while entirely discredited, the chief problem remaining *how* to paint. "To paint," was at last understood to mean both technical skill and the creation of glorious color-harmonies such as the old masters had produced. That all this was founded on a study of nature on the part of the old masters was now recognized to mean a still closer and directer study of life and nature, generally, than had been practiced in the first half of the century. The demand was for greater refinement of tone, and, hand in hand, went an avoidance of the clap-trap of noisy stage-acting. Together with the new doctrine in painting there grew a desire for artistically refined furnishings; the arts and crafts assumed a more intimate relation and men of genius like Lorenz **Gedon** brought about an intimate knowledge of the works of the "little masters" of the Renaissance period, which were eagerly collected and served as models for the works of the cabinetmakers, goldsmiths and other craftsmen. The Munich exhibition of 1876 showed a remarkable gain in the artistic skill displayed in handicraft, which, for the time being, was almost exclusively imitative of bygone periods, but has since developed along more modern and original lines.

DIEZ AND THE NEW SCHOOL OF COLORISTS. LEIBL. (15)

The new school of painters found in Wilhelm **Diez** (1839-) its foremost representative. Though for a short time a pupil of Piloty, he found himself entirely out of sympathy with the great master of historical painting. His taste led him to a close study of the works of such old masters as Schongauer, Dürer, Rembrandt and especially Wouwerman, as well as a most loving study of nature. The charm of Diez's work lies in a healthy realism coupled with a refinement of tone that has something of the quality of old tapestries, and an unerring feeling for the picturesque. Like all successful artists he found numerous imitators among a large class of talented pupils, after he had been made professor at the Academy in Munich. It was certainly not his fault if many saw their own salvation, if not that of art, only in a close adherence to his choice of subject and manner of treatment; for men of power and originality of thought are ever scarce. None the less does Diez number among his pupils some—Loefftz for instance—who have been able to draw from his teachings the lessons which promoted a further advance in art.

Ludwig **Loefftz** (1845-), who was a decorator in his youth, by virtue of a serious and untiring devotion to his study, has risen to the position of Director of the Munich

Academy, from which he has only recently retired on account of impaired health. At the beginning of his career as a painter he was an ardent admirer of the old Dutchmen, to such an extent, in fact, that his painting of Avarice and Love is little else than a close imitation of Quentin Matsys. Then Holbein became his favorite ideal, and there was a time during his early activity as teacher when the portrait drawings by his pupils were all in close imitation of the great Augsburg master. About that time Loefftz painted a small picture representing Erasmus of Rotterdam in his study, which seemed a combination of Holbein and Pieter de Hoegh. Later the coloristic charm of Van Dyck assumed a strong influence on him and there resulted such remarkable paintings as his Pieta, now in the Pinakothek. With his students he insisted always upon the careful observation of the fine color and tone qualities in nature, and took no end of trouble in posing the models for them in such a light as to preclude all appearance of crudeness, of which he was especially intolerant. Still engaged in his work as teacher, it is too early to determine definitely his position in the history of art; but that he was one of the most active and invaluable agents in laying the foundation for the final success of modern art, there can be no doubt whatever. Loefftz was also one of the first who demonstrated anew that the chief value of a painting lay not in the idea, but in the representation.

"If artists had previously painted thoughts they now began to paint things. The heroes of Piloty followed the divinities of Cornelius, and were in turn succeeded by the Tyrolese peasants of Defregger, and amid this difference of theme one bond connected these works; for interesting subject was the matter of chief importance in them and the purely pictorial element was something subordinate. The efforts of the seventies had for their object the victory of this pictorial element." (Muther).

This was brought about by Diez and his followers. Beginning with the renewed and more intimate study of the old masters, the picturesque costumes and decorative features of past centuries were still adhered to; but the pretentious display of historical actions gave way to the representation of man in his common everyday occupation, which brought him nearer to our sympathies and understanding.

August **Holmberg** (1851-) paints cardinals who are connoisseurs of bric-a-brac. Edmund **Harburger** (1846-) becomes the Ostade of modern times. Ernst **Zimmermann** (1852-), at first similarly inclined, and also a most skillful painter of still-life, turns to rendering religious subjects. Claus **Meyer** (1856-) scores a decided success with the painting of a Beguin Nunnery, in which, like Pieter de Hoegh, he places his models against the large window in the background.

In manysidedness and an easy control of the methods employed by different old masters, as well as by certain *chic* all his own, all the foregoing are easily eclipsed by Fritz August v. **Kaulbach** (1850-), a grandnephew of the celebrated pupil of Cornelius. This artist has been as much overrated as underrated. A great artist he cannot be called, because of his want of originality. Where he is unlike anybody else, it is only in comparatively trivial matters. He is most thoroughly enjoyable in some of his portraits of feminine beauties; by virtue of his graceful drawing and refined tone he could, if he so chose, become almost, if not quite, what Lenbach is as a portraitist of men; for it must be acknowledged, remarkable though some of Lenbach's later portraits of women are, that he is not essentially a painter of female beauty, or of children, in both of which Kaulbach excels. But he is not satisfied therewith and enters the ranks of religious painters to produce an Entombment of Christ that at once recalls Titian to one's mind, though, to be sure, on closer examination, not a single figure is like Titian's. But whatever his limitations, whatever his sources, Kaulbach is an artist of refined feeling, whose love of color is a delight to the eye, and is in line with the progress of his time beyond the preceding period.

When the prominent historical painters of this epoch are mentioned, Wilhelm **Lindenschmidt** (1829-1895), demands a conspicuous

place. Though his later works do not fulfill the promise contained in his earlier paintings, the latter have undeniable coloristic merits, conspicuous in their time. This may be said especially of some of his Luther pictures and of his Venus and Adonis, and also of his painting in the Schack Gallery of the Young Man and the Water Nymph. As a teacher at the Munich Academy Lindenschmidt encouraged a healthy realism. His ideas on govermental art education were singularly sound and liberal, but failed to find favor with the authorities.

Menzel, in Berlin, in his paintings of the time of Frederick the Great, treated historical painting as one who seemed to have been an eye-witness. Nor does he care so much for momentous state actions, as the leading historical painters were wont to do, but delights in the representation of customs and manners of that then not so very remote period. He tells no anecdote and attempts no moral lesson; he is simply truthful and picturesque. These qualities become the aim of Munich art after Piloty.

Wilhelm **Leibl** (1844-1901) is by far the strongest representative, if not the initiator of this new development of modern German art. A pupil of Piloty at first and subsequently of A. v. Ramberg (1819-1875) neither of whom influenced him very much, he showed his strong leanings quite early, and a short stay in Paris in 1869 did not draw him from the course he appears to have planned. Though an ardent admirer of Courbet, he remains thoroughly German, and comes nearer to the spirit of Holbein than any other artist. Conscious of his aim and of his ability to pursue it without further help or hindrance, he settled in a Bavarian village, where he devoted himself to his art, painting the simple peasant people among whom he lived. Leibl's best paintings betray the closest attention to detail, but in such a manner that the whole at first always has the appearance of great breadth; nothing of all the marvelous detail is ever obtrusive at first sight, though when once your attention is drawn to it, nothing can make you forget the unrivaled skill with which it was rendered. But at times he is fond of a broader handling; he then lays on his color in flat tones and sacrifices all softness of modeling to a strong and vigorous characterization of his subject. His very first pictures, exhibited in 1869, commanded attention; a portrait exhibited at the Salon in Paris in 1870 brought him a medal; and he created a very deep impression with his Peasant-Politicans, which appeared eight years later. By this time Leibl had already become an acknowledged leader, and when, a year or two later, his painting, In the Church was exhibited in a private studio at Munich, it was the unanimous opinion of artists and laymen alike that the highest perfection in this style of painting had been achieved. Without ever having had pupils, Leibl's influence became a factor in the further development of Munich art. Though no one ventured so far as to imitate his marvelous technique, the appreciation of the simple and natural in art, of beautifully luminous, pearly greys in flesh-painting was wide-spread and sincere, and Leibl has gained for himself the position of one of the strongest German painters of the century in which he lived.

THE IDEALISTS: BÖCKLIN. RELIGIOUS PAINTING: GEBHARDT. (16)

With Arnold **Böcklin** (1827-1901), whose death, like that of Leibl, is just announced, Germany loses her greatest painter of the nineteenth century. In the earlier stages of the realistic era it was not surprising that Böcklin's art did not meet with ready appreciation, for his romantic idealism seemed utterly opposed to the prevailing tendency, and people were ready to class him among the artists of the past, before he had fairly begun his career in earnest. It was only in later years that his true position has come to be recognized, and Germany now honors in him the great color-poet of the century. Böcklin is an artist of most striking originality, whose development is not really traceable to the influence of any definite school. Beginning his studies under the landscapist Schirmer at Düsseldorf in 1846, he soon thereafter

went to Brussels, and then to Paris in 1848. Two years later he went to Rome, where he found the true inspiration for his art. In the Campagna and in the mountains he communed with Nature, whose beauty and grandeur in her varying moods find a ready echo in his strong, manly and sensitive soul. The firm rocks, the tall trees, the softly whispering reeds reveal to him their secrets and every nook becomes alive with strange forms, such as the world had heard of, but never before seen. Pan of old has come to earth again to play his pranks, frightening an honest Roman shepherd out of his wits; or, going fishing, to his own amazement and delight, draws a frightened mermaid from the waters. In Sport of the Waves, you see the mythical dwellers of the sea at their merry play; strange, uncanny creatures, the spirits of rollicking fun and of mysterious dangers. An Idyl of the Sea shows these wondrous beings peacefully resting on a solitary rock, the old Triton blowing tender melodies on his horn, the mermaid, a creature of exuberant strength, toying with a huge sea-serpent. In the wilds of the mountains huge centaurs are engaged in a fierce struggle hurling great rocks at each other, thus symbolizing the crude forces of nature at their destructive play. Or, on the other hand, as in Regions of Joy, one sees the force and beauty of nature interpreted as sturdy centaur and sportive nymphs.

By courtesy of Berlin Photographic Co.

REGIONS OF JOY. BÖCKLIN.

In all these works the figures and the landscape constitute an inseparable whole. With no other artist does the one seem so natural an outcome of the other; nor has any one rendered them with such convincing realism. But Böcklin's realism is not dependent on a close, literal transcription of nature, like Leibl's, for instance; the forms of his living beings are necessarily creations of fancy, based on a study of nature, to be

sure, but not mere copies of any existing species. It is said that he rarely, if ever, painted his pictures from nature; this may explain his occasional offense against anatomical possibilities, to the dismay of the academical drawing master; but to say therefore that Böcklin cannot draw is sheer cant. Still it is undeniably true that his greatest strength lies in color. And here he is supreme. Though the greatest part of his work was accomplished during the Piloty era, it has nothing in common with the awakening of the color sense then taking place. Nor had his art need of the later discovery of the prismatic composition of light, which was the great triumph of nineteenth century art. His green is always green; his red, red; his blue, blue; the tone of his pictures is always rich and deep, and aglow with a sensuous color-harmony, such as no other modern artist has achieved. Böcklin's art is the product of a strong and healthy nature, a true child of his mountain home. He has been rightly compared to Wagner for the essentially musical quality of his art —with far more aptness indeed than the art of Makart—for his bold and glorious color-harmonies appeal to the same sense of feeling in healthy natures as do the grand tone-harmonies of Wagner.

It may be too early to say that Böcklin's art will constitute the foundation for the art of the succeeding century; but it has certainly had a formative influence with some of the stronger men, Stuck and Klinger, for instance, of the present time.

Max **Klinger** (1856-), is often mentioned with Böcklin in the same breath. That neither Klinger nor Stuck would be what they are, were it not for the advent of a Böcklin, is, no doubt, quite true. Still, there are more points of difference than of sympathy between the three. Böcklin is always thoroughly healthy and enjoyable; Klinger's muse is tainted with a morbid breath, which is never pleasant and at times is very repulsive. Nor is it ever a direct and spontaneous expression of his feeling, but rather a learned and complicated exposition of his thoughts, the thoughts of one who is estranged from this life's more agreeable side. Klinger's claims to fame rest mainly on his etchings; he took up painting comparatively late in life, and has also devoted some time to modeling, without, however, producing in either of these two branches of art anything of real importance to its history.

Franz **Stuck** (1863-), is unqestionably one of the most remarkable of the younger men. Beginning as a draughtsman he displayed a wealth of imagination in illustrative and decorative designs. When he began to devote himself to painting, his choice of subjects pointed unmistakably to Böcklin, but in color he leaned more towards the modern school, displaying at the same time

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CRUCIFIXION. STUCK.

a strong individuality, which promised well for the future. He soon began to display his originality of conception in such paintings as his Guardian of Paradise, his Satan, and especially in his Crucifixion. While neither of these can boast of much charm of color, but show more the vigorous draughtsman, it does not follow that Stuck cannot be ranked high among the painters, for, in some of his smaller and less ambitious productions, his color is exceedingly good, and, of his future, we may expect very much.

Berlin has in Ludwig v. **Hoffmann** (18?) an idealist of talent, though not of any pronounced originality. His works are of very unequal value, but at times of a certain

poetical charm not otherwise to be found in Berlin art.

Without entering into the causes which have brought it about, it is sufficient here to state that religious painting has, of late, come to assume a very conspicuous place in Germany, as elsewhere. During the reign of historical painting and of the "historical genre," which followed, it had fallen somewhat into neglect. Painters like Gentz, who had gone to the Orient, brought with them a good knowledge of the country, its present inhabitants, the customs and costumes of the people. Out of this knowledge they proceeded to construct the apparatus for their more or less historically correct representations of the time of Christ, resulting in such spectacular pictures as Munkacsy's Christ before Pilate, or such painted falsehoods as Hofmann's famous Christ in the Temple, the numerous reproductions of which are doing more to retard a healthy growth of intelligent art appreciation than any other two modern paintings can hope to counteract. Hofmann's painting shows neither truth of characterization nor truth of color; in fact, is not *painting* at all, but merely "illumination," appealing to the love of "prettiness," on the part of the artistically uneducated masses.

DISCIPLES AT EMMAUS. GEBHARDT.

It was but natural that a reaction against such false conception of painting should set in. Foremost among the reformers must be mentioned

Eduard v. **Gebhardt** (1838-). As the son of a Protestant minister he did not, in his earlier years, come into close contact with religious art, which was ultimately to become his specialty. After three years at St. Petersburg he went to Düsseldorf, traveled in Belgium and Holland, saw Vienna and Munich, and then remained at Karlsruhe for two years, after which he returned to Düsseldorf, where Schadow, Bendemann and Carl Sohn were the leading spirits of Romanticism. Religious art was entirely under the influence of the Catholic Nazarene spirit of Schadow, for which the Protestant Gebhardt naturally had no sympathy. He did not enter the Academy, therefore, but worked together with Wilhelm **Sohn** (nephew of Carl), and Carl **Hertel** in a common studio. In 1863, he exhibited his first ambitious composition, Christ's Entry Into Jerusalem, in which he at once emphasized his opposition to the prevailing Nazarene tendency in religious art. When asked why he chose the costume of the middle ages for his figures, Gebhardt replied: "What else should I do? Continue to paint like the Nazarenes? At first, I thought so, too; but these conventional gowns would not fit my homely figures." "Well," said the wiseacres, "you should paint them as they were: they were Orientals!" "Strange! Nobody has ever succeeded in producing a truly devotional picture in the Oriental manner. Why do they expect it of me? Do we not,

then, as Germans, paint for Germans?" Because of its national character and its picturesqueness he chooses the medieval costume; and his types are the people among whom he dwells. Thus he rescues religious art from the sweet, sickly sentimentality of the Romantic school, and, though still in an antiquated garb, brings it nearer to the spirit of actuality. Gebhardt is a close student of the old German and Flemish masters, and an ardent admirer of their realism. If he did not draw the final conclusion from their works—that in order to be true to nature, you must be true to your own time—, we must not forget that such a step could only have been taken by a genius, a giant, while Gebhardt marks a stage in the gradual evolution of religious art. What he has given us marks the transition from the artificial to the real; it is not yet the real. But one step further! You feel, in looking at such a picture, as his Disciples at Emmaus that he could take it, and be entirely with us!

But it was left to others to take this step.

RELIGIOUS PAINTING. *Continued:* LIEBERMANN, VON UHDE. GERMAN PAINTING. *Concluded.* (17)

The realist Menzel argued that inasmuch as Christ was a Jew, living among Jews, he should be represented as such, and he made a drawing on stone, representing the youthful Jesus in the Temple, where his mother found him among the learned doctors. His figures were all faithful copies of Berlin Jews of the most pronounced type. At the Munich International Exhibition of 1879, Max **Liebermann** (1849-), exhibited a painting of Christ in the Temple, which was quite in the spirit of Menzel's drawing, and created no small amount of indignant protest. Liebermann is the originator in Germany of that latest development of realistic art which has since found in Fritz v. Uhde its most prominent representative. Taking his cue from Millet's: "le beau c'est le vrais," he proceeded to choose for the models of his pictures the homeliest individuals he could find, by way of protest against the prevalent type of pretty faces, and, in his choice of the boy Jesus he went about to the farthest extreme. It is not possible to take either Menzel or Libermann very seriously in these two pictures; doubtless, they both desired to be very emphatic in their protest, but hardly expected to set an example. In other works Liebermann has demonstrated his singular powers as a painter far more successfully and has established his claim to leadership beyond the possibility of dispute. His Old Men's Home at Amsterdam is one of the noteworthy pictures of modern art. His Flax Spinners, Woman with a Goat, and others, painted with a freedom and dash that is positively astounding, prove him a master of modern realism. So far as the writer is aware, Liebermann has made no further attempts at religious art. He no doubt soon realized that it was a hopeless task to treat sacred history in the spirit in which he conceived his first and

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FLAX SPINNERS. LIEBERMANN.

only attempt. There would appear to be no very good reason why strictly historical incidents should be represented otherwise than in a manner conforming to historic truth. But the teachings of Jesus, as embodied in the Christian religion, are of the same vital force and importance—nay, more so—to-day as at the time of their first utterance. Christ is with us to-day as he was with our forefathers centuries ago, why then should art not represent Christ among us?

This view was taken by Fritz v. **Uhde** (1848-). Adopting the study of art after he had risen in an active military career to the rank of captain of dragoons, he became a pupil of Munkacsy, and as such painted several pictures quite in the style of his celebrated teacher. But Uhde soon discovered the error of his ways and discarded everything that he had accepted of his master's teachings. The first picture he exhibited after this disclosed the complete revolution of his artistic conviction; the Organ Grinder, a picture of street life in a Dutch village was painted in a light grey tone, almostly devoid of color, compared to his earlier works, but full of atmosphere and truth. It was followed by other works of similar character, betraying the unmistakable influence of Liebermann. Later, there appeared a picture which rekindled the angry strife that Libermann's religious painting had started some years before, Suffer the Children to Come Unto Me! Here was a modern Dutch room of goodly size, probably a village school-room in which was seated on an ordinary reed-bottomed chair a strange figure, clad in a long dark gown, and the village children, in their modern, every-day attire, came into the room, alone, or accompanied by their elders, some confidently approaching, others timorously holding back; one flaxen-haired little girl, more confident than the rest, has offered her hand to the stranger. This stranger is Christ, the friend of children, to-day, as of old. In another picture Christ has entered the room of a peasant's house, where the frugal meal is about to be served. In this spirit Uhde has conceived religious art. There followed a Last Supper, The Sermon on the Mount, and The Annunciation to the Shepherds. In these pictures and others, the actors are people of to-day, ordinary, everyday people, not selected for any beauty of form or features, nor clad in garments especially adapted for the occasion. Slowly and reluctantly the opposition to Uhde's conception of religious art has given way, and his example has inspired others to follow in his path, among whom the Frenchmen L'Hermitte and Beraud are conspicuous.

CHRIST IN THE PEASANT'S HOME. UHDE.

While Uhde has also turned his attention to other fields, notably that of portraiture, his fame will chiefly rest on his religious paintings, which mark an era in modern art. He has not yet spoken his last word, and it will be interesting to watch his further

progress, or, as some would already have it, his decline. However, this may be, the field, he has opened is no longer left to him alone; imitators have appeared, and others, equipped with strong powers of their own, have been led to advance in the same path. But the achievements of the latter are of too recent a date to find room in a historical review at this time, though it may be conceded that some of them, at least, will retain the position they have already gained in the estimation of their contemporaries, even in the eyes of the coming generation.

In Berlin Franz **Skarbina** (1849-) is, next to Liebermann, the strongest representative of the new art. He did not arrive at his present conclusions until he had passed through a number of stages, and it is by no means certain that he has now reached his final goal. Ludwig **Dettman** (1865-), Hugo **Vogel** (1855-), Hans **Herrmann** (1858-), and others in Berlin are all men of sound convictions and great ability as painters.

Among the Düsseldorf artists Arthur **Kampf** (1864-), Eduard **Kämpfer** (1859-), and a few others show a progressive spirit.

In Stuttgart Otto **Reiniger** (1863-), has displayed singular powers as a landscape painter, while Robert **Haug** (1857-), though not entirely free from a sentimental vein, paints pictures of soldiers with a fine feeling for tone.

Of the landscape painters who succeeded to the generation ending with Eduard Schleich and Adolph Lier (1827-1882), mention should be made of Gustav Schoenleber (1851-), now professor at the Academy at Karlsruhe. His work is notable for its fine color and atmospheric qualities, in which he is unsurpassed, though he may have had his equal in his friend Hermann Baisch (1846-1892), in whose cattle pictures similar qualities are dominant.

Adolph Staebli (1842-), Louis Neubert (1846-1892), who was clever, but never seemed to find a method of his own, Carl Heffner (1849-), Wilhelm Keller-Reutlingen (1854-), Joseph Wenglein (1845-), Ludwig Willroider, Peter Paul Müller (1853-), Friedrich Kallmorgen (1856-), Ludwig Dill (1846-), and many others are among the leading landscape painters of the day.

By courtesy of Berlin Photo. Co.

GIRL WEEPING. UHDE.

Munich harbors a greater number of the advanced artists than the rest of Germany combined. The leading desire there has been for a long time to induce foreign artists to either come or send their works to the exhibitions at the Glass Palace, and when there seemed some danger of the opponents of progress restricting such hospitality, the younger element forthwith severed its connection with the Conservatives and opened an annual exhibition of their own, where foreigners of note shared equal rights with the native artists.

At the head of the new movement stood Bruno **Piglhein** (1848-1894), a man of remarkable ability, who was but once in his life given a fair opportunity of displaying his power, in the painting of a panorama, representing the crucifixion of Christ, which has since been destroyed by fire. He first attracted greater attention to himself by the exhibition, in 1879, of a picture of the crucifixion, Moritur in Deo, which represented the Angel of Death bending over the cross to kiss the lips of the Savior. After this first serious effort he was led into experimenting with pastels, producing a series of

drawings that in freedom and originality of conception and skillful treatment suggested rather the work of some clever Frenchman. About the year 1887 he conceived the design of representing the scene of the crucifixion in the form of a panorama-painting. By the assistance of a few chosen companions he set to work and completed the painting in a short time, scoring a most decided and remarkable success. In after-years, in America, his former assistants repeated the performance with more or less success; but the originator, the creative genius, was Piglhein. What he might still have accomplished, had he been offered the proper opportunity, it is not possible to say; certain it is, that his mind was replete with

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SHEEP FAMILY. ZÜGEL.

untold designs easy of fulfillment by means of his remarkable technical skill. Personally he lacked aggressiveness to overcome the difficulties in the way of procuring important commissions. His was an easy-going nature, not satisfied with the way things were going, it is true, but unwilling to exert himself in producing a change.

Piglhein's art is neither entirely modern nor old-fashioned. It has the stamp of originality which will preserve for it the admiration of artists present and to come. He died with promises unfulfilled through no fault of his own, and Germany has lost another artist who might have been one of her greatest sons.

His friend, Baron Hugo von **Habermann** (1849-), has allowed a similar persistent neglect of his merits to influence his art. A gifted colorist and with an easy mastery of the brush, he changed from an ardent admirer of the old masters to a follower of a class of French painters whose easel is set up in hospitals and doctor's offices.

Albert **Keller** (1845-), a pupil of Arthur von Ramberg, is one of Germany's notable colorists. Whatever he paints is the outcome in the first place, not of any definite idea, but of some color-scheme that appeals to his senses. His range of subjects is of a most varied character: portraits of fashionable women, modern interiors with children, a gathering at a dinner party, a mythological or a religious subject, but all are chosen solely with an eye to their coloristic opportunities. His color is notable for its refined grey tones, and is especially admirable in works that are more sketchy than finished in workmanship.

A colorist of a different kind is Gotthard **Kuehl** (1851-), whose pictures of Dutch and of church interiors are sparkling with light and atmosphere, painted with rare skill and a thorough mastery of drawing.

Paul **Hoecker** (1854-), delights in painting the tile-covered interiors of picturesque Dutch houses. With him it is also the color-scheme which forms the basis of his picture; this once decided upon, he carries out his work with great conscientiousness, producing a picture of charming qualities.

Of artists who have achieved great renown, more or less deserved, there are many; their mere enumeration would fill many pages. Among the older are Ferdinand Keller, of Karlsruhe; Hermann Prell, of Dresden; Paul Meyerheim, of Berlin; Heinrich v. Angeli and Hans Canon, of Vienna; Hans Thoma, of Frankfort. The ranks of the younger contain such men as Ludwig Herterich, Wilhelm Dürr, Louis Corinth, Julius Exter, Max Slevogt, and Wilhelm Trübner. Nor should a group of artists go without mention who have founded, in a small North-German town, a school of their own and have become known to fame as the "Worpsweder." Fritz Mackensen, Otto Modersohn and Fritz Overbeck appear as the strongest repre-

sentatives of this group, whose aim it is to render nature in a simple, broad manner, with great charm of color and a true and healthy sentiment for the poetical.

Among the older cattle-painters the name of Friederich Voltz (1817-1886) will always be cherished, as will that of Anton Braith (1836-), though both have been far surpassed by Heinrich **Zügel** (1850-), who may safely be accorded the first place, and one of the leading artists of the nineteenth century in this specialty. With a thorough knowledge of animals, especially of sheep, he combines a keen observation of the fine atmospheric tones in landscape, is a colorist of very high rank, and a vigorous champion of progressive ideas in art.

PAINTING IN HOLLAND. (18)

The development of art in Holland and in Scandinavia during this period is in many respects analogous to that just considered, the chief difference being in the identity of the actors. The early part of the century finds the art of Holland under the influence of Classicism, and the traditions of the old Dutch masters were for the time forgotten. Then there followed the period of Romanticism, which seemed even more foreign to the national spirit of phlegmatic conservatism. The spirit of their great ancestors of the seventeenth century seemed to have fled the country and it was not until foreign nations had claimed the inheritance, that the Dutch finally awoke to the necessity of claiming their share.

B. C. **Koekkoek** (1803-1862), was the first of the landscape painters to depart from the ways of the Romanticists and return to a closer observation of nature. Though his landscapes are exceedingly petty in execution, like Verboeckhoven's sheep, they did not, at least, depend on any alien idea for a title to existence. Petrus van **Schendel** (1806-1870), shared, to a certain extent, Koekkoek's merits and defects as a landscape painter.

Among the figure painters it was David **Bles** (1821-), and Hermann F. K. ten **Kate** (1822-), who modeled their work on that of the old masters, while in Charles **Rochussen**, there lived the foremost historical painter of Holland. Meanwhile, the transition from the teachings of the older to the younger school was gradually taking place. Men like Johannes **Bosboom** (1817-1891), and J. W. **Weissenbruch** (1822-1880), were not only paving the way, but themselves absorbed much of the new spirit, which was really that of the old Dutch masters returning to earth again and adjusting itself to the new conditions.

The father of modern Dutch art, and still its strongest representative is Joseph **Israels** (1824-). When twenty years of age he began to seriously take up the study of art at Amsterdam, where he worked in the studio of Jan Krusemann, a historical painter of some note. In 1845 he went to Paris, studying at first with Picot, then entering the École des Beaux-Arts, under Delaroche. Returning to Amsterdam in 1848, he began by painting historical pictures in the style of his late master, and had a hard time of it. Then he was taken seriously ill and was compelled to change his abode, going to the little fishing village Zandvoort, where he not only regained his health, but also a new inspiration for his art. The dingy little interior of the fishermen's huts disclosed their picturesque charms to his artistic perception, and he found the life of the poor people, both at home and on the sea, so full of artistic possiblities, that his interest in the heroes of old began to fade like the mist before the rising sun. Henceforth he devotes himself to the painting of the people. While his first attempts are naturally still strongly influenced by his academical training and still lay great stress on the idea, he gradually develops into the painter of the people of his country, as Millet had become the painter of the French peasant. With the deepest sympathy for the woes of the lowly, Israels represents the tragedies of their life in the most faithful and touching manner. In the picture, Alone in the World, the dim twilight of the room but partially reveals the stern, hard truth of actuality—the gray dusk kindly hides the full horror of all this

ALONE IN THE WORLD. ISRAELS.

wretched poverty, with its added grief of separation by death.

With equal truth Israels presents us the happy side of life, the gay and innocent joys of childhood. Or he takes us out to the toilers of the sea, strong, square-built, weather-beaten men, clumsy in their outward appearance, plying their trade with the dull regularity of a machine. Israels is at once the lyric poet and the historian of the people, and in art the founder of that realistic school which places Holland once more in the front rank of nations. The Dutch are essentially *painters;* when they awoke from a century's wanderings after strange ideals, they were quick to take up the brush that had been laid down by their great forefathers, and soon discovered that they still lived in the same land, that nature still offered the same material to them as it did to the masters of the seventeenth century, and their eyes began to grow stronger, detecting new and deeper truths. While Israels' fondness for sober greys is cultivated by men like Albert **Neuhuys** (1844-), Adolph **Artz** (1837-1890), and others; Christoffel **Bisschop** (1828-) is devoted to the brilliant color effects of sunshine in richly furnished interiors, inhabited by the men and women of Friesland in their picturesque costumes. Pieter **Oyens** (1842-) also delights in strong color harmonies, which he produces in pictures of studio interiors and the like.

Modern Dutch landscape painting owes its liberation from the tiresome prettiness of Koekkoek and Schendel in the first place to the influence of the masters of Fontainebleau.

J. B. **Jongkind** (1819-1891), must be considered the connecting link. He was indeed contemporaneous with the great Frenchmen, among whom he lived and worked most of the time, and by whom he was greatly esteemed for the fine atmospheric qualities of his work.

The brothers Willem (1815-) and Jacob **Maris** (1837-1889), are the foremost representatives of the new Dutch school of landscape painting. Willem is particularly fond of the rich green turf and marsh reeds after a passing storm has lent new freshness to their aspect; while Jacob's was a more tender nature, finding expression in soft delicate greys and greyish browns. His technique is remarkably bold and broad, and he has a refined feeling for the dreamy and poetic in nature. This is also true of Anton **Mauve** (1838-1888), whose landscapes with sheep are the creations of a tender poetic feeling.

PAINTING IN HOLLAND. *Concluded.* (19)

A man of robust strength and uncompromising realism is the marine painter

H. W. **Mesdag** (1831-). It has been said that Mesdag is the greatest of all marine painters, living or dead; and in a certain sense that is true, no one having rendered the sea—more particularly the North Sea, off the coast of Holland—with so much convincing truth and realism. With him art is not an expression of moods and poetic feeling, but of stern realism. True, he renders the sea in various moods; but it is the result always of a clear vision and intellectual analysis, not the outcome of spontaneous feeling.

MORNING ON THE BAY. MESDAG.

K. **Klinkenberg** (1852-), a pupil of Bisschop's, paints the effect of sunlight on the picturesque brick houses along the canals intersecting Dutch cities and villages with startling reality, though withal rather photographic in truthfulness.

F. H. **Apol** (1850-), is a most successful painter of winter landscapes.

J. H. L. **De Haas** (1832-1900), has become famous as a painter of cattle and donkeys.

One of the most delightful of Dutch landscapists is Paul E. C. **Gabriel** (1828-), whose pictures are full of a bright, clear light and transparent air, stretching into boundless space. W. **Roelofs** (1822-), is a kindred spirit, fond of treating the flat expanse of pasture lands, with the picturesque windmills set broadly against the luminous sky. H. J. van der **Weele**, a younger man, shows remarkable strength in his landscape and cattle pieces.

Modern impressionism has not been without influence on Dutch art; but, thanks to national conservatism, it has made no serious inroads with its vagaries. One of the leading, and probably the strongest representative of this new school is G. H. **Breitner** (1857-), who shows the healthy influence of Manet in his military pictures, which reveal in their broad, free, treatment, the truthful outward appearance of things. Isaac **Israels** is a prominent figure in this group- and in his later work B. J. **Blommers** (1845-), shows the influence of impressionism to great advantage.

There is still to be considered a group of artists, whose nationality did not prevent them from falling under the influence of foreign mysticism. Mathew **Maris** (1835-), a brother of Jacob and Willem, was the first to be influenced in this direction. A healthy, realistic conception gave way to a dreamy, mystical contemplation of life.

By far the most pronounced individuality of this group is Jan **Toorop** (1860-). His ideas take the shape of "designs," which are to serve decorative purposes, as tiles, windows, panels and wall-paintings. Though relying greatly on color combinations for their value, a peculiarly graceful arrangement of lines forms a strong attraction of his singular conception. For instance, in the illustration here given, the arrangement of lines is one of a beautiful rhythm, pleasing in the extreme, without our at once detecting or caring that they are all really the outlines

MATERNITY. BLOMMERS.

LAMENTATION OF THE IDEAL ON EARTH OVER THE SHATTERED CROSS. TOOROP.

of human figures. The design is likewise remarkable for its skillful arrangement of light and dark masses.

PAINTING IN SWEDEN. (20)

Swedish art of the beginning of the nineteenth century was derived directly from Paris. The foremost representatives were David's pupil Per Kraft and Frederic Westin and in landscape art Elias Martin.

As elsewhere, the Romantic followed upon the Classic period, and, though timidly enough at first, the desire for color began to make itself felt.

The Overbeck of Sweden was Karl **Plagemann** (1805-?); while the position of Schwind may be said to have been occupied by Nils Johan **Blommer** (1816-1858), whose fine poetic fancy sought to give form to the sagas and folk-songs of the North.

The landscapists of the period were K. J. **Fahlcrantz** (1774-1861), and G. V. **Palm** (1810-1890), the former of whom attempted an idealization of nature, while the latter was painstaking and scientific in his attention to detail.

In Sweden it was also the military painter who first devoted his attention to modern and national life. J. P. **Soedermark** (1822-1889), was the ablest among these, though his more ambitious battle-pictures do not compare in artistic value with some of the portraits from his brush. The transition from the soldier to the peasant picture is marked by J. G. **Sandberg** (1782-1854), who was captivated by the picturesque costumes of the peasants.

K. A. **Dahlstroem** (-1869), his contemporary, had a keener perception of the artistic possibilities of the people, and rendered them with more intimate knowledge. The old Dutch masters were studied successfully by Per Wickenberg (1812-1846), Karl Wahlbom (1810-1858) and notably by Lindholm (1819-?). About the middle of the century Düsseldorf became the Mecca of Swedish artists. The fame of this continental school of painting had spread far and wide, and the Swedish artists began eagerly to study its methods to such an extent, that, though they continued to paint Swedish subjects, they became really German painters and fairly out-Düsseldorfed Düsseldorf. Knaus and Vautier became the models after which D'Uncker Nordenberg, Wallander (1862-), Jernberg (1855-), and others fashioned their pictures.

With the advent of Piloty to Munich the attraction of Düsseldorf came to an end, and artists from Sweden went either to the Bavarian capital or else to the fountain-head of the new school of painting, to Paris.

J. K. **Boklund** (1817-1880), studied at first under Piloty and then with Couture. Returning to Sweden, he became director of the Academy at Stockholm, and exerted there much the same influence that Piloty did at Munich.

J. F. **Hoeckert** (1826-1866), avoided history-painting and found in the life of his people fit subjects for his brush. He was the first who did this with remarkable skill, a fine feeling for color, and an avoidance, at the same time, of the anecdotal in his themes. An Interior of a Lapland Hut, painted in 1857, was seen at the Paris Salon; while his Divine Service in Lapland received a first class medal at the World's Fair of the same year.

Georg von **Rosen** (1843-), who suc-

ceeded Boklund as director of the Stockholm Academy, is a man of good training, which he received at Paris, Munich, Weimar and Brussels. While the influence of the theatrical, historical school is apparent in even such works as his otherwise fine portrait of the famous explorer of the polar regions, Nordenskjöld, he devotes himself with like skill to archaic subjects in the style of Hendrik Leys.

Julius **Kronberg** (1850-), is influenced by the art of Makart.

History-painting found in Gustav **Hellquist** (1851-1890) a painter of rare qualities and greater promise, who, had not a cruel fate bereft him of reason and life, might have exerted a strong influence upon the art of his country. By training largely German, his observation of nature was far keener and truer than that of his teachers; in his painting he employs a fine grey tone, quite unlike anything at that time known to Munich, where his King Waldemar Atterdag at Wisby, set the art critics to pondering over its merits. It was painted from studies in the open air, to which Hellquist was one of the first to devote himself with intelligence and great success.

Gustav Cedarstroem (1845-) and Nils Forsberg (1841-) are two other able historical painters.

Among landscapists M. **Larsson** (1825-64) used brilliant but crude color-effects; and Alfred **Wahlberg** (1834-) drew inspiration from Dupré.

Eduard **Bergh** (1828-1880), paved the way for the more recent conception of landscape painting, which does not seek its excuse in the heroic, "grand" style, or the brilliantly effective, though he had paid tribute to it when under the influence of Calame, after first having studied at Düsseldorf. It was not until he finally settled in Sweden that his true feeling found expression in the loving and poetic rendering of quiet bits of nature.

Paris had the most powerful influence over the younger school of Swedish painters. While some have taken up their permanent abode in the French capital, others returned to their native country and there led Swedish art into new channels.

By courtesy of Berlin Photo. Co.

PORTRAIT OF NORDENSKJÖLD. ROSEN.

Per **Eckström** is attracted by the lonely and desolate spots in landscape and succeeds in rendering them in a fascinating manner.

A remarkable success in painting night and twilight scenes has been achieved by Karl **Nordström** (1855-); and similar motives are treated with hardly less skill by Nils **Kreuger** (1858-). An enviable position has been gained by Prince **Eugene of Sweden** (1864-), whose landscapes, in the spirit of modernity, show a decided individual conception and are beautifully poetic in feeling.

The Swedes of great prominence and strong influence on their native brethren in art who have taken up their permanent abode in Paris are Salmson and Hagborg and Gegerfelt. Hugo **Salmson** (1845-) was influenced by Bastien-Lepage to study figures out of doors, and in turn set the example for his younger countrymen for a closer observation of nature than had hitherto obtained. His pictures are always refined in tone and painted with a skillful

hand, which gained for them great popularity, even in Paris, where stronger men abound. In 1878 he exhibited the picture, Laborers in the Turnip Field, which marks the turning point not only in his own art, but also in the art of Sweden.

August **Hagborg's** career (1852-) is in many respects identical with that of Salmson. He too, like the latter, was at first addicted to the costume picture, until he found in the dwellers by the seashore fit subjects for his brush. While he endeavors to make his fisherman and maidens acceptable in "good society" by smooth painting, graceful bearing and a certain handsomeness, yet he succeeds in rendering an unmistakable out-of-door truth, which places him among the notable leaders of the movement initiated by Lepage.

Wilhelm v. **Gegerfelt** (1844-) a landscape painter of considerable ability at the time, has now been left somewhat behind. But he was a man of considerable merit and of great influence among his countrymen.

BATHERS. ZORN.

Among animal painters, none have achieved such success as Bruno **Liljefors** (1860-). It was left to the artists of Munich to discover his merits in 1892, and since then he has become famous. Liljefors is mainly self-taught; for when he was dropped from the list of academy students at Stockholm as without talent, he betook himself to the country, where he became a close observer of animal life and nature generally.

Of the younger figure painters the names of Richard **Bergh** (1858-), Alf **Wallander** (1862-), Oscar **Björck** (1860-), and Carl **Larsson** (1855-), represent artists of more than usual ability. Larsson is no doubt the one of greatest versatility. Beginning as an illustrator, he took up in the course of time every branch of art, made himself familiar with every technique and material, until he felt himself fully equipped for monumental painting, to which he finally devoted himself with much success.

The most commanding figure in Swedish art of to-day, the one marking its farthest progress, and consequently one of the most advanced and best known artists of the day, is Anders **Zorn** (1860-). His early ambition was to become a sculptor. But when he adopted the study of painting, he made a success of portraiture, while still at the Academy. Then he began to travel, going to Italy and Spain, and settled in London, in 1885, where he at once became popular. From here he made frequent journeys, and continued to experiment in his art, painting now in water color, now in oil. Among his striking studies are the figures of bathers, in which the effect of light on the nude bodies and the ripple of the water are rendered with most remarkable truth. His portraits are handled with a boldness and dash that at times verges on the brutal, but in his best efforts command highest admiration. Among his notable paintings is the interior of a Paris omnibus, and a ball-room scene, which shows a keen observation of the figures in graceful motion. Zorn is no less remarkable as an etcher.

PAINTING IN NORWAY. (21)

The spirit of the strong, bold, adventurous Viking is easily discernible in Norwegian art. As yet it has hardly a history; none, at least, that would seem to pay for the pains of a thorough investigation beyond the beginning of the century, or even of the first third of the century. The first Norwegian artist of any note is C. **Dahl** (1788-1857), who has been already considered in his relation to German landscape art.

Adolf **Tiedemand** (1814-1876), the first Norwegian figure painter of note, we have also met in Germany, where, at Düsseldorf, he was a leader in the Scandinavian colony. Hans **Dahl** (1849-) also owes his art education to the same school, and though he is not free from its weaknesses, he approaches nature in the spirit of love for truth, though always with the purpose of eliciting a happy smile. Ludwig **Munthe** (1843-), and A. **Normann** (1848-), are exceedingly able landscape painters, displaying vigor and strength in their work.

When Munich began to crowd Düsseldorf from its leading position, the Norwegians also were attracted to the school of Piloty and the men working with him to build up a new school of painting. While some few remained permanently in Germany, many returned to their native land, having, not infrequently, first stopped at Paris for a while. Under their influence the crudeness of native art began to disappear, and a strong, healthy, realistic art of unmistakable nationality to take shape.

N. G. **Wenzel** (1859-), is one of these typical artists. He is fond of strong light effects, caring nothing for finer gradations of tone. The same may be said of Frederick **Kolstoe** (1860-), who shows probably a little less crudity in his treatment of the figures. Christian **Krohg** (1852-), is justly considered the strongest among the painters of the fisher-folk. Krohg, the painter, is inseparable from Krohg, the author; in both callings it is the naturalist of the most pronounced type who expresses himself in a forceful, uncompromising manner. As a painter his greatest successes have been achieved by his pictures from the hazardous life of the pilots.

A man of tender feeling is Christian **Skredsvic** (1854-). He is fond of quiet effects and soft tones, and his pictures are very poetic in sentiment. He has also entered the realm of religious painting, which he approaches in the modern spirit of Uhde with undeniable success.

Eilif **Peterssen** (1852-), who, as a pupil of Lindenschmidt at first painted historical subjects, has latterly turned his attention with great success to modern life and to landscape. Under the influence of the old masters of the Venetian school he painted a number of altar-pictures; but, after returning to his native land, he learned to love and paint the landscape of his home in all its charm of quiet refinement.

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SLIGHT SKIRMISH. DAHL.

Otto **Sinding** (1842-), is a man of no

definite convictions, now coming under the influence of the Düsseldorf School, then under that of Munich, and again paying his tribute to Böcklin, and to the plein-airists. Something good will always be found in whatever he paints, but he is never himself.

The artist who first discovered the true charm of Norwegian landscape in the quiet, out-of-the-way corners of nature, where she took no trouble to appear majestic and grand, was Amandus **Nilson** (1833-). Though his first impressions were received under the training of Düsseldorf, he began to see "with his own eyes" after returning to Norway, where the poetry of desolate, waste pieces of scenery appealed to his feeling.

Robust and healthy, sparkling in the fresh, clear light of the northern sun, such is the art of Fritz **Thaulow** (1847-). He is particularly fond of winter effects, and chooses the simplest of "motifs" for his pictures: a little red house, half hid in the snow, with a figure or two, and a clear blue sky above. Or a river, struggling to free itself from its burden of ice and snow; or the angry whirl marking the track of a huge steamer. No one has ever rendered the motion of water with greater truthfulness.

A healthy realist among the figure painters is Erik **Werenskiold** (1855-). To judge him correctly, however, he must not be considered as painter only; for in his illustrations to Northern fairy-tales he gives us a series of charming creations.

A thoroughly able and conscientious painter is Jan **Ekenaes** (1847-). He paints the Norwegian fishers at their various occupations in summer and winter in a style which is neither antiquated nor quite modern, and therefore entirely acceptable to most people.

Strangely enough, neither Sweden nor Norway has produced any really great marine painter. The shore pictures of Karl Edvard **Dircks** (1855-), are certainly not without considerable merit, and peaceful seascapes of Nils **Hansteen** (1855.), are admirable in their harmonious coloring, but neither of these call for any special praise.

PAINTING IN DENMARK. (22)

"The same mysterious fragrance which breathes from the works of Jacobsen, the dreamy disposition to lose consciousness of self, that melting away and vanishing in mist, suggesting the soft outlines of the coasts of Zealand, is likewise peculiar to Danish art. It, too, has something abashed in spirit, an infinite need for what is delicate and refined, introspective, diffident, irresolute, fainting and despondent, youthful and innocent, and yet glimmering with tears, a yearning that is like sadness, a renunciation that finds vent in elegies that are still and keenly sweet. It also avoids the cold, clear day, and the sun, so indiscreet in his revelations. Everything is covered with a soft, subdued light; everything is silent, mysterious, luxuriating in pleasant and yet mournful reveries. Melting landscapes are presented in lines that vanish in mist, and with indecisive depths and tones. Or there are dark rooms, where tea is upon the table and quiet people are leaning back in their chairs." Nothing could give a more truthful general picture of Danish art than the above excerpt from Dr. Muther's "History of Modern Painting."

Before the Munich International Exhibition of 1888 comparatively few people outside of little Denmark knew much of its art. The writer, witnessing the advent to Munich of these artists, was among the first to bespeak for them a lasting success, and later years have justified this claim. An extended review of Danish art is unfortunately at this moment out of question; let no one misconstrue the brevity of this account into a refusal to recognize the full importance of Danish art, which is older than that of Sweden and Norway, and has good claims for our attention next to that of Holland.

At the beginning of the century the sculptor Thorwaldsen was the reigning spirit; he dominated the art of all countries at the time as the great leader in Classicism, and painters like Carstens—if painter he can be called—were of the same spirit.

C. V. **Eckersberg** (1783-1853), had received the same early training at the Copenhagen

VIVE L'EMPEREUR, BY VASSILI VERESTCHAGIN.

Academy. He then studied for awhile under David at Paris and afterwards went to Rome. Very naturally his early works were all in the classic spirit; but even in Rome he developed a fondness for the purely picturesque, to find which he did not consider it necessary to look for classic ruins; and, after his return to Copenhagen, he cultivated a closer observation of nature than had been the custom with the artists of the time. In looking at his paintings to-day, we must not forget how little artists knew of or cared for color and painting at the time in the rest of Europe. Danish painters had never gone so far as to consider the use of color detrimental to art; Eckersberg's predecessors had indeed borrowed from the old masters a certain quality of tone, but Eckersberg relied on his own eyes to discover the qualities of nature, and in teaching he constantly dwelt on the importance of using nature, and not tradition, as a model. Thus he laid the foundation for an early development of a truthful and realistic art in Denmark. His pupils for the most part followed him in his love for nature and painted scenes from contemporaneous life with much care for detail, though of little coloristic merit, a quality which was developed later.

With few exceptions his pupils avoided the story-telling quality in their pictures. One such exception is Vilhelm **Marstrand** (1810-1873), whose works are genre pictures with a humorous satirical vein much admired in his time. Nothing is so sure of success in art as something *amusing*, to find which the people go to the theater, read funny stories, and scan political cartoons, often to the neglect of worthier material. Marstrand traveled a good deal, spending much time in Italy, where, for a time, he came under the sway of Riedel. Finally, his humor deserted him and he became very sober and serious. His example led other artists to desert Denmark for the South and the East. In Rome they associated with the German Romanticists, and learned to replace the study of nature by an imitation of the old Italian masters.

The revolutionary period from 1848 to 1850 put an end to this danger to Danish art and led the painters back to the spirit of Eckersberg. They again devoted their attention to native landscape and native life in all its simple truth, without the humorous anecdote. Such artists were Julius **Exner** (1825-), Frederick **Vermehren** (1823-) and Christen **Dalsgaard** (1824-).

While elsewhere landscape painting was still under the ban of Romanticism, the Danes developed an intimacy of feeling for the simple, quiet beauty of their own country. Artists like Christen **Kobke** (1810-1848) and **P. C. Skovgaard** (1817-1876), Vilhelm **Kyhn** (1819-) and Gotfred **Rump** (1816-1880), are all men with an appreciation of the picturesque qualities of their native land.

Among the marine painters the foremost rank must be accorded to Anton **Melbye** (1818-1875.)

PAINTING IN DENMARK.—*Concluded.* (23)

But the excellent qualities all these artists possessed cannot make one overlook their weak technique. In this respect the rest of Europe was making rapid strides forward, while the Danes were still laboring in their quiet, diligent, old-fashioned way. In 1867 at the Exposition in Paris, where Denmark was represented by a collective exhibit, their great shortcoming was revealed to them, and they very soon determined upon learning to paint. Artists again began to travel to foreign countries in order to study the methods of foreign masters. As is but natural, the first result was that many were alienated from home traditions to such an extent that they became foreigners to Danish art. Such was Carl **Bloch** (1834-1890), who became a clever genre painter and also a historical painter of note. Axel **Helsted** (1847-), Vilem **Rosenstand** (1838-), Mrs. Elizabeth **Jerichan-Baumann** (1819-1881) and others studied in Paris, and in Germany, sacrificing much, if not all, of their national sentiment. The one man who succeeded in preserving his strong nationality in spite of foreign study was Christian **Zahrtmann** (1843-). He is a staunch realist of the type of Rembrandt. In the reproductions, his paintings of the

Princess Eleonora Christina bear a strong resemblance to the works of this master, though in color effect they are more akin to the works of modern painters.

A further step forward in Danish painting dates from the influence of Millet and Bastien-Lepage. Artists had fully realized that above all they must equip themselves with a good technique, though they need not therefore sacrifice their nationality and their old-time devotion to simple truth to nature.

The chief representative of this latest development in the art of Denmark is P. S. **Kroyer** (1851-). Beginning his studies at Copenhagen, he received, at the Academy in 1874, a traveling scholarship, whereupon he went to Paris and studied first under Bonnat, then spent some time in Brittany, painting numerous studies of the peasants

FISHERMEN. ANCHER.

and laborers, and finally visited Spain and Italy. His painting of the Italian Village Hatter gained for him the first medal in the Paris Salon of 1881, and when it was exhibited in Denmark it created a profound impression, marking, indeed, the beginning of a new period in Danish art. Returning to his native land he at once began to devote himself to native subjects, painting the sturdy fishermen at their toil. He brought to bear on his work not only remarkable skill in technique, which he had acquired under French training, but also strong characterization and a refinement of feeling for tone entirely his own. Kröyer is a manysided artist and paints figure, landscape and marine subjects with equal skill, and has also shown ability of a high order as a sculptor. One of his most noteworthy paintings is the large portrait group, representing the Committee of Frenchmen for the Exhibition at Copenhagen in 1888. It contains thirty-one figures, all of whom are men of great fame, seated or standing around a long table, on which are placed two petroleum lamps, shedding their warm light on the immediate surrounding, while through the window in the background the colder rays of waning daylight fall on the figures near by. The effect of this double lighting is rendered in a most skillful manner, which makes this picture one of the most important productions of modern painting and places its author in the very front rank of living painters. (See the full page cut, p. 637.) Kröyer's influence on Danish art proved most healthful and far-reaching. To a great extent this may also be said of his friend and fellow-student, L. **Tuxen** (1853-), who acquired his great skill also under French teaching. But he has not, like Kröyer, remained fully the Dane at heart, and is more of a cosmopolitan. He has executed many important state commissions, mural decorations and portraits. As a portrait painter A. A. **Jerndorff** (1846-) displays great ability and strong power of characterization. The painting of more intimate Danish life finds its foremost representative, in

Viggo **Johansen** (1851-), and the same intimacy of feeling, the same quiet, poetic charm is to be found in his landscapes. Johansen's example is followed by numerous other painters, most of whom, however, confine themselves more or less to some specialty.

The little village of Skagen, on the northern end of Jütland, has become a favorite resort for a group of painters of great ability. Kröyer is one of these, while to Michael **Ancher** (1849-), and his wife, Anna (1859-), belongs the credit of having discovered its artistic possibilities. Mrs. Ancher was born at Skagen and when about sixteen years old began to study art at Copenhagen under Kyhm. Then she returned to her native village and painted the fisher-folk in their quiet little homes. Michael Ancher paints the fishermen on the sea or on the strand, in a broad, direct manner without grace or refinement, which

THE RETREAT FROM MOSCOW, BY VASSILI VERESTCHAGIN.

would fail to agree with these big, heavy toilers of the sea with their weather-beaten skin and coarse, heavy garments.

Other painters of the sea are Carl **Locher** and Thorolf **Pedersen**, with whom the sea is generally sufficient without the introduction of ships or figures; it is a somber and majestic, endless waste.

The dreamy melancholy of Danish landscape is successfully rendered in the works of the younger school. There is a strange fascination in the works of Julius **Paulsen** (1860-), for instance, with their broad, soft and deep effects, at first sight not at all attractive. Paulsen is also a figure painter of singular strength, revealed especially in his portraits. Among his figure pieces an Adam and Eve created much comment both on account of its singular daring in composition and the somewhat too broad treatment of the landscape background.

Plein-air painting finds noteworthy representation in a number of young men. Viggo **Pedersen** (1851-) is one of these; he has studied French impressionism, and applies his skill and knowledge mainly to Italian subjects. Theodor **Philipsen** (1840-), Christian **Zacho** (1843-) and Gottfred **Christensen** (1845-), are likewise noteworthy for the influence they exercised on Danish landscape painting by emphasizing the element of color. A reaction against pure naturalism has also set in among the Danes; there is the same conviction that art has a still wider field and may legitimately deal with the purely suggestive and decorative. Beginning their career mostly as naturalistic painters, such artists as Joachim and Nils **Skovgaard** (sons of the famous landscape painter), Harald (1864-) and Agnes (1862-) **Slott-Möller** and notably J. F. **Willumsen** (1863-), and V. **Hammershoy** (1864-), are forming an entirely new school in Danish art, which has replaced the strong and direct naturalism of their predecessors by a soft, dreamy suggestiveness, mainly decorative in effect.

As in other countries, the more advanced painters of Denmark found it advisable to form a closer union among themselves, and to bring their works before the public in separate exhibitions. These have become known as "The Free Exhibitions."

PAINTING IN RUSSIA, HUNGARY AND BOHEMIA. (24)

The art of Russia is still little known in western countries, and is not likely to become a subject of very deep interest for some time. Perhaps unjustly. To the student of art, who draws his lessons as well from the shortcomings as from the merits of others, the struggles of these artists to find an adequate expression for their intense, pent-up feelings have something pathetic. Before we gain a more thorough knowledge of the people than we now possess, we cannot expect to have any very deep sympathy with their art; and the praises sung—not loudly, either!—by their native writers anent the achievements of Russian painters, bring no conviction to our unprepared minds. Even in Répin, whom they delight to honor as their greatest artist, we fail to find any element of refinement which alone could make his art thoroughly palatable. At the World's Fair at Chicago he was represented by one painting, the Cossack's Answer, which shows the artist at the height of his powers. But even here, in spite of his skillful technique, acquired in Paris, one could not help being repulsed by the brutality of it all. Still, it would be unjust to weigh the merits of Répin by this one picture.

The first artist of the century who commands our attention is Orest **Kiprensky** (1783-1836), who has undeniable merits as a portrait painter. His contemporary, Alexander **Orlovsky** (1777-1832), was the first battle painter of any note. As elsewhere, the painter of peasants appeared next; Alexeï **Venezianov** (1779-1845), became the Bürkel of Russia. The following period was that of historical painting, in which Karl **Brülov** (1799-1852), achieved an unparalleled success by his sensational painting, The Fall of Pompeii, which created boundless admiration wherever it was exhibited; and yet, it is a poor work of art, a combination of conventional stagesettings and Bengal fireworks. Still, it awakened in Russia a desire for color in painting; unfortunately, it also served as an example for artists, whose only ambition it became to equal Brülov.

After a flood of historical art had swept over the land, there arose those who desired to express reality. Alexander **Ivanov** (1806-1858) devoted himself to a close and conscientious study of nature and, after preparing himself for some twenty odd years, produced the Messiah Appearing Amongst the People, a work falling far short of the promising sketches, but interesting, none the less, as an example of early attempts at realism.

Artists now began to paint the life of the people around them, after literature had shown the way. Genre-painting scored its first decided success with P. **Fedotov** (1815-1852), who was followed by a number of painters, laying special stress on the humorous point of their compositions.

COSSACKS' ANSWER TO THE SULTAN. REPIN.

With changing political conditions the picture "with a social purpose" came into existence. Vassily **Perov** (1833-1882), is the most important and withal the healthiest among the artists devoting themselves to this particular realm; while the one who has become most widely known is Vassily **Verestchagin** (1842-), who attempted to become the apostle of peace by picturing the horrors of war.

Through the careful observation of nature by the landscape painters, the simple and truthful rendering of figures was again brought to the attention of artists, who gradually learned to dispense with the use of anecdote in their paintings. This movement culminated in the revolt of a number of Academy students at St. Petersburg, in 1863, who refused to be dictated to concerning a choice of subject for a competitive composition. The leader of this group was Ivan **Kramskoi** (1837-1887), whose ideas were far ahead of his ability, though it was he who gave to Russian art a new life. These young secessionists formed the nucleus around which the artists of advanced and modern ideas soon began to cluster. The "Society for Traveling Exhibitions" is the medium through which their ideas and works are carried to all parts of the empire, and they thus constitute the most effective national school of art. Not all of these young men have attained to any great eminence; some, indeed have rather early deserted the fundamental doctrines advanced by the original "thirteen," like the much admired Contantin **Makovsky** (1839-) for instance, who has done so much to misrepresent Russian art. Nor is his younger brother Vladimir (1846-), characteristic of what these young enthusiasts aspired to become.

All that was best and genuine in their ideas seems to have finally centered in Elias **Répin** (1844-). In Paris and Italy he acquired his remarkable technique without losing his national traits, and when he returned home established at once his claim to being the greatest painter of his country by producing a remarkable picture, Men Towing a Ship Up the River Volga. Though not ostensibly animated by any social purpose, the pictures of Répin appear to offset those of Verestchagin: the latter pleads for peace through the horrors of war,

THE FRENCH COMMITTEE AT COPENHAGEN. KROYER. (SEE LESSON 23.)

while Répin would seem to justify revolution by picturing the horrible oppression and debasement of the masses. In the picture mentioned, a number of beings, scarcely human in their dull resignation, are yoked together, not unlike oxen, pulling a clumsy bark up stream, while the sun is beating down hotly upon their shelterless path.

This same sad note of oppression is ever present in his pictures of the people, whom he paints with profound knowledge. When he ventures into history, he delights in the horrible and bloody, as in his Ivan the Cruel, who is represented, with sickening realism, having slain his son in a fit of anger. Where he tries to be neither sad nor horrible, his humor takes the shape of brutal Cossack jokes.

Such, then, is the final stage of Russian art at the end of the nineteenth century. Of all the art we have considered, it is the least sympathetic, is, in fact rather repulsive to our finer sensibilities. Still, we cannot help acknowledging that it contains the elements of progress, because it is based on truth; if this truth is of a kind to make us shudder, we can only hope that it may serve a beneficent purpose in the end.

If the mere choice of national subjects by artists were sufficient to establish a national art, then, truly, Hungary has ample cause to boast of such; for, in whatever country the Hungarian painters may have established their temporary or permanent home, they almost invariably resort to the life of their native country in their choice of subjects. But the language of their brush is that of the foreign schools: Munich, or Vienna, or Paris, notably the first, where the majority of their famous masters have absorbed the teachings of Piloty and his followers.

The most widely-known of Hungarian painters is undoubtedly Michael **Munkacsy** (1844-1900). While history will probably not accord him the eminent position claimed for him by his admirers, it cannot be denied that he achieved brilliant success during his lifetime. He studied awhile at Munich, then

CHRIST BEFORE PILATE. MUNKACSY.

at Düsseldorf, under Knaus, and, against the latter's advice, undertook to paint the picture which at once assured him great fame, The Last Days of a Condemned Criminal. Thereupon he went to Paris where he entered upon a most prosperous career, painting, at first, a number of genre pictures illustrative of Hungarian life. A picture of himself and wife in his studio (now at the Layton Gallery in Milwaukee) and, soon after, his Milton Dictating Paradise Lost to his Daughters (now at the Lennox Library, New York), served to make his fame secure, although he continued to feel dissatisfied with himself. Spurred to the utmost by his own ambition as well as that of speculating art dealers, he embarked on the field of historical painting, producing at first Christ Before Pilate, soon followed by an equally large canvas Golgotha. Both pictures were exhibited in nearly all the principal cities of Europe and America, being heralded everywhere as the unsurpassable masterpieces of modern art. Thereafter, numerous portraits, especially of ladies in richly furnished surroundings, and genre pictures of more or less merit emanated from his prolific brush. But under the stress of more ambitious works his mental and physical powers gradually began to give way, until after the completion of an Ecce Homo, in 1897, he laid down his brush forever.

Julius **Benczur** (1844), at present director of the Hungarian Academy at Buda-Pesth, is known as the most skillful imitator of his master, Piloty. Of late he has devoted himself mainly to portraiture, though historical painting still occupies his attention.

Alexander **Wagner** (1838-), and Alexander **Liezen-Mayer** (1839-1898), both pupils of Piloty, became professors at the Munich Academy, and have done but little to advance their country's art.

Though many also desire to pose as historical painters, the majority of Hungarian artists devote themselves to the painting of genre pictures. They have added nothing new to modern art, and seem mostly content to aspire to the distinction of becoming Hungarian Defreggers, Knauses, Grützners, etc., replacing the German by Hungarian peasant's costumes or uniforms. They are, largely, clever painters, and not slow to adapt themselves to modern thoughts and methods prevailing at the foreign schools where they study.

Much the same applies to the modern art of **Bohemia**, the majority of whose painters owe their education to Munich.

Vacslav **Brozic** (1852-1901) after vainly attempting to enlist the interest of Piloty, finally turned to Paris, where he rose to prominence as a painter of historical subjects, and, on the whole, though in a less brilliant fashion, had a career similar to that of Munkacsy. He, too, was induced by circumstances and the commercialism of art dealers to devote his great talent to historical pictures on a large scale, and, thus, like the great Hungarian, remained uninfluenced by the spirit of progress in modern art. A picture typical of his style is Columbus Before the Council at Salamanca, now at the Metropolitan Museum in New York.

In spite of their stubborn attempts to impress upon the world the importance of their independent Slavonic nationality, the Bohemians do not display any strong national traits in art; with them, too, it is merely in the selection of local themes, while the manner of their expression is entirely that of their neighbors among whom they chiefly dwell.

So, too, it is with the **Poles.** Their best known artists have, to all intents and purposes, become either Germans, or Austrians, or Frenchmen; and a Polish art exists almost in name only. Joseph **Brandt** (1841-), Alfred **Kowalski-Wierusz** and Jan **Rosen**, though all painting Polish subjects, owe their art education to Munich, where they also have their permanent residence. Jan **Matejko** (1838-1892) who was director of the Academy at Crakow, may be called the Polish Piloty; but though coming after him, he has not advanced art much beyond the latter's doctrine.

LOVE AND DEATH. WATTS. (SEE LESSON 4.)

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THE SCIENCES. COX. (SEE P. 693.)

Painting of the Nineteenth Century in England, Scotland and America.

BY

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THE CENTURY IN ENGLAND. (1)

While it may be true that art has no nationality, yet the art of every strong race can be easily distinguished. A nation having no individuality in its art cannot be regarded as upon a high plane intellectually. The art of Greece, of Italy, of Spain or of Holland is the art of their most independent and individual periods—not of those periods when foreign influence was preeminent.

England is independent and individual and quite unlike her neighbors upon the continent. The traveler sees little more contrast in crossing from France to Algiers than from France to England. Habits, customs, morals, language, art—all are different. In these days of rapid intercommunication and increased knowledge of the work of distant countries, when New York knows more of the work of Paris than Edinburgh knew of London a few years ago, one is hardly prepared to find a people with a fully developed art quite unlike the art of the rest of the world. To dismiss this art, as many writers do who are interested in the art of the continent, as inferior because it does not conform to the accepted canons of the art of the Latin races, shows either an unfair spirit, or the lack of that breadth which is supposed to be the first and greatest requisite of the critic or historian.

English painters have never felt the pictorial beauty of color and line as have the Latin races. The "literary element," or, in other words, a meaning in addition to the mere pictorial qualities of the work, must be present in order to appeal to the English mind. A picture which ignores the literary element or subject becomes a grouping of lines, tones and colors which we associate with Persian rugs, while a picture ignoring all but the subject becomes a production which might just as well be expressed by another form of art, namely literature.

There is a middle ground in the art of painting where each holds its true relation, but what their relation should be depends upon individual opinion. In France the balance tips in favor of "art for art's sake";

in England in favor of the thought or the subject, and there the "literary picture" holds sway. To appreciate the former requires one temperament, and the latter another. The points of view of the French and of the English have ever been different, and few are the writers who do justice to both.

English poetry has existed from the earliest times, but English painting is of comparatively recent origin. Before the eighteenth century it can hardly be said to have existed. Foreign artists came occasionally, and a few made permanent homes on English soil, but of native talent there was little or none. In the eighteenth century suddenly arose a group of portrait painters whose pictures were not excelled by any then being produced—the names of Reynolds and Gainsborough stand preeminent, and have long since been added to the world's roll of Old Masters.

England's famous group of portrait painters died in the eighteenth or very early in the nineteenth century, and no one, at the opening of the nineteenth century, except Lawrence, seemed able to continue the standards of the past. Names destined later to influence the art of the world were then not known even in England. Constable was just entering the schools of the Royal Academy, Crome was painting quietly and unknown at Norwich, and Turner, though elected to the Royal Academy in 1802, was then but an artist of promise.

Unhampered by artistic traditions, these men, with others, were destined to create a distinctive national art in one short century. By the end of the first quarter century matters artistic seemed to be in a fair way to produce this national art at once, but the influence of the Italian masters came in and it was not till the middle of the century that Rossetti and the Preraphaelite movement brought England back to its own in art. Then followed the Realism of Hunt, Millais and Brown which prepared the way for the idealism of Burne-Jones and Watts.

This brings us to the last quarter of the century in which we see, in addition to the literary element—always the chief characteristic of English painting—a new strength added by the younger men who have studied in the Continental studios and introduced into the conservatism of English art some of the more modern ideas.

Historical Painters.—At the opening of the century many English artists went to Italy, and there became so interested in and so much under the influence of the old Italian masters that upon their return home they attempted to force upon the British public a grand style of painting based upon the vast decorations of the Italians. "What England produced in the way of 'great art' in the beginning of the century could be erased from the complete chart of British painting without any essential gap being made in the course of its development" (Muther). Yet these men were the far-off forerunners of the classicists, and while they were unsuccessful in transplanting Italian art to England, they make an interesting chapter in the story of English art. Among others James **Barry** (1741-1806), at the close of the eighteenth century, believed that he surpassed the Italians themselves, and returned to London with the avowed intention of providing England with a classic art that would forever outrank in interest the portraiture, landscape and genre, the forms of painting ever popular in England. Benjamin Robert **Haydon** (1786-1846), though a lifelong friend of Wilkie, thought it a sin to devote artistic talent which is a Divine gift to anything but biblical subjects, or subjects of ancient history, upon a scale suggesting, by its vastness, the importance of the subject. He was the most important of this group. Of Haydon's art, Redgrave says: "He was a good anatomist and draughtsman, his color was effective, the treatment of his subject and conception were original and powerful, but his works have a hurried and incomplete look." In speaking of the Raising of Lazarus, exhibited in 1823, which contains twenty figures each nine feet high, the same writer says: "The first impression of the picture is imposing; the general effect powerful, and well suited to the subject; the incidents and grouping well conceived; the coloring good and in parts brilliant." Sir Charles **Eastlake** (1793-1865), for many years president of the Royal Academy and director of the

National Gallery, painted many portraits and genre pictures, but is chiefly noted for works of the character of Brutus Exhorting the Romans to Avenge the Death of Lucretia—large, cold compositions arousing little interest at the present time. William **Etty** (1787-1849), a thoroughly good colorist, did not confine himself to historical painting, and is chiefly noted as a painter of women.

Briggs, Maclise, Lucy and Charles Lawrence, the elder brother of the animal painter, a pupil of Haydon, are names to be mentioned in this connection.

REALISM IN ENGLAND: THE PRERAPHAELITES.(2)

About the middle of the century a number of young artists failing to find instructors from whom they could secure profit, and not being in sympathy with the art of the time, organized, in 1848, the Preraphaelite Brotherhood, Rossetti, Millais and Hunt being the leaders. This proved to be one of the most important movements in English art, and for some years the spirit of a Renaissance seemed to influence many painters. Many volumes have been written upon this movement, but no one has summed up its motives in fewer words than Mr. J. C. Van Dyke in this History of Painting:

"It was an emulation of the sincerity, the loving care, and the scrupulous exactness in truth that characterized the Italian painters before Raphael. Its advocates, including Mr. Ruskin, the critic, maintained that after Raphael came that fatal facility in art which, seeking grace of composition, lost truth of fact, and that the proper course for modern painters was to return to the sincerity and veracity of the early masters. Hence the name Preraphaelitism, and the signatures on their early pictures, P. R. B.—Preraphaelite Brother. To this attempt to gain the true, regardless of the sensuous, was added a morbidity of thought mingled with mysticism, a moral and religious pose, and a studied simplicity. Some of the painters of the Brotherhood went even so far as following the habits of the early Italians, seeking retirement from the world and carrying with them a Gothic earnestness of air. There is no doubt about the sincerity that entered into this movement. It was an honest effort to gain the true, the good, and as a result, the beautiful; but it was no less a striven-after honesty and an imitated earnestness."

Ruskin, who was himself an artist of no mean order (see "Studio," vol. 19, and "Magazine of Art," 1900), espoused the

ELIZABETH IN THE TOWER. MILLAIS.

cause of the struggling young painters, and through his writings the principles of the Brotherhood became very widely known and discussed. Just how much the realism of this time has influenced English art, it is perhaps too soon to estimate, but its influence was not so great as the later work of Rossetti and the new group of which he formed the center—another movement, which, for want of a better name, has been called the "New Preraphaelitism." The Brotherhood did not long continue its

organization. The members drifted apart. Rossetti became the center of the new circle, while Hunt, Millais and Brown, who, though not a member of the Brotherhood, is said to have almost "out-P. R. B.'d the P. R. B," continued true to the original principles and pursued realism until each in turn and in different measure found how far removed from art it was.

Sir John Everett **Millais** (1829-1896) was the "prince of Realists," and though he later looked back to his connection with the movement as to a bit of youthful folly, the conscientious study put upon his work at that time, gave him, with his later freer treatment, a power over his subject and his materials hardly equaled by any English painter of the closing year of the century. "Rather make him a chimney-sweep than an artist," said Shee, then president of the Royal Academy, when the parents of Millais asked him his advice about their son's work—advice soon changed when he saw the work, for Millais early gave evidence of his great ability. In 1846, at the age of seventeen, Millais exhibited his first picture, and soon after joined with his friends Rossetti and Hunt in protest against the "debased generalization of the art of the day." Then followed a series of works illustrating the Preraphaelite principles—a union of spirituality with the closest and most accurate rendering of all, even the most unimportant, details of the picture. So far did realism go at this time that, in the endeavor to reproduce exactly all that came within the limits of the canvas, it seemed as if art was really the "reflection of nature as in a mirror."

For ten years, or until 1859, though the public jeered, and the "Times" talked about "that morbid infatuation," Millais went on with his friends trying to unite the actual truth with the beautiful, and produced, with the aid of the poetry of Rossetti and the intellectual help of Hunt and Brown, a number of pictures which laid the foundation of his future successes. For thirty years and more he continued the broad genre of a character suggested by Elizabeth in the Tower, St. Bartholomew's Day, The Rescue, The Escape of a Heretic, etc., interspersed with landscapes and the most powerful portraits executed since the days of Reynolds and Gainsborough. "As a landscape-painter Millais can assuredly be compared, with loss neither of dignity nor place, with the greatest masters living or dead. I do not mean to compare him with Turner in the combined glory of artistic knowledge and the science of landscape, as I would call it, as well as the magic of the romantic palette. But as a respectful translator of an actual scene, painted simply as it stands—as the mournful Chill October—Millais has had no superior in this country" (Spielman). Holman **Hunt** (1837—) has been most consistent in keeping to the principles of the Preraphaelites. "Microscopic fidelity to nature, which formed the first principles in the pro-

FINDING CHRIST IN THE TEMPLE. HUNT.

LITTLE MRS. GAMP, BY SIR JOHN MILLAIS.

From original painting, property of M. Knoedler & Co., New York.

gram of the Brotherhood, has been carried by Holman Hunt to the highest possible point" (Muther). To all of this he added a truly religious feeling and a depth of sentiment quite new to English art. Ford Madox **Brown** (1821-1893), the eldest of the group, was a most forceful realist. Before the Preraphaelite movement he was the only painter of English genre of the mid-century who did not make trivial scenes and incidents the subjects of his pictures. He painted detail with a vigor, and presented his subjects with a disregard to the rules of academic composition that delighted the young Preraphaelites who were looking for the truth as they felt it; and he exerted, through such pictures as Christ Washing Peter's Feet, and Lear and Cordelia, a powerful influence upon the art of the time.

We are accustomed, now-a-days, to see artists undergoing privations and hesitating at nothing that will aid them in their work. We are not surprised that Mr. Stokes should go to the polar seas and work in a temperature in which oil paint froze in order to paint icebergs; but fifty years ago a devotion to realism that took Hunt to the Dead Sea to paint his Scapegoat, Brown to the cliffs of the seashore to paint the bit of distance in The Last of England, that led Millais to build a house where a landscape could be seen to the best advantage was quite rare.

To the realism of England at this time—a movement which very soon spent itself, for nature and art are not one—we can trace that quality of modern English art which is so characteristic of it, its sincerity.

ROSSETTI AND THE NEW PRERAPHAELITISM: IDEALISM. (3)

When Rossetti, in the middle of the century, brought before the eyes of the British public new visions of beauty, he was, after the usual number of years of neglect and ridicule, acclaimed a genius and his way the only true path in art. Before Rossetti, William **Blake** made excursions into the "unknown and unattainable," producing a series of weird visions of heaven and hell something in the spirit, though not in imitation of Michelangelo. Dying in the year of Rossetti's birth, it would seem that his spirit passed to the young poet to appear in the latter's pictures free from the awful, but more mysterious than ever.

BLESSED DAMOSEL. ROSSETTI.

Dante Gabriel **Rossetti** was born in 1828 and died in 1882. His father was an Italian refugee, at that time a professor in King's College, London. At the age of seventeen, a pale, strange youth, he began his studies of a few months at the Royal Academy, and quite as much the poet as the painter, took his place at the age of about twenty as a fully established professional artist, having already published several poems. About this time, 1850, he became fascinated with his model, who afterwards became his wife, a woman of unusual and striking beauty whose face forever after appeared in his work. After her death he shut himself away from the world and became a recluse, suffering from ill health and the intense strain of his artistic nature.

His life naturally divides itself into three periods. In his earlier work he selected biblical subjects, of which Ancilla Domini, and Girlhood of Mary Virgin are the best examples. In the happy year just preced-

HOPE. BURNE-JONES

ing and after his marriage he gave his attention to more imaginative and romantic subjects, such as Beata Beatrix, Lady Lilith, Sibylla Palmifera, Monna Vanna, Venus Verticordia, The Beloved, and The Salutation of Beatrice on Earth and in Eden. He selected many of his subjects from Dante and was greatly influenced by that poet. In the third and most fruitful period he occupied himself with pictures of separate figures each illustrating some thought also often embodied in his poetry. Many of these were dedicated to his wife, as The Blessed Damosel, Proserpine, and Astarte Syriaca. As Dante immortalized his Beatrice, so Rossetti honored his wife in his poems and his pictures. "He painted her as The Blessed Damosel, with her gentle, saint-like face, her quiet mouth, her flowing golden hair and peaceful lids. He represented her as an angel of God standing at the gate of heaven and thinking of the time when she will see her lover in heaven" (Muther).

Rossetti was not a good draughtsman, and his knowledge of anatomy was faulty. Many of the matters that seem to come to the most ordinary art student as second nature were not known to him. Yet in color he is one of the world's masters. His pictures glow with the perfection of his color-harmonies, an effect, of course, entirely lost in the black and white reproductions. He seemed to revel in brilliant red, green and violet that in other hands would have become gaudy, but in his were like chords of music. Rossetti's color has been called "music set in pigment," and he was one of the earliest of the modern lyricists of color of whom Whistler is now the chief inspiration. What explains Rossetti's success is purely the condition of spirit which went to the making of his work —"that nervous vibration, that ecstasy of opium, that combination of suffering and sensuousness, and that romanticism drunk with beauty, which go through his paintings" (Muther).

Around Rossetti, or rather around his work, gathered a circle of artists who, feeling on the one hand the romantic chord in old English poetry and the modern application of classic story, and on the other the beauty of Italian art, united the two and the English "New Idealism" or "New Pre-

raphaelitism " as it is variously called, is the result.

Sir Edward **Burne-Jones** (1833-1898) was the greatest painter of this school. When he died in 1898 the French artists and art critics, as well as the English, with one voice declared him the most distinguished and the most representative painter of England. Burne-Jones was reading theology at Oxford while Rossetti was executing the mural paintings for the Union. Attracted by the almost mesmeric influence of Rossetti, Burne-Jones adopted art as a profession and pursued it with the greatest diligence for nearly half a century. His earlier works were ridiculed, later they were tolerated, and he lived to find himself the head of a school, his name a watchword, and his work admired the world around. He executed an incredible amount of work with a very wide range of subject which he found in the Bible, in Christian and heathen story, and in the legends of the days of King Arthur. Christ Crucified upon the Tree of Life, Mirror of Venus, Merlin and Vivien, The Golden Stairs are typical subjects. His work resembles that of the fifteenth century Italian painters, though stamped with the most vivid and brilliant individuality; and completely takes one away from the realities of the nineteenth century. He had a faculty of reading into his work, though even a story of ancient days, sentiments that the most modern could appreciate. Hence the popularity of his works around which, as in 1877, when he first exhibited after a slight — real or imaginary—from the Royal Academy, crowds gathered and gazed spellbound. In other pictures he did not attempt a story but combined beautiful figures to secure, by lines, forms, and colors the most beautiful compositions. "I love to treat my pictures," to use his own words, "as a goldsmith does his jewels. I should like every inch of surface to be so fine that if all were burned or lost, all but a scrap from one of them, the man who found it might say: 'Whatever this may have represented, it is a work of art, beautiful in surface and quality and color.' And my greatest reward would be the knowledge that, after ten years' possession, the owner of any picture of mine, who had looked at it every day, had found in it some new beauty he had not seen before."

A lifelong friend of Burne-Jones was William **Morris** (1834-1866). While both were imbued with the spirit of the New Preraphaelitism, their aim was quite distinct. Burne-Jones followed the Italians in producing poetry in pictorial form; while

CUPID AND PSYCHE. BURNE-JONES.

Morris, more Gothic in feeling, devoted his life, as did the artists of the fifteenth century, to handicraft and the union of fine with industrial art. As a result, everything connected with industrial art in England received a new lease of life, and he, with his followers, produced a new style of decoration.

R. Spencer **Stanhope** belongs to this group, producing delicate and poetic pictures very like those of Burne-Jones, but less successful than those of his master. J. M. **Strudwick** (1849—), a pupil of both Stanhope and Burne-Jones, "was more consistent in his fidelity to the Preraphaelite principles. His pictures have the same

delicate, enervated mysticism, and the same thoughtful, dreamy poetry, as those of his elders in the school" (Muther). Walter **Crane** (1848—) represents a most healthful tendency in art and has been said to be the most sane among this group of artists. In early life, influenced by Millais, he painted incidents of Round-table days in England such as The Lady of Shalott. About the year 1875 he forsook the romantic for antique subjects, and still later he turned to mural painting in the style of Burne-Jones, influenced by the Greek rather than the Italian. Crane is a leader in the arts-and-crafts movement, and is one of the most successful all-around designers living.

GEORGE FREDERICK WATTS. (4)

"The end of Art must be the expression of some weighty principle of spiritual significance, the illustration of a great truth." This principle, expressed in his own words, has governed the life of a truly great man, George Frederick **Watts** (1820—). He stands alone in his generation, a personality in himself, a master of the fifteenth century returned to earth to represent, after centuries of study of humanity, the greater truths of existence, and—again the words which are his own—"to divest the inevitable of its terrors, and to show the Great Power rather as a friend than as an enemy."

Nature made Watts a poet as well as a painter. He differs from his contemporaries in art—from the lights of the New Preraphaelitism—in that he invents allegories of his own instead of accepting those already given out by the poets. "The record of great thoughts and great men has been his principal object, and love of humanity and his country the unfailing source of his energy" (Monkhouse). The English are proud of him, not only as an artist, but as a man who has done much to raise the nation's standards of artistic work and artistic endeavor. Of the greatness of his work, the majesty of his compositions, and the loftiness of his thought there can be no question. Muther considers him "a master of contemporary painting and of the painting of all times."

Watts was born in London in 1820, and is still at work with the vigor of youth and in the full enjoyment of life. The Elgin marbles in the British museum were his first teachers, a few months in the Royal Acad-

LOVE AND LIFE. WATTS.

emy Schools having no influence upon him. At the age of twenty-three he won a competitive commission for a fresco in the Houses of Parliament, and went to Italy to study. Here he was powerfully influenced by Titian and others of the Venetian school. "The pupil of Phidias became the worshipper of Tintoretto." In Italy his first notable work,

Fata Morgana was painted. With wonderful visions of reviving the splendor of the palmy days of mural painting in Italy, he returned to England, and with other young artists endeavored to interest the British public, but without avail. Possessing a fortune large enough to make him independent, he began, entirely free from the influence of the public, the execution of a long series of allegorical pictures. Of these he has painted nearly three hundred, most, if not all of which, are still in his possession or have been given to the nation. Among those hanging in the National Gallery of British Art are The Court of Death, with the attendant pieces: Silence, and Mystery; The Messenger (who summons the aged to their rest); Death Crowning Innocence; Time, Death and Judgment; Love and Death; and finally its tender companion, Love and Life. Then came Faith—the militant faith of the church—awakening to the folly of the persecutions she has practiced; Peace and Goodwill; For He Had Great Possession; The Spirit of Christianity—said to be "a somewhat sarcastic commentary on schismatic discord"; Jonah; The Minotaur, as sensualist; Mammon, the god of vulgar avarice and insolent cruelty; Hope; and Sic Transit, the end of all things. These canvases are all true masterpieces; for they not only have spiritual quality, but that sense of style, color, line and composition which, though indescribable, is always felt in a masterpiece. Concerning Love and Death, Muther writes, "And amongst living painters I should find it impossible to name a single one who could embody such a scene as that of Love and Death so calmly, so entirely without rhetorical gesture and all the tricks of theatrical management." (See the full page reproduction on p. 642.)

Courtesy of Berlin Photo. Co.

BATH OF PSYCHE. LEIGHTON.

Watts is also one of England's strongest portrait painters, as seen notably in his portrait of Walter Crane; and in landscape rivals Turner. For the portraiture see further lesson 6.

It is easy to tell how the work of Watts differs from that of other painters, but it is not easy to characterize his style. It has, in addition to the intensity of Rossetti and the gracefulness of Burne-Jones, an

element of mysterious suggestiveness that arouses the very deepest feelings in the onlooker, and along lines not immediately associated with the subject of the picture. We speak of him as coming to us direct from the Renaissance, and yet his works are as little reminiscent of that period as they are influenced by the momentary tendencies of the art of to-day. He is himself, as independent as Michelangelo or Titian. He has created new types and a new art of a simple grandeur of its own.

As a manipulator of pigment he ought not to be judged by the canvases he has produced of late years. Possessed of a technique in which every touch is as clear and confident as in a Gainsborough or a Sargent, he has deliberately laid it aside in his recent work, holding that painting should be used for the satisfaction of cravings higher than the merely sensuous delight in dexterity, and that brilliancy in handling distracts attention from the more elevated intellectual qualities of the work.

THE CLASSIC PAINTERS. (5)

The "grand art" of the historical painters came to an end with the Preraphaelite revival; but interest in classic story and the "academic traditions" of art continued, and a school of classic painters developed, the members of which have always found an appreciative public and liberal patrons. These classic painters have been the "official" painters of England, and have from the first controlled the Royal Academy. Whether this control has been to the advantage of English art as a whole is a debatable question.

Lord Frederick **Leighton** (1830-1896) was the most distinguished of this group of Classicists. For years he was president of the Royal Academy, and filled the office with a dignity and grace never before equaled. "He was a Classicist through and through—in the balance of composition, the rhythmical flow of lines, and the confession of faith that the highest aim of art is the

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VISIT TO ESCULAPIUS. POYNTER.

Courtesy of the Berlin Photo. Co.

READING FROM HOMER. ALMA-TADEMA.

representation of men and women of immaculate build" (Muther).

Leighton decided to be an artist at the age of nine. Among the cultivated Englishmen of the time the profession of artist was generally considered synonymous with that of "loafer," yet the elder Leighton gave his son every opportunity to study, and the schools of Florence, Frankfort and Paris in turn enrolled him as a student. In 1852 he went to Rome and there finished the picture that made him known at home, Cimabue's Madonna Carried in Procession through the Streets of Florence. From this time on Leighton made London his home, though he traveled extensively, and produced a long series of works the character of which can be guessed from their titles: Helen of Troy, Orpheus and Eurydice, Electra at the Tomb of Agamemnon, and Venus Disrobing for the Bath. These and many others have been very popular in England, and are, according to Muther, "amongst the most refined although the most frigid creations of contemporary English art."

The present president of the Royal Academy, Sir Edward **Poynter** (1836—) is another example of English Classicism in whom the up-to-date French and American critic can see nothing fine, yet both Leighton and Poynter are true artists; "academic," it is true, but academic in the right sense. "Both sought out an ideal beauty," to quote from an editorial appearing in the "Magazine of Art" at the time of Poynter's election, "each in his own way. Both aimed at the perfection of Greek art; the art of both was decorative rather than realistic. To both perfection of drawing was a goal-in-chief; and although Leighton most worshipped Raphael of all the masters of true Renaissance, and Mr. Poynter bent the knee to Michelangelo, both painters were heart and soul for classic beauty."

Laurens **Alma-Tadema** (1836—), though a Classicist, stands a little apart from the painter just mentioned. He has made antique life a real thing. He has rebuilt the cities and refurnished the homes of two thousand years ago and peopled them with living figures. A man of great archaeological learning, he knows his antique world as thoroughly as he does the English men and women who appear in his pictures. Born in 1836 in Dronrijk, Friesland, he began the study of drawing at a very early age. The discovery of some Merovingian

SAPPHIRES. ALBERT MOORE.

antiquities near his home seems to have given direction to his future studies; and in the studios of the leading historical and archaeological painters of the day he laid the foundation of his reputation as the "great apostle of pictorial archaeology of our day throughout the length and breadth of the world of art." No one can paint marble or the myriad details of the house furnishings of wealthy Greeks and Romans as can Alma-Tadema. He does this very rapidly and almost by instinct; and this very dexterity blinds many to the other excellences of his work. The chief characteristic of Alma-Tadema's work is its conscientiousness, which should be considered a credit rather than a reproach. He may not be a poet in the sense that Rossetti or Burne-Jones were poets, but he certainly unites with his archaeological knowledge an imagination at once powerful and picturesque. "His originality, his easy confidence and knowledge of effect, the brilliancy of his color, his scholarship which while always learned is never pedantic, his skill in imitation of textures, his daring which sometimes almost amounts to audacity, and his perfection of finish are a sufficient justication of the pinnacle on which he has been placed" (Spielmann).

The best painter of this group of artists was Albert **Moore** (1841-1892). His pictures take us back to classic times; but, unlike the men just mentioned, he never attempted to reconstruct, as an archaeologist, the antique world. He was influenced by his love of Greek sculpture from which he learned the beauty of line, and the charm of dignity, and by the Japanese from whom he learned the beauty of harmonies of color and the charm of simplicity. He was a prophet in art, a forerunner, a man born out of his time, destined never to receive the appreciation of his contemporaries. Could he have lived ten years longer (he died in 1892) he would have seen the principles he followed for forty years made the motive of much of the strongest work executed at the end of the century. He was called a painter of "pot boilers," of pretty girls who knew little and meant less, while, in fact, he was an artist whose aim was dis-

tinct and whose methods were scientific. He felt that the interest of each picture he painted was included within the four sides of the frame enclosing it. To him each canvas was complete in itself, depending upon nothing external for its right to exist, affected by nothing beyond itself, and, in fact, frankly and simply decorative. He proved that without motive, or subject, without passion or dramatic action, a picture may be a work of art in itself. "He showed that beauty of form, color, design, and draughtsmanship, exquisite balance of line arrangement, and consummate skill of handling, are all possible in a canvas that tells no story, records no gossip, nor teaches any moral" (Baldry). This is the point of view of many painters of to-day who use figures, landscapes, etc., merely as so many opportunities to express beauty of line, color and mass. Some of the younger English painters are influenced by this phase of art, and certain painters of Scotland—the "Glasgow School"—are among its chief exploiters.

PORTRAIT OF HIMSELF. LEIGHTON.

ENGLISH PORTRAIT, ANIMAL AND LANDSCAPE PAINTERS. (6)

Portrait painting is a serious thing with the English. Their character admits of only the most straightforward representation of themselves; and the character represented always takes precedence of the way he is represented. Almost all English painters have occasionally turned to portraiture, as have Leighton the figure and Landseer the animal painter; but only among the young men of to-day do we find the portrait used as an opportunity for "art for art's sake." Sargent is the leader of the school to-day.

Millais and Watts, in the opinion of the English themselves, are the two greatest portrait painters of the century, and Millais's portrait of Gladstone is said by Benjamin Constant (member of the Institut de France) "to hold its own as a work of art by the side of the greatest masters of the past. Rembrandt himself could not injure it by juxtaposition. Never has life been set on canvas with greater power, nor so large an existence been presented with a touch, a sweep of the brush." Opinions of the excellence of Millais's pictures differ widely, but of his portraits even the most anti-English art critic of the American press is obliged to admit that they represent the sitter. "His likenesses are all of them as convincing as they are actual. Millais is perhaps the first master of characterization amongst the moderns" (Muther).

In the portraits he has painted **Watts** has been the historian of the past half century, having painted nearly all leading men of all professions, perhaps fifty in all. The chief quality of this series of portraits of great men is their sympathy with the sitters. He expresses the real man just as he actually is, as an individual, and not as a type. Muther writes: "But few likenesses belonging to this century have the same force of expression, the same straightforward sureness of aim, the same grandeur and simplicity." After Watts the painter most able to express character was Frank **Holl** (1845-1888). Some of his portraits in their unconventional pose and thoughtful characterization have scarcely been surpassed in the por-

PORTRAIT OF HIMSELF. WATTS.

traiture of any people. After Holl, perhaps Hubert **Herkomer** (1849—) may be mentioned. His portraits of Ruskin, Archibald Forbes and Miss Grant can well stand comparison with any executed upon English soil. The story of Herkomer's life reads like a romance. Against conditions which would have discouraged any but the most indomitable nature, he has risen to an enviable position in English art. Like many painters who become famous, much of his later work is not equal to that executed when unknown and in poverty.

Walter **Ouless** (1848—) and James **Sant** (1820—) are typical English painters deserving of study. Of the former, to quote again from Muther, "Ouless will probably merit the place of honor immediately after Watts as an impressive exponent of character. **Orchardson** was represented at the Paris Exposition last year by a portrait which was one of the strongest exhibited in the British section. Among the younger men, and there are many whose work deserves mention, **Shannon** occupies a conspicuous place on account of the thorough excellence of his work. "I strive," he writes, "to be an artist first and a portrait-painter afterwards;" and yet he keeps to the good old tradition of the English school that a portrait should be the representation of the soul as well as the body of the man. As free and vigorous in his handling as any disciple of Carolus Duran (Sargent, of course, excepted), Shannon also puts into his pictures that poetry, that human quality, that "delightful aroma" which next to its idealism is the chief characteristic and joy of English art, and which, if not appreciated, makes of English art a sealed book.

The animal painters of the eighteenth century did little more than paint the portraits of prize-winning horses and oxen. The works of Wooton and Seymour, still hanging in many country houses, are of this class. Stubbs, who died in 1806, went a step further, and was the first to give life and motion to his portraits of animals. Gilpin, who survived Stubbs but one year, was a famous painter of horses, and branched out into such subjects as Darius Obtaining the Persian Empire by the Neighing of His Horse. George **Moreland** (1763-1804) was the most celebrated animal painter of his time. He was the son of a portrait painter who early instructed his son in the rudi-

PORTRAIT OF HIMSELF. MILLAIS.

ments of his art; but treated him with such strictness and lack of sympathy that the young man, when he became of age, entered upon a life of riotous living that sadly interfered with his art. He generally selected stable yards, or the interiors of stables, for the setting of his animal pictures. He loved low company, painted with little thought or study, generally to secure freedom from some debt; but would doubtless have been, under different circumstances, one of England's greatest artists. As it was he produced some fine work, as The Gipsies, and did much to show Englishmen the beauty of their own land and prove to them that it was not necessary to go to Italy for the picturesque. A brother-in-law of Moreland, named Ward, was a very conscientious painter of cattle.

Sir Edwin **Landseer** (1802-1873), who began drawing at the age of five, and for three score years caused the British public to alternately laugh and shed tears over his animal pictures, is the most celebrated painter of this class of subjects. Buxton writes: "Not only did Landseer rival some of the Dutch masters of the seventeenth century in painting fur and feathers, but he depicted animals with sympathy, as if he believed that 'the dumb driven cattle' possess souls. His dogs and other animals are so human as to look as if they were able to speak." His works have been wonderfully popular in England, and reproductions of them have encircled the globe.

The greatest though not the most popular painter of animals of the century is **Briton Rivière** (1840—). He paints them in all the majesty of their wildness, but as part of a composition having human interest. Unlike Landseer he never represents his animals with human passions; and, unlike almost every animal painter, he does not represent his subjects as endowed with a consciousness of their own characteristics. His first important picture, Circe, exhibited in 1871, represented the comrades of Ulysses, changed to swine, crowding around the enchantress Circe. This was followed by Daniel in the Lions' Den, Persepolis, where lions roam at will over the ruins of temples and palaces, and other works of similar character. He

ALEXANDER AND DIOGENES. LANDSEER.

has also painted pictures illustrating the friendship of animals for men in a manner recalling Landseer without humanizing the animals.

Some of the younger men show great promise in the field of animal painting. J.M. **Swan** is not surpassed as a delineator of wild animals for their own sake by any living painter. The illustrations of the Boer war appearing in the London illustrated press during the past year prove that the horse is still loved in England, and that worthy descendants of the earlier men use him to good advantage in pictorial art. A woman, Miss Lucy **Kemp-Welch**, a member of Herkomer's art colony at Bushey. produces notable pictures of horses. She often paints the wild ponies of the New Forest, and is quite as well able to represent the "poetry of motion" in the moving horse as any animal painter of the century.

George Mason (1818-1872) and Fred Walker (1840-1875) exerted an influence upon English art quite distinct from that of other painters. Following the genre of trivial anecdote and the tiresome details of Realism, of which the English had become wearied, came a poetic genre that introduced something of the feeling that is seen in the landscapes of Gainsborough and Moreland, and other early painters, and which is entirely lacking in later genre or in the landscapes of the Preraphaelites. "As the Preraphaelites wished to give exquisite precision to the world of dream, Walker and Mason have taken this precision from the

ORPHEUS. SWAN.

world of reality. Their pictures breathe only of the bloom and essence of things" (Muther). **Mason's** home was in a small country village, and there he spent a quiet life similar to that lived by the painters who are now classed as the Barbizon group. He painted farm life with a strong sense of its pictorial quality, fully appreciated by the English who have always loved poetry. He had also a feeling for decorative quality, and Returning from Plowing, and the Harvest Moon belong quite to the modern decorative school in their disposition of line and mass, and in general treatment. **Walker** illustrates even more fully the qualities that made Mason one of the leading idealists of modern English painting. Walker's pictures put one instantly in that quiet receptive mood when memory plays freely, but only upon the "might have beens" of life. While all that has been done with the brush influences what is now doing, while the influence of the Classicists, of the Preraphaelite Brotherhood, of Constable and Crome and the portraitists can be seen in the current English exhibitions, perhaps no two men will be thought of so often when the student of art movements glances over the walls, and looks for the influence of the past as Mason and Walker.

OTHER CONTEMPORARY ENGLISH PAINTERS. (7)

Many familiar names will be missed from the preceding pages, but it is thought that the men most prominent in the various movements making the art history of the century have been mentioned. Space must be found for a few additional names now seen in current exhibitions.

Great advances has been made in the art of painting in England in the last two decades. American students were not the only foreigners in the Parisian studios during the past quarter century. English painting has received new life through the exertion of these young men who have traveled widely and studied wherever they could

learn; but the independent and individual quality of English art fortunately remains. Grafting their knowledge of the art of painting upon the old growth of poetry, it may come about that the story-telling picture may be so well told that English painting may surpass that of other nations whose painting occupies a narrower field. Walker and Mason represent the essence of English painting, and, as has already been said, their influence is widely felt in contemporary work. The influence of Reynolds, Gainsborough, Wilkie, Constable, Turner, Leighton and Burne-Jones, and all the strong men of the past, is also seen; but, while it may be true of "official art," it is certainly not true that all English painting simply repeats itself by giving variations of the airs first sung by the masters.

The landscape painting of the closing years of the century worthily sustains the best traditions of the English landscape school. Walker and Mason united landscape so fully with their figure pictures, and treated it with so much poetry, that all English landscape painting since their day has been greatly influenced; and yet English landscape of to-day seems to follow only slightly the "thought impregnated" trend of other branches of art. Even the expression of the strength and power of landscape is left to the Scotch, the English painters contenting themselves with the delicate and lovely, the homelike landscape of contented England. A. D. **Peppercorn** sees the beauty of the afterglow when the masses unite with the gathering darkness and grow more indistinct until the landscape becomes nothing but the silhouette of foliage against a fading sky, though he by no means confines himself to these subjects. Peppercorn's work appeared during the eighties, at a time when landscape art was at a low ebb in England, and gave it a new direction suggested by the Barbizon School. Indeed, Peppercorn has been called the "English Corot." His works, in this respect resembling those of Edward Stott, are not portraits of landscapes, but reminiscences of many landscapes that are made complete and satisfactory by the artist's feeling for nature. He is not a painter of subjects, but a painter of nature's poetic moods, and in full sympathy with the Romantic movement in French landscape. Alfred **East** (1849—) is one of the most popular of men now prominent in the exhibitions. He paints, with a graceful touch, the joys of springtime, with blossoming trees and springy leaves, and "Opulent Autumn" in wonderfully rich and glowing color. Thomson, Allan, Aumonier and Waterlow are other names connected with this movement. Ernest A. **Waterlow** (1850—), an indefatigable landscape painter of the past twenty-five years, is now reaping the reward of long endeavor. For awhile under the influence of Mason and Walker, with whose sentiment he still shows himself in harmony, he later felt nature with Constable and Corot. The practice of painting landscapes in the studio from sketches and studies made from nature is now almost a thing of the past; but this is the method of Waterlow, and his pictures certainly possess a beauty of composition hardly equaled in contemporary landscape painting.

SUNNY DAY. PEPPERCORN.

In genre, the field always well filled by English painters, the century's end can show no work of the character of Wilkie's, or of Millais's Northwest Passage, or St. Bartholomew's Day. The genre of the last decade of the century is influenced by Bastien-Lepage, Dagnan-Bouveret, and others of the French School, and presents a new movement in English painting. For want of a better name, perhaps, the followers of this movement are classed as the Naturalistic School, the fundamental idea being truthfulness to nature, not in the sense of detail, but of truth of tone and color, in the glory of sunlight and the envelope of atmosphere. It is the plein-air school, the school of Newlyn and St. Ives, where many of these painters have worked. These ideas have dominated the rising English artists for the past few years; and are, in fact, an application to genre of the principles of landscape followed for many years. The painter goes to his subject rather than tries to bring the subject to himself.

Simple subjects are selected, the plowman is painted in his own field. The old fisherman is posed not in the corner of a studio, but in his own cottage. The reaper is caught in the act. What will be the ultimate influence of "Naturalistic painting" upon English art it is perhaps too early to venture to decide.

OTHER CONTEMPORARY ENGLISH PAINTERS—*Concluded.* (8)

Among others, La Thangue, Clausen, Brangwyn, Edward Stott, and Forbes represent this movement. H. H. **La Thangue** has been identified with the movement from the first. Its fundamental idea, truthfulness to nature, "has in it an overwhelming attraction to a large class of painters, men of the observant rather than the imaginative type of mind. The naturalistic men are painters emphatically, and designers quite in a minor sense." George **Clausen** and Edward **Stott** are the "painters of the English peasant. Frank **Brangwyn**, of Welsh descent, is one of those artists who occasionally appear with an individuality so strong that their work shocks both the profession and the public. Brangwyn's intense blue skies and Oriental splendor of color, applied with freedom and lack of gradation—in which drawing frequently suffers—was a new thing to English eyes, but his work has brought freshness of color into many gloomy London studios. A. Stanhope **Forbes** (1837—), one of the most versatile of modern English artists, also looks upon nature with the eyes of the French, and often subordinates the poetic thoughts to the broad, semi-naturalistic and suggestive treatment which is the chief characteristic of modern French and American landscape and genre. The older form of genre is still popular in England and is quite as often seen in exhibitions as the more "up-to-date" work just referred to. Marcus **Stone** (1840—) still "represents a pretty girl, seated in a corner of an old garden, waiting for a lover who is seen approaching." The title, Welcome Footsteps, gives the cue to the story and explains the expectant attitude of the maiden. Frank **Dicksee** (1853—), who has so long illustrated Shakespeare, recently exhibited a Courtship, in which a maiden with copper-colored hair and holding a pink fan, accepts a gift from a kneeling lover. But all genre has not the sentimentality of these: Yeend **King** (1855—), puts the milkmaid in his Milking Time into a landscape beautiful in color and filled with air; and Frank **Bramley** (1857—), also, in his free and direct painting, gives something in addition to his story. In another field **Haynes Williams** (1834—) and H. S. **Marks** (1829—) closely resemble Hogarth, though the latter sees the ridiculous side of life more often than the former. Walter Denby **Sadler** (1854—) barely escapes being the equal of Orchardson. Instead of the formal occasion so often selected as subjects by his Scotch contemporary, Sadler choses homely incidents of the daily life of a century ago. Among "our rising young artists," to quote a phrase frequently seen in the English press, Herbert **Draper** is one of the strongest. He represents the classic traditions in English painting, and Leighton is his artistic ancestor. It has been said that "Draper is frankly taking up the part which was played

with such consummate skill by Lord Leighton, and is fitting himself to carry on the work to which the late President devoted his life." The nude has seldom appeared in English painting. In portrait and landscape it of course found no place, and in genre its use would have been abhorrent. In classic painting the nude was used, but always more or less reminiscent of Greek sculpture. But recently the human figure as the highest form of physical beauty has been appreciated and has made its appearance in English exhibitions. To Draper, though one of the youngest English painters, belongs part of the credit for this widening of the painters' field. Solomon J. **Solomon** (1860—) is another young artist to return from Continental study as a figure draughtsman able to occupy this new and difficult field with credit.

THE MOCKER. BRANGWYN.

In the work of Waterhouse, Stokes, Shaw and William Stott, to mention but a few who represent in contemporary painting the ideal current running through English art, the idealism of Rossetti and of Burne-Jones is worthily upheld. John W. **Waterhouse** (1849—) may perhaps be called the most English of the contemporary English painters. In his first choice of pictorial motives he was greatly influenced by Alma-Tadema; and though classic genre is a much worked theme in English painting, he introduces into it something of the modern spirit, and less of the old conventions of the followers of Rossetti. After many experiments he has found a field in a certain picturesque mysticism which could appear only in England. In addition there is about his work a sense of reality that makes one feel that his idyls really occurred in nature and could be experienced by any one fortunate enough to get near enough to Nature's heart to have her reveal her secrets. In the work of **Shaw** idealism goes far beyond even a suggestion of probability, and takes us into another world. Shaw, a pupil of Waterhouse, is classed among the followers of the Preraphaelite Brotherhood; but he differs from many—perhaps most—of the younger contemporary followers of Rossetti, in choosing the beautiful instead of the morbid and dreadful. Mystery there is in his work, but the mystery of cool wood interior and fog shrouded seas rather than the mystery of the human soul. This air of mystery is seen in the work of Adrian **Stokes** (1854—), who, though he constantly varies his art, is noted for pictures of mystery and suggestion, and also in the work of William **Stott**, one of the best painters of the nude in England.

Among marine painters Henry **Moore** (1831—) has been for many years the undisputed monarch of this province of art, and this in a land where the sea plays an important part in art. Muther writes: "Nowhere else does there live any painter who regards the seas so much with the eyes of a sailor, and who combines such eminent qualities with this objective and cool, attentive observation." Moore's seascapes have been likened to views of the sea obtained from an open window, they are so true and so full of the spirit of the sea. W. **Wyllie** (1857—) is the painter of the Thames at London. No one knows better than he the construction of vessels and their appearance under different circumstances. His pictures not only

display this knowledge, but give as well the meaning of this great river-port with all its teeming life and seemingly endless traffic. Charles N. **Henry** (1841—), another painter of the ocean, does his work from the deck of his own yacht. In a catalogue of works exhibited in the Royal Academy in 1898 is the following description of Henry's Wreckage: "Wreckage is a great record of storm on the Cornish coast, a vehement expression of Nature in her grimmest mood. The subject chosen is a group of fishermen salving the remains of a ship that has been cast upon the rocky shore. They are busy hauling out of reach of the angry sea great timbers and fragments of the wreck, struggling with the winds and waves to save what they can. The picture is full of action and vigorous movement."

The amount of labor required to produce a work of this description: study of the sea in storm, study of the figures as a group and individually, and the study of the wreckage, represent an amount of labor almost incredible to the spectator who sees the finished canvas in its frame upon the wall of a gallery. Yet it is just this kind of picture that is bringing new life into English painting.

The old idea that even the realism of Millais' time did not dispel, that the art of painting is for the dilettante alone, that pictures are the products of the studio (preferably a studio littered with accessories) and executed by an æsthetic individual (preferably with long hair) has passed away. The art of painting in England is a healthy art, still holding to its old individuality, and in no sense decadent.

THE CENTURY IN SCOTLAND: EARLY PAINTERS. (9)

Painting may be said to have had its formal beginning in Scotland in 1729 when the Guild of St. Luke was founded in Edinburgh, and when the first large and important exhibition of pictures was held, a few years later (1761), in Glasgow. There were painters before this time, but their work was of little consequence. Since the middle of the eighteenth century Scotland has had a distinct and national art, but, on account of the inaccessibleness of the country, little was known of it till the opening years of the nineteenth century, when the never-ceasing migration of Scotch artists to London began. These men introduced fresh influences into English art, and many of the strongest men in the English school then as now could claim Scotland as home. Many equally strong men remained at home and assisted in the development, in landscape, genre, and in less measure in portraiture, of the distinctive characteristics of Scotch art; and since the middle of the nineteenth century there has been a strong group of painters who could worthily uphold this national character. Scotch painting never had the delicate refinement and graceful poetry of English painting, but is vigorous and intense in its deep color-harmonies, and its poetry is derived directly from nature rather than from the verses of the poets. The attention which the work of the younger men of to-day has attracted, work which has given richer color, a more just regard for tone, a more expressive technique and a new sense of the decorative qualities everywhere in painting, is proof that painting is a living art in Scotland, and that the forerunners of these painters must have been men of power. If with the best of the work to-day we put the mid-century painting—that executed in England as well as that in Scotland,—and add the work of the older men, we could form an exhibition of Scottish art that would compare very favorably with the century's work of any people.

The century opens, as in England, with a portrait painter, and but one, supreme in the world of art. But before his work is mentioned several earlier artists should be noted. Allan **Ramsey** (1713-1784), a portrait painter whose work had the "bloom of Reynolds." The brothers **Runciman** who painted in very strong and rich tones highly imaginative illustrations of Homer and Shakespeare, were a strong band of Scotchmen who died just before the opening of the century. William **Allan** (1802-1850) should also be noted. He was a historical painter of great European reputation, was elected president

of the Scottish Academy in 1838, and continued the traditions of classicism in that body.

The most prominent painter in Scotland at the opening of the century was Henry **Raeburn** (1756-1823). At a time when Lawrence in England was painting superficial prettiness, Raeburn in Scotland was executing a series of portraits that can be compared with Velasquez for strength and impressiveness. "In Henry Raeburn," writes Muther, "Edinburgh possessed the boldest and most virile of all British portrait painters; while Reynolds composed his pictures in refined tones reminiscent of the old masters, Raeburn painted his models under a trenchant light from above." He was a great colorist, placing together the most brilliantly colored Scotch costumes in areas and intensities so carefully disposed and graded that all harmonized. Not until the end of the century, in the work of Guthrie, to mention but one of several contemporary Scotchmen, did painters appear to carry on portraiture upon the lines laid down by Raeburn.

David **Wilkie** was without a peer in genre, but he, in common with many other painters, went to London—then farther from Edinburgh than New York is now—so early in the century that his influence was exerted upon the English rather than upon his contemporaries at home. See further next lesson.

Landscape painting in Scotland began with Alexander **Nasmyth** (1758-1814), whose work, in some respects, resembles that of Crome in England. A son, Patrick Nasmyth, is more celebrated, and executed work far superior to that of his father. In fact, his paintings compare very favorably with those of the old Dutch masters of landscape. He followed the principles and practice of Hobbema and Wynants; and, after taking up his abode in London, became famous for his pictures of simple country lanes. It is to be regretted that he did not remain in Scotland and continue painting the lochs of his native land, for his earlier works: Views of Loch Katrine, and Loch Auchray gave wonderful promise.

Crawford was the Scotch Constable. "His works," among Scotch landscapes, "are the earliest which showed emancipation from the tone of the old masters, the earliest which displayed vigorous observation of the nature of the atmosphere" (Muther). Horatio **Macculloch** (1805-1867) discovered the pictorial quality of his native land, and called attention to the beauties of Scotch mountain landscape. In his work he exaggerated colors and contrasts of light and shade, but as this influenced later painters to brilliancy of color and richness of tone, characteristics of later Scotch painting, Macculloch may be considered an important member of that band of early painters who remained at home and kept the vigorous Scotch art independent of English influence.

SCOTCH PAINTERS IN LONDON. (10)

We claim as American painters any of the profession who chanced to be born upon these shores, even if they have resided so long abroad, and become so filled with the spirit of the people among whom they live, that their work cannot be distinguished from that of the artists of their adopted country. To be consistent we must claim as Scotch painters the men of the North who went to London and there won name and fame, but they should be considered separately from the painters who remained at home and assisted in the development of the Scotch art of to-day. The most prominent Scotch artist in London in the first quarter of the century was Sir David **Wilkie** (1775-1841). Muther considers him "the chief genre painter of the world" at this time. After studying in the Edinburgh Academy a few years he went to London (in 1805) and entered the Royal Academy School, where he became the friend of Haydon, at that time also a student. Wilkie's first picture, the Pitlessie Fair, from the sale of which he secured the funds necessary for journeying to London, is characteristic of all of his best work. He selected for subjects the English, and more often the Scotch peasants at the country fair, or at home gatherings engaged in all the innocent

BLIND MAN'S BUFF. WILKIE.

"horseplay" of the period, all good natured and full of animal life and spirits. Wilkie himself was one of the best natured, thoroughly whole-souled men that ever wielded a brush; and this character influenced his work, which was immensely popular in England and Scotland, and was more widely circulated by means of engravings than that of any artist of the first half of the century. He made his first great success with The Village Politicians, painted in 1806, and for the next twenty years produced genre pictures of which Leslie and Eaton write: "Wilkie's extraordinary ability in the composition of groups of figures and accessories, is seen at its best in these earlier works: no painter has, perhaps, ever exceeded him in the deftness with which he could express the twinkle of an eye or the quiver of a lip." Ignorant of the art outside of his circle, he was an artist of individuality, and will be judged by his pictures of the home life which surrounded him in his youth. After a journey to Spain in 1825 he changed his method and became a historical painter In this his knowledge of composition and skill as a technician enabled him to paint strong works; but it is as the painter of Blind Man's Buff, and The Penny Wedding that Wilkie will not only be judged but remembered.

John **Faed** (1820—), with his brother Thomas, followed in Wilkie's footsteps, and brought his style down to the present.

William **Dyce** (1809-1864), a native of Aberdeen, became one of the best of the English school of historical painters. Bacchus Nursed by the Nymphs, and the Descent of Venus are titles giving a good idea of his range of subject. John **Pettie** (1839—) left his Edinburgh home in 1862, and worked in London until his death in 1893. He selected his subjects from the many romantic incidents in the lives of the English cavaliers of the seventeenth century, and gained great popularity. He was a thoroughly good colorist, painting now with strong tones and again in delicate silver-greys and buffs (Orchardson's early color). In his picture of the Challenge, in which one man dressed in yellow silk gives the message to another in silver-grey, the color harmony, to quote from Muther, "is perhaps the most delicate work produced in England since Gainsborough's Blue Boy. But superior to Pettie is William Quilter **Orchardson** (1835—), one of the foremost painters of the English School, and one of the few living Englishmen whose work is appreciated equally at home and abroad. He left Scotland to try his fortunes in London with Pettie, but was not so immediately successful. For several years he painted in a quiet, reticent manner, and it was not till

NAPOLEON AT ST. HELENA DICTATING THE ACCOUNT OF HIS CAMPAIGN. ORCHARDSON.

as late as 1881 that he became prominent. Orchardson is the painter of the aristocratic life of a century ago, though he often introduces the modern man and woman of society into his pictures. The Queen of Swords, and The Salon de Madame Récamier are titles suggestive of much of his work. No artist of the English School can group figures with better sense of a well ordered crowd, or place them in architectural settings as can Orchardson. His success in portraiture is noted elsewhere. A luminous combination of light grey and delicate yellow was Orchardson's favorite color scale. A sort of buff, a tawny yellow, rather trying till one becomes accustomed to it, dominates the color schemes of his recent work.

Peter **Graham** (1836—) has, to use his own words when writing to a painter who had applied to him for advice, "a strong love of and admiration for whatever in heaven or earth is beautiful, or grand in form, color, and effect." He may be said to be the direct artistic descendant of Macculloch, and is a popular painter in that his work appeals alike to the shepherd whose moors and cliffs Graham loves to paint and to the most exacting critic who haunts the galleries of the Royal Academy. Graham was born in Edinburgh in 1836, and studied under the famous Lauder. (See p. 666.) At an early period in his career he went to London, but did not, as so many Scotch artists have done, lose his identity as a Scotch painter. He has painted Scotland, its wild moors, its desolate crags, its sea birds and picturesque cattle, and its wild ocean shores, and very little else; and now spends half of each year at the old university town of St. Andrews and half in London. He began life as a figure painter, and attributes much of his success in his chosen branch of art to the exacting study given the figure in his early professional life and to the antique in his student days.

When Graham reached London he took the town, literally, by storm, and the picture with which he made his début at the Royal Academy, A Spate in the Highlands, was the means of sweeping away much of the prejudice in the Academy against landscape painters which even Crome, Constable and Turner had failed to break down. The titles of the following pictures among others exhibited during the past ten years will give an idea of the subjects he selects: Sea Worn Rocks, The Head of the Loch, The Sea Will Ebb and Flow, Lashed by the Wild and Wasteful Ocean. "While scrupulously accurate as to material effects and details, Mr. Graham cannot be classed among the realists of landscape art. He belongs rather to those who believe that every great landscape is a record not of sight but of insight" (Gilbert). His pictures do not follow the painstaking method of Millais or Hunt or other Realists, or the broad suggestive treatment of Constable and Turner, and much modern landscape, but occupy that middle ground which the great public can appreciate and enjoy.

MORNING MISTS. GRAHAM.

MID-CENTURY SCOTCH PAINTERS. (11)

As has already been hinted, ever since the muse of painting first smiled upon Scotland she has suffered from the southward flitting of her artists. And yet, in proof of the artistic vitality of the race, though the Scotch in London may have had a wider reputation, we have but to point to a group of mid-century painters who remained at home and helped develop that national art which now holds no inconspicuous place in international art affairs. At the same time, the work of these men, vital and characteristic of Scotland as it was, presents no very coherent artistic creed that separates it from England. Hence the almost universal custom among writers, until the rise of the Glasgow School, to class the Scotch and English Schools as one. As the history of Scotch art, in the light of recent developments, is more carefully studied, it is found that the art of the two countries is and always has been distinct, though the art of Scotland has generally been quite overshadowed by the art of England.

Among many who might be mentioned the five following, on account of their influence upon Scotch art of to-day, must be given space. The landscapists are mentioned in lessons 9 and 10. David **Scott** (1806-1849), was of the stuff from which Blakes and Rossettis are made. Imaginative, ambitious beyond abilities and "decadent," he went through life believing himself first a martyr and later as superior to other men. Though without success as a painter, he illustrated the Ancient Mariner and Pilgrim's Progress in a manner proving himself a true artist and a masterly draughtsman. We fancy that we see in the Celtic race a strong tendency to mysteriousness. Scott was an exaggerated type of this quality discernible in all true Scottish work, especially in that of Sir Noel **Paton** (1821—), who is said to be "great in ideas if not in paint," and whose pictures of farie-land, illustrations of the days of knighthood, and biblical and genre subjects have for many years been conspicuous in Scotch art. Sir Noel Paton was born in 1821, and only recently ceased to paint. His influence upon Scotch painting through all these years has been through his qualities as a man rather than as an artist. "For we find in him not merely the artist, but a man of the most varied culture and thought; and a profound religious teacher who seems ever to be more concerned with the enforcing of his views than with the painting of a picture" (Story). Paton would hardly agree with Muther that Scotch artists discovered in the middle of the century through the influence of Phillip's work that "art was no longer an instrument for expressing ideas; it had become an end in itself, and had discovered color as its prime and most essential medium of expression."

One of Paton's genre subjects, a little boy looking through the lifted visor of a helmet and wondering "who lived in there," his face showing all the seriousness of a child filled with tales of chivalry, may be taken as a type of Scotch genre. Wilkie's Blind Man's Buff, in which a room full of figures engage in a wild frolic, or The Rabbit on the Wall, where the mother amuses the children with the shadow of her hands upon the wall, are typical of English genre. The meaning of the former is deeper and requires a knowledge of the life and times of the helmet's wearer to be appreciated, while the meaning of the latter is very evident and calls up no thoughts outside of the story so vividly pictured.

Down to the year 1850 all instructors of the Trustee's Academy of Edinburgh—the leading art school—had been men whose sympathies lay with the classic in art. With the appointment of Robert Scott **Lauder** (1803-1869) in this year a change was made, for Lauder, with wide knowledge of the methods of the Continental studios, had been a student of Delacroix, or at least a student of his work, and introduced new methods, and a new point of view into Scottish art. John **Phillip** (1817-1867) joined the ranks of Scotch painters in London in 1837 and became one of the strongest colorists of his time. Unlike most Scotchmen who went to London, he did not become entirely identified with the English School,

and so does not pass from the story of Scotch artists and finds a place in this group. After a visit to Spain in 1851 he developed something of the broad and virile technique of Velasquez, and his pictures were painted in the deep and luminous color always characteristic of the Scotch School. He lived for some years in Scotland and exerted a great influence upon his contemporaries by his pictures of Spanish life in which color and not anecdote was the end sought. With these canvases preaching a new doctrine in art, and Lauder's new teaching, a group of artists including Orchardson, Herdman, Chalmers, Petti, Graham, MacWhirter, and many others—all pupils of Lauder and showing marks of his influence—came upon the scene; and until the rise of the more distinctive Glasgow School, may be said to have represented typical Scotch art in the sixties and seventies. When the roll of honor of Scotland's great painters is some day made, it is not probable that the name of Samuel **Bough** (1822-1878) will appear, yet he exercised, in the middle of the century, a very considerable influence upon the Scotch art of the time, and some of the most recent developments in the practice of Scotch painters will, if carefully examined, be found to owe not a little to the methods of Bough and the example he set. Bough was not a native of Scotland, having been born in 1822 in England, and he did not make his abode across the border till some thirty years later. Bough was a born scene-painter and worked under several of the masters of this art, which requires a breadth of treatment beyond that of any other branch of art. Elaboration of detail is impossible, and he carried through life this ability to represent simply the great area of his pictures, reserving for the most telling parts those decisive touches which should focus the attention where it was desired by the artist. Almost in consequence of his ability in this direction, it may be said, he was more successful in water-color than in oil. In some of his great sketches of country, views of the Clyde, and the Avon, and distant views of Glasgow, in which, in addition to the feeling of the artist, there is added the simplicity and directness learned in his youth, the later Scotch landscapists, who wished to make simplicity the language of their poetic thoughts, must have found most suggestive examples.

CONTEMPORARY SCOTCH PAINTING. THE GLASGOW SCHOOL. (12)

In speaking of contemporary Scotch painting our thoughts naturally turn to the President of the Royal Scottish Academy, Sir George **Reid** (1841—), "who paints landscape like a refined Dutch master of the following of Mauve, and is a worthy competitor of Orchardson as a portraitist." Reid is no longer a young man and clings to much of the "old style" technique in which as in English realism, detail receives an undue amount of attention. In his latest work, however, as in a portrait shown at the Paris Exposition, there was seen a greater freedom of handling. About the opposite of Reid is Hugh **Cameron** (1835—), whose work is loose in drawing and handling, but whose sentiment, expressed with a most delicate sense of color, is always charming. John **Alexander** is leaving the full rich tones so characteristic of Scotch painting and uses more delicate harmonies. He treats animals in a way of his own quite unlike the English animal painter. He does not give them qualities they never possessed as did Landseer, or use them to "point a moral or adorn a tale" as does Briton Rivière, or show them in their savage wildness as does Swan, but uses their beauty of form and color simply for pictorial purposes.

If sentiment is seen in the work of Cameron and Alexander, true poetry is found in the landscape of J. L. **Wingate**. Mr. J. L. Caw writes very appreciatively of this artist, and his words are quoted as they so fully indicate the underlying note in much Scotch landscape twenty years ago: "As works of art, they are faulty in design and lacking in monumental impressiveness, but like snatches of the most exquisite song they are pregnant in suggestion, and thrilled with the rapture of intimate contact with

nature—qualities as precious and as rare as the architectonic beauty of classic art. Scarce more than sketches many of them, but of a spirit so rapt, and so attuned to nature's harmonies, as to possess qualities of enduring interest."

One of the most charming technicians in contemporary art in Scotland is William **McTaggart.** His handling, always accurate, is freer than formerly; and, possessed of a most poetic nature, he succeeds in depicting phases of the world's life unseen and unappreciated except by the most delicately sensitive natures. The Scotch critic quoted above says: "In variety, power and originality he is the most imposing figure in Scottish art to-day, and one of the few great artists of our time."

EDINBURGH. PATERSON.

Robert **Gibb** (1845—) is Scotland's military painter. Considering the spirit of the Scotch and the prominent part they have taken in Britain's wars, it would be natural to expect to find several military painters. But militarism is not so rampant in Scotland as in other European countries, and this must account for the neglect by Scotch artists of this sphere of activity. Gibb, however, has met with great success. Beginning with landscape—the first and last love of most Scottish painters—giving next a few years to domestic genre in which children hold a prominent place, then turning to historical and ideal art, Gibb finally found his true field in military painting. In 1878 appeared his first military picture, Comrades, "the immediate success of which led him to paint the series of Crimean scenes which have carried his fame beyond the confines of his own country." Unlike the famous French military painters Detaille and Neuville, Gibb has never taken part in a campaign or seen actual warfare. His subjects come to him in his reading and are worked out so closely with every regard for the accuracy of costumes, weapons, and landscape that they furnish valuable historical records of the time. Paul G. **Chalmers** (1836-1878), who died just before the Glasgow movement, was the direct artistic ancestor of many members of that school. His name is not so well known as some others omitted from this chronicle for lack of space, but his influence cannot be passed over. His life work presents a sad story of attempts without sufficient thought of subject to carry the works through to completion. He is said to have spent years upon single pictures as his motive was not the telling of the story—for subject was nothing to him—but the perfection of his ability to paint. "Subject was to him merely an incidental circumstance. The ideal he aimed at, but never could approach—it receded as he advanced, went higher as he ascended—was the perfecting of Art, and he followed and lost it amongst the mysterious combinations of light and color. It affected him beyond the harmonies of music and the rhythm of verse. Art so pure ranges itself beside the poetry of the stylists, the music of wordless melodies" (Pennington).

McEwan, Hunt, Kerr, Hutchinson and Hardy represent genre in contemporary Scotch painting. There are others, and when one considers the present success of "kailyard" literature it is surprising that

the number following this branch of art is not greater. Robert **MacGregor** was perhaps the first Scottish genre painter to illustrate modern ideas of tone and color in this sphere. Thomas **McEwan** has won for himself an honorable place as a painter of purely Scotch subjects. Landscape he occasionally paints, but his delight is in delineating Scotch peasants and their daily life and round of simple pleasures and sorrows. He gives us the poetry of ordinary Scottish life with the appealing helplessness of infancy, the pathos of old age, and the common joys and sorrows of humanity. McEwan belongs to the class of artists who prefer "subject to mere dexterity of technique," and yet he has been so influenced by the modern movement among his friends in Glasgow that his work constantly improves from the technical standpoint.

Gemmel **Hutchinson** is another contemporary painter whose work is distinctly Scotch in subject and treatment. He finds his subjects in the leisurely life of rural villages, and paints the humor and pathos of the lives of the country folk. His first success was in 1882 with the Empty Cradle, and since then he has painted several in a similar spirit. A Game wi' the Auld Ane, in which the wits of the Grandfather are rather shaken by the successful moves of the checkers by the youngster, and Bairnies, Cuddle Doon, in which a bed full of hopefuls show little sign of acting upon the suggestion of their mother, are typical examples. McEwan and Hutchinson are two of a group of young men of promise, who, while keeping to their own subjects, should broaden their methods to include the best in modern practice, and keep the national characteristics of Scotch art from being painted out of sight by the new movement in Scotland, whose followers are grouped together under the name of the Glasgow School.

THE SABBATH. T. MCEWAN

Not so very many years ago Ruskin declared that art and Glasgow could have nothing in common, yet the name of that city, within the past few years, has often been upon the tongues of those who talk about art. The new elements which have gradually gained the ascendant in Scottish painting appeared about 1880 in the work of two landscape painters, W. Y. **MacGregor** and James **Paterson**. They were joined by others within the next few years and in 1885 made a distinct impression upon the world of art. They were mostly interested in tone and in breadth and power of technique, while they were determined to have nothing whatever to do with the literary element so much in favor. This group of young men had to fight its own way without the aid of a brilliant literary advocate like Ruskin, whose writings assisted so materially the Preraphaelite Brotherhood. But after an exhibition in Glasgow in 1886, when works by Millet, Diaz, Israels, Corot, Mesdag, Bosboon and Whistler were first really studied in Scotland, the more or less incoherent ideas of this band took shape, and it became evident that there was a new school of an astonishingly forceful individuality in the northern manufacturing city upon the Clyde. Paterson makes this confession of faith for the Glasgow School:

"Art is not imitation, but interpretation. Of course, one must paint what one *sees*, but whether the result is art entirely depends upon *what* one sees. The most devout study of nature maintained through a lifetime will not make an artist. For art is not nature, but something more. A picture is not a fragment of nature; it is nature reflected, colored and interpreted by a human soul, and a feeling for nature which is penetrative and not merely passive. The decorative element, as it is called, is an essential element of every real work of art. Form, tones and colors must make a soothing effect upon the human eye."

Just as music, a combination of sounds, gives pleasure to the ear, so combinations of colors should give pleasure to the eye. One of Turner's landscapes was once hung in the Royal Academy exhibition upside down. "Never mind," he is reported to have said, "it's just as good art anyway." It is not necessary to know the name of the musical composition, or the story it tells, if any; neither should it be necessary to have a subject for a picture, or have it tell a story, providing it please the eye with its decorative spots of color. Such notions indicate the view of painting held by the extremists of this group whose art "approaches the border line where painting ends and the Persian carpet begins." But happily for Scotch art, this view did not long hold, and the "decorative mosaic" and patchwork style of painting has already passed away and a more refined use of color and a more dignified ideal of design has taken its place in the canvases of the Glasgow School.

It should be said, however, that this decorative style of painting has had a quickening effect, not only upon the art of Scotland, but of the world. A collection of the works of these artists was exhibited in the principal American cities a few years ago, and, dating from that time, our artists have looked for and found the decorative quality in landscape as never before. It should not be thought that the above is entirely new in Scotch art. Among the older men McTaggart, Chalmers and Wingate loved splendid color, and possessed an individuality of vision and a passion for pure beauty beside which the artistic instincts of all but a few of the stronger young men seem insignificant; but the time was ripe for one of those artistic revolutions which have frequently occurred and the heroes of the hour alone occupy men's attention. Not the least surprising thing in connection with this movement is the number of painters it included. The group has already begun to break up. Some have gone to Edinburgh, others to London, and soon the G. S. will join the P. R. B. as an incident in the history of art. Much of the work will be looked back upon as curious or interesting experiments; as for example, E. A. **Hornell's** pictures in flat patches of pigment like an unleaded stained glass window. George **Henry** who also effected this startling and bizarre method of attracting attention has "sown his artistic wild oats," and now paints distinguished canvases that will have a permanent value. Other painters have used their experiments as stepping stones, and now paint the better for them, as M. R. **Stevenson** whose twilights are poetry itself, and Edward A. **Walton**, who takes the place in Scotland of Mesdag and Israels in Holland. Other names will cease to be connected with the Glasgow School and will become common to all Scotland, as Alexander **Roche** the portraitist, and James **Guthrie**, perhaps the strongest man of the group, and the flower of this unexpert growth of color. Guthrie's early work was realistic, then essays in *plein-air* occupied his attention and gave him mastery over values, while in later work he has attempted all sorts of complex problems of technique and design. Guthrie is one of the best portrait painters in Great Britain, and Muther writes: "Franz Hals would rejoice at the bold freshness and naturalness with which he paints everything." We may sum up the influence of the Glasgow School in contemporary Scotch art, in the words of Caw, one of the best authorities on Scottish art: "It has demonstrated the charm and legitimate claim of colour for its own sake, while in passing it has left a more conscious feeling for the necessity of arrangement in mass and colour as the basis of pictorial design."

THE CENTURY IN AMERICA. (13)

Paris is the art center of the world; and to win recognition in her salons is therefore the ambition of every artist. The department of fine arts is always an important part of her expositions; and in the five great ones American art has been represented. In 1855 it had no section to itself; in 1867 it occupied three sides of a small gallery; in 1878 it had a large exhibit containing many worthy paintings; in 1889 it compared very favorably with the best; and in 1900 the American section of the fine arts exhibit was second only to that of the French, and secured more honors than any other nation except France. How can this rapid and very gratifying development be accounted for?

Mr. Charles H. Caffin summarizes the tendencies of this century of American painting as follows:

1. Survival of British Traditions, until 1825. 2. Beginning of Indigenous Growth, 1825-70. 3. Inrush of Foreign Traditions and Influences. 4. Gradual Adaption of These to American Conditions. 5. The Present. The Early Period, the first part of which is often referred to as the Revolutionary Period, was made notable in the annals of American painting by the work of West, Copley, Trumbull and Stuart, and may be said to have come to an end in 1828, the date of the death of Stuart and the founding of the National Academy of Design. During this period English influence was paramount, and as there was little or no encouragement at home, the American artists spent much of their time in England and there executed their best work. At the beginning of the period of "indigenous growth"—the so-called Middle Period—the first signs of independence of English art traditions and methods were seen. Landscape painting had begun to be practiced a few years earlier, and in the exhibition of 1828 appeared the work of men now classed as members of the Hudson River School.

"As one considers this field of American art he is increasingly astonished to find how strikingly it exemplifies one of the leading traits of a national school in the entire originality and individuality with which each of our prominent landscapists of this period interprets nature, even when he has studied more or less in Europe" (Benjamin). The influence of this school, numbering among its members the names of Doughty, Cole, Durand, Church, Hill, Bierstadt and Moran, was long felt in American painting. Contemporary with these landscapists were portrait, genre, and historical painters, most of whom studied abroad, principally in Germany, and, as some writer says, "while their subjects were American they might have been executed in Germany by German artists so far as any one could tell."

By the middle of the century works of the Barbizon School reached America, and took the place of English influence. Leutze turned the current of art students to Düsseldorf; and Hunt, a little later, himself a pupil of Millet, turned the attention of his countrymen to the art of France. At the Centennial Exposition at Philadelphia in 1876, the best in American painting was for the first time gathered under one roof; and, at the same time, the American people saw European painting in the first important international exhibition held in America. This permitted comparisons, and the great promise of American painting became evident to all. Then began the famous exodus of art students to the schools of Munich and Paris. Some of these students remained permanently in Europe, others returned after a year or two of study, while still others remained for several years. In the studios of Paris these vigorous American youths seemed to literally absorb the accumulated traditions of the most artistic nation upon the globe; and thus one of the chief characteristics of contemporary American painters became their technical ability to paint.

The beginning of the Third Period may be said to date from the organization of the Society of American Artists in 1878, and for twenty years the "absorption of foreign traditions and influences" has been going on until, in the closing years of the century it can be truly said that America has a national art. The distinctive national quality being seen in landscape rather than in other branches of painting as has always been the

case. Fascinated by the possibilities of technique, many American artists had little to give us beyond the mere brilliancy of their work. In the revolt against the "story telling" picture, they very nearly went to the other extreme; but within the past five years, as a result of the influence of Thayer, Homer, and men of like stamp, the American painter has begun to realize that the "artist's mastery of technique is but the implement in his hand with which he may reap the harvest." The century closes in America with the best public school art-instruction in the world, with thoroughly equipped professional art-schools in all large and many small cities, with a body of artists able to undertake and carry to successful completion any scheme requiring artistic ability, and, best of all, an appreciative public. The future for art in America is indeed bright!

PAINTING AT THE OPENING OF THE CENTURY. (14)

"Artistic atmosphere"—something ridiculed by those who do not believe in its existence, but known to be a very real thing by those without it—is a very necessary element in the production of works of art. Artists find that lack of public appreciation and the consequent small financial support has a tendency to rarify artistic atmosphere, and they therefore go where the conditions are favorable for what is to them the breath of life. So the early Americans drifted to London where, as in the case of the Scots, several won fame as members of the English School.

The most prominent American painter at the opening of the century was Sir Benjamin **West** (1738-1820), who became one of England's leading historical painters and president of the Royal Academy. In 1760 West went to Rome, and is believed to have been the first American art student to visit that city. After three years devoted to study he went to London at the time Wilson and Gainsborough were painting portraits and landscapes, and won much fame as a painter of vast historical subjects. Of the first picture he painted in London, Pylades and Orestes Brought as Hostages before Iphigenia, Muther writes: "It is a tiresome product of classicism . . . , it is stiff in drawing, its composition is suggestive of a bas-relief, and its cold grey coloring is classically academic." Later his color became warmer, and he gradually worked out of his excessive formality into a freer treatment. In painting his famous picture, Death of General Wolfe, West, for the first time in historical painting, abandoned classic costume for the actual garments worn; and represented the figures, not as Greek gods or Roman heroes, but as men—officers and soldiers of the time. This was a revolution in art and caused a commotion in artistic circles hard to understand in these days of sensations. West's greatest influence upon American art was through the many students who went to London to study under his guidance, and who found in him a firm friend and ever-ready adviser. John Singleton **Copley** (1737-1815) had far more influence upon the American art of the time. Like his contemporaries he settled in England, but not until the age of thirty-nine, when his reputation was already made as a portrait and historical painter. "No painter was ever more in sympathy with his age than Copley. When we look at the admirable portraits in which his genius commemorated the commanding characters of those colonial days, in their brilliant and massive uniforms, their brocades and embroidered velvets, and choice laces and scarfs, the imagination is carried back to the past with irresistible force, while, at the same time, we are astonished at the ability which, with so little training, could give immortality both to his contemporaries and his own pencil" (Benjamin).

Charles Wilson **Peale** (1741-1826) is chiefly famous as the painter of Washington, while Jonathan **Trumbull** (1756-1843) was the painter of the Revolution. After serving several years in the army of Washington, and reaching the grade of colonel, Trumbull resigned, went to London to study with West, and became America's best military and historical painter. This artist was very uneven in his work. The difference between

his best pictures, many of which were executed in England, and those of later life, such as the large compositions in the capitol at Washington, is remarkable. Three oft-repeated works have made his name familiar in every American home: Signing the Declaration of Independence, The Death of Montgomery, and The Battle of Bunker Hill. The last two "were not surpassed by any similar works in the last century, and thus far stand alone in American historical painting" (Benjamin).

The best portrait painter of the time was Charles Gilbert **Stuart** (1756-1828). He stands in American art-history somewhat as do Reynolds in English, and Raeburn in Scotch portraiture; but, when contemporary American portraiture is examined, it is found that America has not wandered so far from the path indicated by the founder of this school as have the painters across the water. Stuart's work is characterized by clean, beautiful color simply and freely handled. He entered into the nature of his sitter and gave to the world the real person. Hence the value of the long series of public men executed after his return from England in 1793, where, after studying with West, he gained such fame that he rivaled Sir Joshua Reynolds in popular esteem. A nephew and student of Stuart, Gilbert Stuart **Newton** (1795-1835) followed his master's style and became a painter of genre with literary motives. But as he early settled in London and exerted no influence upon American art he can hardly be classed with the American school. Newton's friend, Charles Robert **Leslie** (1794-1859), was to all intents and purposes an Englishman, having been born in London and made that city his home with the exception of ten years of his boyhood spent in Philadelphia. There must be something in the air of the Quaker City that produces illustrators, to judge from the number of men who have lived there and have achieved eminence in this line of work. Leslie became the best illustrator of the English School at this time. The genre painters tried to create their subjects; Leslie found his in the printed page and painted scenes from Shakespeare, Goldsmith and many other writers. "Leslie entered into the true spirit of the writer he illustrated. His characters appear the very individuals who have filled our mind. The treatment of his subject is so simple that we lose the sense of a picture and feel that we are looking upon a scene as it must have happened" (Redgrave).

PORTRAIT OF WASHINGTON. STUART.

Washington **Allston** (1779-1843), a native of South Carolina, occupied a very prominent position in American art during the first third of the century. He was a dreamer whose finished work never reveals the excellence suggested in his sketches; and, while his work had a certain grandeur, it is cold and never arouses enthusiasm. He was the first and last American painter of the "grand art" which the English historical painters tried to introduce at this time into England from Italy. Allston also studied in Italy, and then settled in London, where he met with great success, but after his return to America, to quote again from Benjamin, "the absence of influences encouraging to art growth, and of that sympathy and patronage so essential to a sensitive nature, like that of Allston's, had a blighting effect on his faculties." His work has a certain unusual quality that proves their author to have been a genius; and Jere-

miah, The Dead Man Restored to Life, and Uriel in the Sun, are, in their solemn and mysterious fervor quite unlike anything produced upon these shores before or since. They had, however, little or no influence upon American painting.

THE MIDDLE PERIOD: THE HUDSON RIVER SCHOOL. (15)

While West was presiding over the deliberations of the Royal Academy in London, and Allston was dreaming in Boston, while Stuart was painting for posterity the brilliant public men of his day, and Trumbull was transferring to canvas his invaluable memories of the famous Revolutionary campaigns in which he took an active part, a group of men discovered pictorial America. The White Mountains, The Catskills, Lakes George and Champlain, but principally the Hudson River, became subjects of study. Later on the pictorial wonders of the great West became the motives to which the American artists who felt an interest in landscape turned, in the first half of the nineteenth century.

This interest in landscape was a remarkable movement. Men turned from the plow to the palette, to paint the beauties and interesting features of their native or adopted land, and from little frontier settlements where examples of fine art had never been seen came men able, not only to discern but to paint these beauties in a very creditable manner. These painters of American scenery—called the Hudson River School because pictures of the Hudson River Valley predominated in the exhibitions when their work first attracted public attention—were the forerunners of what is to-day the most distinctive and national in American art, its landscape.

Seventy-five years ago little was known of this country. Photography and the reproductive processes in art had not yet come in to make every inch of the globe as familiar to the school child as his every-day surroundings; and consequently these pictures of mountains, lake and river came as a complete and delightful surprise to the public whose eye was not only pleased, but whose patriotism was stirred that such wonders belonged to them. The painters met with instant appreciation, and the pictures with ready sales. Receiving this encouragement, artists penetrated to the highest peaks of the Rockies and the deepest shades of the Florida swamps in search of new subjects, and the more wonderful the subject the greater the success of the picture. As a result landscape painting became topographical in character, without the ideal and emotional elements that lift landscape into the realm of fine art. It is a simple thing to represent trees, mountains and rivers with paint; yet the wonder is, not that the work was not ideally better, but that these men, uneducated in the practice and traditions of art, could produce works of such excellence. The first to achieve prominence, and the founders of the school, were Doughty, Cole and Durand.

The first painter to specialize in landscape was Shaw, an Englishman who came to America in 1817, and the first native landscape painter was Thomas **Doughty**, who was born in 1793 and died in 1856. He was engaged in the leather trade in Philadelphia, but at the age of twenty-eight abandoned business and became a landscape painter—achieving success not only in America but in England at a time when this branch of art was at its zenith.

Thomas **Cole** (1801-1848) was the strongest man in the Hudson River School. Some authorities assign him a very high place in American art, while others see only his faults in technique and class him as little better than other experimenters of the time. He was born in England of American parents, who took him to Ohio at an early age. As he grew up his facility with the pencil was marked and he took up the profession of the engraver. A traveling portrait painter gave him a few lessons in his art and Cole determined to become a painter. The support of the family fell upon him at the age of twenty-two, and to provide for their needs he painted pictures along the banks of the Monongahela, and gradually achieved a reputation. When the National Academy of Design was founded in 1828 Cole and

THE WHITE SUNSHADE, BY WM. M. PAXTON.

Durand were the most prominent landscape painters in the exhibition. Cole spent some time in Italy, and visited England at the time Constable and Turner were revolutionizing the art of landscape painting. The art of the latter he considered extravagant, and that of the former was beyond his appreciation, while Claude, Poussin and Salvator Rosa not only interested him but influenced his work. Unlike his contemporaries Cole was an idealist, and preferred allegorical landscape to views of actual places. His Course of Empire, five pictures representing the growth and decay of the splendid capital of a proud nation, has never been equaled in American painting. Fortunately, Cole, while arousing great enthusiasm among his contemporaries, did not greatly influence the art of the time, which certainly, crude as the results sometimes were, found a better model in nature than in the classic painters of the old world; but the seriousness of Cole's endeavor gave a dignity to landscape painting that placed it upon an equal footing, in public esteem, with portrait and figure painting which may account in some measure for its present supremacy.

The third in this group of pioneer landscapists, Asher Brown **Durand** (1791-1877) was a typical American artist. First, one of the best engravers of his time, next, a portrait painter—Bryant's was his most successful head—and lastly a landscape painter. No American artist owed less to foreign influence, none surpass him in true national spirit. The realistic treatment of landscape, in which every tree trunk and leaf was represented with scrupulous fidelity to nature, naturally appeared when the art was practiced by men who were not artists but who possessed patience and could find some unpainted region of interest to the public. Among many of this class, the three painters just mentioned stand like pillars upholding art against the onslaughts of the crowd. Doughty painted with the tender, silvery tones of nature, representing the distance as seen through masses of blue atmosphere and not of its true local color; Cole gave dignity to the art which otherwise might have degenerated into mere topography; while Durand gave character to individual features without sacrifice of general breadth of effect. His oaks were truly oaks and his pines, pines, even if a branch or two of the original tree was omitted from its representation. Richard W. **Hubbard** was born in 1817, the year that Bryant, who has been called the poet of nature, published his "Thanatopsis." This was twenty-one years after the birth of Durand and seventeen after that of Cole, while **Kinsett** was born a year later. These two men continued the work so well begun by the founders, and, like the older men, were inspired by great love of nature and the very creditable desire to give to others through their pictures the same pleasure that was theirs when gazing upon the original scene. Between 1820 and 1830, Gifford, McEntee, Bristol, Johnson, Bierstadt and Hill were born—all familiar names, a few of whom still live to enjoy nature. Albert **Bierstadt** (1830—) was born in Germany, but was brought to this country in infancy. He studied in Düsseldorf and Rome, and in 1858 was one of General Lauder's party who braved the dangers of the plains. On this and on subsequent trips he secured motives for future pictures which, in the feverish excitement of gold

EDGE OF THE FOREST. DURAND.

mining days were received with an enthusiasm hard to realize in these days. Superior to Bierstadt was Thomas **Hill** (1829—), whose color and sense of tone and composition was of a high order. He early settled in California and became identified with the life of that state of grand scenery. In speaking of Hill's most famous picture, The Yosemite, Benjamin writes: "As he sat on the edge of the precipice, the forerunner of coming ages, and painted the sublime, solitary depths of the Yosemite, did the artist realize that with every stroke of the brush he was aiding the advance guard of civilization, and driving away the desolation which gave additional grandeur to one of the most extraordinary spots on the planet? In his great painting of the Yosemite he seems to have been inspired by a reverential spirit; he has taken no liberties with his subject, but has endeavored with admirable art to convey a correct impression of the scene; and the work may be justly ranked with the best examples of the American school of landscape-painting."

The Hudson River School has been called the Objective School of American landscape painting, and object alone is said to have occupied the attention of the artists in the movement. This is said of F. E. **Church** (1826—), a pupil of Cole, who was particularly active in his search for nature's grandest effects. His Niagara, and his Heart of the Andes illustrate the realism so characteristic of the school, and yet no landscapes ever painted give more of the spirit of the scene than these. No mere topographical painter could have suggested the grandeur of Niagara. Nothing less than a true artist could have kept the beauty of this great rush of water from being lost in the details of his technique.

NIAGARA FALLS. CHURCH.

Just before the half-way mark in the century was passed, a new element appeared in American landscape painting. The objective gave place to the subjective. Sanford **Gifford** (1823-1880) prepared the way by serious studies of light and of atmospheric effects—the glories of sunsets, the gathering dusk, the lifting fog, and the low-lying clouds—phases rather than features of landscape. Jervis **McEntee** (1828-1891), who died but ten years ago at the age of sixty-three, was the first of our modern subjective school which searches out the meaning of the human moods of landscape. "It is," writes Benjamin, "the vague suggestions seen in hills and skies, in sere woods and lonely waters, and moorlands fading away into eternity—it is their symbolism and

sympathy with the soul that an artist like McEntee seeks to represent on canvas. "To him the voice of nature is an elegy; the fall of the leaves in October suggests the passing away of man to the grave in a countless and endless procession."

This section cannot be closed without mention of Thomas **Moran** (1837—), who connects this time with the present. Moran was born in 1837 and began the study of art when the founders of the Hudson River School, Doughty, Cole, and Durand, were in the prime of life; and he is still keeping alive the traditions of the school. His last important work is mentioned elsewhere. Moran has studied Turner longer and more faithfully than any living artist, and to such good advantage that he has developed a fine sense of color and great command over the pictorial possibilities of any subject.

THE MIDDLE PERIOD: PORTRAIT, GENRE AND HISTORICAL PAINTING. (16)

Contemporary with the landscapists just noted were other painters who found their motives in the life of the new and rapidly developing country—in genre and in portraiture. By the end of the first quarter of the century there was a group of artists who may be said to have been distinctly American in that the greater part of their training had been obtained at home, and that their sympathies were wholly with their native land; but they possess no distinctive qualities in common that separate them from European art, as the Hudson River School was distinct, and were, in fact, rather like a far-off echo of Rome and London with a louder note, at the end of the period, from Düsseldorf, where most of them had studied for longer or shorter periods. Chester **Harding** (1792-1866) took his first lesson in painting in 1816, at the age of twenty-six, while watching an itinerant portrait painter at work. Before this time he had been farmer, chair-maker, peddler, and tavern keeper. Within six months after his first lesson he had painted one hundred portraits and had opened a studio in Boston where his frankness and good-nature won him many commissions. He also met with success in England, where his vigorous but more or less crude canvases were in strong contrast to the weakness of the followers of Lawrence. Henry **Inman** (1801-1846) represents an unusual type for those days. He was born in New York in 1801, and enjoyed opportunities for study and association with other artists denied to almost all his contemporaries. He is chiefly noted as a portrait painter, the first of the second group of American portraitists, among whom Elliott, Hicks, Baker, Page, Huntington, Healy and Hunt were the most prominent. Benjamin considers **Elliott** "the most important portrait painter of this period of American art. Stuart excelled all our portrait painters in purity and freshness of color and masterly control of pigments; but he was scarcely more vigorous than Elliott in the wondrous faculty of grasping character. Herein lay this artist's strength. He read the heart of the man he portrayed, and gave us not merely a faithful likeness of his outward features, but an epitome of his intellectual life and traits."

The same might almost be said of all of the painters just mentioned. Thomas **Hicks** (1823-1890), though noted for genre, painted portraits with vigor and great discernment of character. The following quotation from Sheldon's "American Painters," published in 1881, gives a good idea of the portrait of the time: "The portrait of General Meade is undoubtedly the finest piece of characterization that the artist (Hicks) ever set his name against; rich and solid in color and in sentiment, and managed so as to make an impressive war-picture. The commander of the Army of the Potomac is standing on the crest of a hill, on the slope of which his soldiers have spread their tents, while far behind them in the sunshine stretches the gleaming plains."

William **Page** (1811-1885) puts his Admiral Farragut in the shrouds of the Hartford, with his spyglass in one hand and his cap in the other, while the limitless sea fills up the background.

The success of the English portraitists with the delicate loveliness of children and

the beauty of women was not shared by the Americans. Possibly the times were too full of "storm and stress" for this beauty to be appreciated.

G. A. **Baker** (1821-1884) is almost alone in the Middle Period in his successful rendering of the fine types of American womanhood which the antebellum days produced. G. P. A. **Healy** (1808-1894) in his autobiography reproduces twenty of his most successful works, all but three are portraits of men and include Lincoln, Grant, Webster, Longfellow, Thiers, Gambetta, Liszt and Pope Pius IX.

Courtesy of Foster Bros.

PORTRAIT OF LONGFELLOW. HEALY.

While portraiture occupied the attention of the greater part of the figure painters of the period, there were a few who devoted themselves to genre. Inman, mentioned above as a portrait painter, was the first American artist to produce creditable work in genre. Had he not left it to follow the more lucrative charms of portraiture, his great abilities in this direction might have influenced the many young artists who came upon the scene in the middle of the century, to follow this branch of painting, which certainly offers a wider field in America than in any other country.

The most important genre painter of this period was William Sydney **Mount** (1807-1868), whose place in American art has not been filled since his death in 1868. Mount, the son of a Long Island farmer, began life as a sign-painter and decided to be an artist in 1828, when a few attempts in genre had proved successful. He built himself a traveling studio and painted directly from nature a number of scenes which are exceedingly interesting as pictures of the life of his time. "This American Wilkie had a keen eye for the humorous traits of our rustic life, and rendered them with an effect that sometimes suggests the old Dutch Masters" (Benjamin). Bargaining for a Horse, and The Truant Gamblers are titles suggestive of his works.

Most of the illustrations in our Magazines and books, excepting, of course, views of places and persons, may be classed as genre, and the illustrator has taken the place of the genre painter. While the latter has almost passed from American art, the former are the strongest in the world. (A comparison of American illustration with that of eight European countries can be made in the Special Winter Number of the "Studio," 1890-91.)

The Middle Period was not without historical painting. E. **Leutze** (1816-1868), a German by birth and training, though long a resident of this country, is thought by many to have surpassed the famous historical painter of the Revolutionary Period. He certainly took more interest in American subjects than many of the artists of his adopted country who then, as now, found more inspiration abroad than at home. Leutze painted many pictures of particular interest to Americans. Among others: Washington at Princeton, Washington at Valley Forge, Washington Crossing the Delaware. It is interesting to know that the Delaware was painted from the Rhine as the ice floated by at the breaking up of winter. Leutze began his studies in Düsseldorf in 1841 at the age of twenty-seven.

His success there attracted most of the American art students who went abroad at that time. London and Rome for the time being lost their influence upon American painting, and Düsseldorf color, technique and conventionality held sway until the close of the period.

There are many other famous names, as Staigg the miniature painter, Morse of telegraphic fame, Grey, whose semi-classic groups "gave dignity" to many an early exhibition of pictures in New York; indeed, the space will not permit of the bare mention of the pioneers of American art, for such they must be called, the painters of the Revolutionary Period being more English than American.

PAINTING JUST BEFORE AND AFTER THE CENTENNIAL EXPOSITION. (17)

To properly appreciate American painting of the last decade of the century, the work of several men prominent at the end of the Middle Period—in the years just preceding and immediately following the Centennial Exposition—and their views upon art should be considered.

In reading articles on art and notices of exhibitions published in the magazines and newspapers of this time it is very interesting to find names we associate only with the art of to-day. These men, as Eastman Johnson, for example, have grown with the times, have created the times in fact. It is interesting to read of men prominent in the art world and giving promise of a great future whose names are now forgotten and their influence not felt. It is also interesting to read of the earlier style of men now prominent in other lines or mediums. For example, Francis Hopkinson **Smith** (1838—) was well known twenty-five years ago as the painter of Franconia Notch, a "Wilderness of scenery—rocks piled up among fallen timber in early morning," in which there is a wealth of detail and painstaking effort suggestive of the Hudson River School, but quite unlike his present broad style in his Venetian sketches.

The name of Louis C. **Tiffany** (1848—), now associated with La Farge as the leading designer of stained glass windows in the world—a form of painting (using glass instead of pigment) requiring for success the very highest color and decorative sense —was noted for street scenes. A writer twenty years ago said: "Mr. Tiffany has an eye sensitive to the picturesqueness of old buildings, markets, booths, and alleyways, and old Arab sheiks and other dignitaries." The subjective element was introduced into American landscape by McEntee. This was carried farther by a number of painters, among others Homer D. **Martin** (1836—), who used landscape simply as a vehicle for the expression of his own personality. The Hudson River School idea, that the painter of a landscape should so represent the scene that the spectator would receive the same pleasure from its contemplation as he would in the presence of nature herself, gave place to the attempt to represent the sensations received by the artist. Inasmuch as the artist frequently received impressions beyond the appreciation of the public the old style remained popular. It is to men like Martin, Inness and Fuller who insisted upon painting as they felt that we owe the present attitude of the public which appreciates the artist's point of view and endeavors to feel with him the beauty he has tried to put into his pictures.

J. Appleton **Brown** (1844—), then as now a painter of apple trees in blossom, stood, in that commercial age when the greatness of the United States occupied all minds, independent in his own artistic strength and painted as he felt, regardless whether his pictures sold or not. Brown studied in Paris in 1867-68, and again in 1874, and his work gave evidence of his sympathy with the brilliant French landscape of the time.

In genre, C. S. **Reinhart** (1844—), by his industry if in no other way, influenced the rising generation, and Thomas **Hovenden** (1840—), Irish by birth, who came to this country in 1863, set an example in genre which, had not illustration taken the field, might have developed into a strong branch of American art.

A score of names of equal eminence might

be given, but Robert W. **Weir** (1803-1889) must be mentioned as a type of the serious men of the time who regarded art not as a fad to tickle the public's love of sensation, but as a Divine gift, and depended upon his aid and inspiration in executing their messages to mankind rather than upon their knowledge of drawing, color and tone, and put not their trust in that masterly facility of technique which may be the downfall of true art among us.

To read most notices of contemporary picture exhibitions in our papers and magazines one would think that American art began about a score of years ago. Good pictures have always been painted in America; but the work of the early men should not be judged absolutely but relatively, not compared with work in Europe executed by races who inherited the artistic traditions and abilities of centuries, but with what their opportunities offered them. It will then be found that, considering their opportunities in a new country, they did work worthy of respect and praise. If not great in itself, the work of this time, and the spirit of those who produced it, exerted great influence for good, upon the young men just entering upon their student days, whose names are now signed to canvases not excelled in the art of any nation, and giving promise of an ability that will place American art in the van during the early years of the twentieth century.

FULLER AND HOMER. (18)

There are five American painters whose names are destined to live after many mentioned in the preceding pages are forgotten, Fuller, Inness, Homer, Hunt and Le Farge, for, each in a separate field, has exerted a most potent influence upon American art. On the walls of the National Academy of Design, New York, in 1878 there appeared the work of a man—evidently a master of his craft, whose canvases neither bore the ear-marks of foreign schools, nor resembled those of the self-made artists whose appearance in American exhibitions had been of frequent occurrence. A new note seemed to have been sounded in American art, an idealist had appeared. After sixteen years of almost hermit life upon his Massachusetts farm, George **Fuller** (1822-1884) again entered the arena with thoughts matured by long and close communion with nature, and with a manner of working developed far from the example of exhibitions and studios that suited perfectly his distinct and personal view of nature and art. He first gained public recognition in 1857, then went to Europe, and, upon his return to America in 1860, settled upon his farm to work out his ideals with the success just mentioned. He left one world and returned to another, for during the dozen years following the Civil War began that mania for travel and study abroad and the great exodus of art students that has given the Americans the reputation of being the greatest travelers upon the globe. The objective school, the "realistic" painting of the Middle Period could not number Fuller among its members, for his art was distinctly ideal. He did not choose ideal subjects, as usually understood, but his treatment of all subjects was ideal because he possessed the soul of a poet. "To take Nature as his basis (as every artist must); to keep true to some of her general facts and through these facts to her soul (as every artist should); but to make the chosen things speak with a stronger, clearer, more poetic voice, coming from the painter's own feelings and ideas when in nature's presence—this, perhaps, roughly defines George Fuller's theory of art" (Van Rensselaer in "Six Portraits").

"I shall try to make something of a portrait and a good deal of a picture," he once said to a client, and the same thought was with him when before nature in landscape painting. The liberties he took with textures, colors, and forms, was entirely foreign to the principles of the Hudson River School, and began in American art that freedom of personal interpretation without which much contemporary work would be commonplace indeed. Fuller was a thorough American. To use again the words of Van Rensselaer: "There are idealists as well as realists who might have been born in any

ROMANY GIRL. FULLER.

land. But there are others who could have sprung up and developed only in the soil which actually bore them; and among these last is Fuller. He is as American in his art as the most thorough-going young realist who paints New York streets by the electric light, or negro boys eating watermelons . . . The spirit, the quality of a man's art do not depend upon his subject-matter . . . while Fuller felt his more subtilely characteristic themes with a characteristically American soul."

Winslow **Homer** (1836—) scored a distinct triumph in Paris last year when four canvases—more than any other American painter was allowed to exhibit—were hung in the Exposition. One of these, A Silent Night, was purchased by the French government to hang in the Luxembourg Gallery, and will be, with another landscape by Foster purchased at the same time, the first works of American artists living at home to find a place there. It was the national flavor about Homer's work, in addition to the thorough excellence of the painting as a work of art, that brought him this honor, and the same quality won him praise as far back as the Exposition of 1878, indeed Homer is an American of the Americans. His finest trait consists of his portrayal of the vigor and mightiness of nature. His great waves dash upon the ledges with the power of the whole Atlantic. His trees grow as if the entire vigor of Mother Earth was at their disposal. American painters have seen many of Nature's phases, but no one this particular phase in equal measure with Homer.

Born in Boston, he led the usual life of an artist of the time, working at lithography, drawing book and magazine illustrations, etc. During the Civil War he drew for Harper's Weekly; and about the time of the Centennial Exposition, after wide experience in genre, portraiture, figures and landscapes he found his true sphere in the sea and the rock-bound coast of Maine, with the rugged men and women who win a livelihood from this treacherous mistress.

Homer began by painting pictures in which the incident was prominent, later he felt the beauty of color and gave that the first place in his pictures, then the value of line appealed to him, and some of his groups of figures are classic in their beauty of linear

THE LOOK OUT—ALL'S WELL. HOMER.

composition, but now his work unites all of these excellencies. "He was a follower of Corot in spirit, though by no means in mood or manner, before he can ever have seen a Corot, a 'realist' before the realistic school was recognized, an 'impressionist' before the name had been invented" (Van Rensselaer). There has always been a certain strength and vigor about Homer's work that is absent from that of his contemporaries, especially in past years; and there is a freshness of execution and independence of observation that is not reminiscent of any other school. Homer is to-day the strongest American painter who makes his home in his native land.

INNESS, HUNT AND LA FARGE. (19)

When the Barbizon landscapes reached this country in the middle of the century, George **Inness** (1825-1874) was the first landscapist of prominence to welcome them. In them he found what he had long been striving for in the uncongenial atmosphere of America, unity of effect and an expression of those momentary effects of nature, the sight of which is the artist's reward for close study of her moods. The same desire to perfect himself that had led him, when a youth, to take prints of the Old Masters out with him when working from nature, in order to secure, if possible, their spirit in his own work, led him to France to study the Barbizon landscapes at home.

Praise of earlier landscapists had to be somewhat qualified, but Inness holds his own with the best in Europe; and, had he lived in France, would have been classed as a member of the Fontainebleau-Barbizon School. "There is no question that he holds a place among the greatest masters of landscape" (Pennell).

In his youth he preferred Durand to Cole on account of his greater breadth; and later, when all American artists were painting in the realistic, minute fashion of the Hudson River School, then so popular, Inness's style

Courtesy of Foster Bros.

RISING STORM INNESS.

grew broader and broader as the appreciation of Nature's great truths of landscape grew within him; and in his still later years, when the principles he followed were generally accepted, he had already conquered the problems of tone, and with a glorious color that seems to come to the works of some men, as a halo was said to come to saints in the old days, he, in the last decade of his life, secured that universal appreciation which carries with it honors and the pecuniary reward for which he had so often stood sorely in need.

John **La Farge** (1835—) also stands alone in American art. He is a colorist. "To color, the emotional element of art, his sensitive nature vibrates as to well-attuned harmonies of music. For form he has less feeling. . . . But we have had no artist since Stuart who has shown such a natural sympathy for the shades and modulations of chromatic effects. . . . But whether it be form or color, the various elements of art are regarded by La Farge not so much for what they are as for what they suggest; he is less concerned with the external than with the hidden meaning it has for the soul" (Benjamin).

La Farge is perhaps the most serious and reflective of American artists. This has given a religious quality to his work and has enabled him to achieve success in the very difficult field of church decoration. His work in Trinity Church, Boston, one of the first attempts in this direction in America, set a standard which has elevated the taste of the entire country. La Farge has traveled much, seeing the beautiful in color everywhere, and he gives us bits of Samoa and Japan seen by no painter before.

It is Mr. La Farge's windows, however, that give us the right to class him as one of America's greatest artists. Feeling the need of better and a wider range of colored glass, if he would succeed, Mr. La Farge began at the bottom, introduced new methods into its manufacture, and invented ways of combining colors before undreamed of with such success that a glory of color now streams across many an American window which all the palettes of the ages cannot rival.

Courtesy of Foster Bros.

HALT OF THE WISE MEN. LA FARGE.

A firm friend of Mr. La Farge for many years was William M. **Hunt** (1824-1874), who has been called "one of the discoverers of Millet and the earliest interpreter of the modern French School in America," and "one of the first to preach the new gospel of individualism and colour in America." Upon his return from France, Hunt settled in Boston (1855), and worked in the independent fashion of his contemporaries just

mentioned; but he did not live long enough, as did the others, to see his point of view become general. He was a thoroughly good painter, and in landscape, portraiture and figure was one of the most "all-around" men up to his time. As a painter he is chiefly known through his decorations for the Capitol at Albany, N. Y., but as an influence in American art his success as a teacher gives him a unique position. The profession of the artist and the art teacher are quite distinct. Hunt's devotion to teaching interfered sadly with his professional work, but his "Talks on Art," and the example he set as a teacher whose object was not to show his pupils how he worked, but how to get their own results, has always been an inspiration to those who have followed him in the same endeavor.

SARGENT AND CHASE.(20)

John S. **Sargent** (1856—) is the most "modern of moderns, one of the most dazzling men of talent of the present day," and his influence is great and far reaching. Whistler's place in art is now unchallenged and his point of view accepted by the art world; but Sargent, said to be the "most argued about" of contemporary painters, has been and still is to some extent the subject of a war of words; which, it may be said, troubles him little as he quietly goes his own way. Some critics, entirely missing his point of view, see in his work a hostile outlook upon men and things; see in his portraits, for example, "unkind criticisms" rather than "sympathetic appreciations." His technique seems brutal; and, as the brush strokes plainly show and the edges of the patches of color do not blend, it grates on the nerves of those who admire the detail and finish of the greater part of English painting. To others, who appreciate his point of view, and admire his technical ability, he seems to have brought down to the present the artistic succession, and to wear the mantle of the Old Masters. But whether the critics or the artists or the public like or dislike his work, it impresses all. Its fascination is irresistible. The vivid characterization, the profound insight displayed, and the amazing cleverness of his technique commands the respect of all; and he is, like Rodin, a master to be respected, if not loved.

Born in Florence in 1856 of American parents, Sargent seems to have inherited in a superlative degree the especial characteristics of the American race. He was a sensitive child and was greatly influenced by the art treasures of his birthplace. The impressionable nature of Mr. Sargent, receiving its early education amid such surroundings, was shaped by the atmosphere of the famous Tuscan city, and all his work is that of a man of refined and exquisite taste. He copied much of the work of the Old Masters; and, almost as a disciple of Botticelli, Titian and Tintoretto, at the age of nineteen, went to Paris to study with Carolus Duran. His progress in the studio was very rapid—a portrait of his teacher painted at the close of his studentship, winning the commendation of the best judges, and as an artist with a future he turned his steps to Spain. In Madrid he spent some time studying the canvases of Velasquez, and this Spanish master has influenced his entire career, though not to the extent generally supposed. From the study of Velasquez "something of the grace, something of the refinement, of the divinity of the Prado was added to his own artistic achievement, but not to such an extent as to swamp and obscure his proper personality" (Baldry). It would seem that, as Sargent wandered through the Prado, he became in some way "in touch" with Velasquez, so that an alliance was made enabling him to bring into the nineteenth century the power of the most modern of fifteenth century painters.

Upon Sargent's return to Paris in 1882, he exhibited El Jaleo, "an astounding piece of realism," representing a Spanish woman dancing; and soon afterwards drifted to London, where he has since resided, being elected a member of the Royal Academy in 1897, the year in which he exhibited the portrait of Mrs. Carl Meyer and children. Sargent now stands at the head of the English school of portraiture, having executed

a long line of distinguished works, including such masterpieces as Carmencita, now in the Luxembourg, and Asher Wertheimer, Esq., exhibited last year in the American section of fine arts at the Paris Exposition.

Although as many-sided as any living artist, Sargent has found that portraiture offers him the greatest opportunity for the display of his genius. Any ordinary artist can catch a likeness and flatter the beauty of his sitter. But beauty to Sargent has not the ordinarily accepted meaning. He attempts, as did Rembrandt and Velasquez, in each picture to create a type. He considers each sitter as a product of certain conditions producing a type; and, if the individual can be represented, he has that type. This is his point of view, and, coupled with his somewhat startling technique, is said to sometimes produce a type so general that the individual is not recognizable, but this is "art for art's sake," and part of another story.

Not alone as a portrait painter is Sargent winning fame. His work in mural decoration (see section 23), and in several pictures introducing figures shows a fully developed sense of that indescribable decorative quality seen in the work of all great masters. Soon after he established himself in London he painted, in the long evenings of the English summer twilight, when artificial light seems impatient of the slow-fading daylight, Carnation Lily, Lily Rose, two children lighting Japanese lanterns in a garden. This is a masterpiece of color and composition, and plainly said to all who could understand that a new master had arisen with a decorative sense of his own to which the ordinarily accepted rules of composition did not apply.

Sargent is essentially a painter for painters. He is master of the brush. In his method of work there is no working-drawing, no tracing, no enlarging and no underpainting. After a slight charcoal sketch he paints upon the canvas as he would have the final effect. If it satisfies him, it remains; if not, it is painted over and over until he is satisfied. This accounts for the freshness and directness of his work, and his method is so evident that it is the envy and admiration of all lovers of the direct and vigorous in painting.

CARMENCITA. SARGENT.

Unlike almost all American artists residing in Europe, Mr. Sargent has always retained the directness and independence of the American character, and is said to be "the most typical illustration of the alliance between the keen intuition and quick receptivity of the New World and the carefully considered and long established beliefs of the Old" (Baldry).

Upon our side of the water, William M. **Chase** (1849—) represents the same tendencies in painting. A worshiper of Velasquez, a disciple of Whistler, a man of indomitable energy, a sympathetic teacher, a thoroughly equipped and all-around artist, Mr. Chase well deserves the place he holds in the art world of America. Born in Franklin, Indiana, in 1849, he entered the field as a portrait painter in Indianapolis, but soon joined as a student the New York Academy of Design. In 1872 he "began to study how

ALICE. CHASE.

painting which future art historians will point to as distinctly American, and the forerunner of the art to come, when the work of American painters who have adopted the European spirit will have long since been forgotten.

TENDENCIES OF CONTEMPORARY AMERICAN PAINTING. (21)

The last number of the American Art Annual contains a list of over two thousand American painters. This number includes, in addition to the professional artists, many amateurs who make only occasional excursion into the professional field. Of these amateurs, many of whom devote much of their time to teaching, it should be said that they often exercise a greater influence in their respective localities than do the professional artists.

Among this group of American painters one looks almost in vain for direct artistic descendents of the men who made American art notable in the earlier days. No great compositions in any way resembling the work of West or Trumbull are now seen in the exhibitions; the side of genre portrayed by Mount and his followers has no longer interest for either artist or public; and the grand scenery of our extending possessions

to paint" in Munich, and in 1878 was one of the group of young men who returned home from study in Europe filled with modern ideas and with a knowledge of the power of the brush undreamed of by the earlier American painters. Mr. Chase, to quote from a recent article in "The Studio," "has been in America the pioneer advocate of the beauty of the painted canvas. With him it must be a beautiful thing to look into, like a crystal lake, like a faceted gem, cr Japanese shrine. . . . The painter has his beauty of language just as the writer has his." Much that has just been written of Sargent might also be said of Chase; and together they represent those tendencies in American

apparently offers nothing that our up-to-date landscapists wish to transfer to canvas. Comparing conditions in America with those in England, we find no American artists occupying the field of the classicists: there is no American Leighton or Alma-Tadema; or of the idealists: there is no American Burne-Jones. The labor problem as seen in the serious pictures of farm life by Clausen and La Thangue are found in American literature rather than in American painting.

In portraiture in America among the many extremely skillful painters, there is no one of overwhelming ability like Sargent in London whose yearly contributions to the Royal Academy is the event of the art season. There are no tremendously personal artists like Watts or Whistler, and nothing appears in our exhibitions upon which years of study have been expended. In fact, there is scarcely a trace of English influence left in American painting. There is a distinct American School, a school of landscape painting, and Winslow Homer is its leader. The beginnings of an American school of landscape painting made in the Middle Period by the Hudson River men has been kept alive, and in the Paris Exposition last year it was clearly proved that such a school did exist. In no way inferior to their contemporaries abroad in technical ability and feeling for beauty, the American landscape painters, almost in spite of themselves, perhaps, with their developing power of observation and the distinctive landscape they were forced to paint, have produced a distinct landscape art. The names of Murphy, Steele, Foster, Meakin, Homer, Ochtman, Tryon, Browne, Ranger, Weir, Walker, Crane, Hassam and Davis are a few among many American landscapists. Landscape painting is quite the youngest in the sisterhood of arts, yet in the hands of the above, heirs of all that is past as they are, the art has reached very near to perfection. It should be understood that there is an American school of landscape painting, not because American subjects are selected, but on account of the American spirit found in it.

"I should say," to quote from Elizabeth Pennell's "American Art at the Paris Exposition," "that these painters (American landscape painters) are distinguished chiefly by their desire to render the aspect of the landscape before them, or their impressions of it, as truly as Monet and his followers, but with a beauty that shall not be lost as too often happens." The hard and tight technique and the photographic and panoramic point of view of earlier American landscape painters has given place, as is said elsewhere, to the broad, semi-naturalistic and suggestive treatment of simple themes that is true impressionism, but no two of the men just mentioned see or interpret nature alike, though all are masters of the brush and never fail to give a beautiful aspect of nature.

TWILIGHT. DAVIS.

Charles H. **Davis** (1856—), one of the strongest American landscape painters, gives the actual tone of the hour, whether it be sunrise, noon or sunset, in which his own personality, while evident, does not crowd out the personality of nature. J. Francis **Murphy** (1853—) has a most sensitive appreciation of tone, and expresses color under changing atmospheric influences with the subtle harmony of Whistler. L. **Meakin** (———?) is one of a group of artists who

paint in a somber and subdued key quite unlike the joyous outlook upon nature seen in the work of C. F. **Browne** (1859—). A number of painters in Indianapolis, among whom Theodore **Steele** (1847—) is the leader, concern themselves with luminous atmospheric effects expressed in a free, broad and somewhat rough manner quite unlike the work of Leonard **Ochtman** (1854—), "the gentle lover of nature," whose New England pictures take a breath of the sweet open fields of Connecticut wherever they go. Bruce **Crane's** (1857—) Year's Wane was awarded the first Inness medal last spring. This picture "is a tenderly sensitive rendering of thin grey atmosphere hovering low above the lavender and grey-green of the meadows." Horatio **Walker** (1858—), in his Springtime Plowing, lets the morning sunshine stream across a rolling prairie and dispel the morning mists. Childe **Hassam** (1859—), with a very personal style of handling, is striving for the same end. In some of his later pictures he has succeeded in giving the brilliancy of light in marvelous fashion. The light streams in through a window and envelopes a young woman seated at a highly polished piano, or the sun at midday pours down upon a white New England meeting house with the actual glare of sunlight.

This list could, perhaps should, be extended, but enough has been said to show that the qualities in landscape that Hunt, Homer and Chase have upheld so valiantly have been generally adopted: the tone of out-doors is now characteristic of American landscape painting. To paint a landscape well and to fill it with nature's air and sunlight is now a common ability. To put the poet's soul into the work is a rarer ability, but there are many poets among our landscape painters. For years the pendulum swung to one extreme. Subject was nothing; it was all in the way it was done! Now, having learned to talk, we are asking our painters to say something; and within the last year or two more care in selecting subjects, and greater regard for the interest of the work as a picture is seen. Inness is better appreciated than ever before, and while a return to the formal composition of Cole and the panoramic scenes of Church is not to be expected, the principles of composition by which the painter selects and arranges nature's forms and colors to suit his own taste and enhance the pictorial effect of the subject will be more generally followed.

TENDENCIES OF CONTEMPORARY AMERICAN PAINTING—*Concluded.* (22)

In figure compositions there is the beginning of a national note. American artists of former generations never subjected themselves to the long, constant and severe academic training through which the French student passes, but the American student of the past twenty years has been eager for the most thorough instruction obtainable. What this means is seen in the mural decorations of many recently erected buildings. Simmons, Blashfield and Benson are names selected at random from a half hundred American painters whose work illustrates the American spirit grafted upon foreign training and influence. Those who saw the Columbian Exposition will remember Edward **Simmons'** (1852—) decorations of the Liberal Arts Building: Wood, Iron, Stone and Fiber. This was his first attempt at mural painting, and was a great success. The strength and dignity of the work brought him many commissions, among others the decorations for the Congressional Library. This was followed by Justice, for the Criminal Courts Building, New York. Justice, the center of a group, is in the shape of a stately, dignified female figure, holding a globe in one hand and scales in the other, and is draped in an American flag, a feature that has nothing to do with the American spirit of the painting, but shows a tendency among American artists to introduce accessories that mean something to the modern observer in place of the time-honored attributes that have descended from classic times.

Of Edwin H. **Blashfield** (1848—), Mr. Knaufft in "The Studio" for February says: "Mr. Blashfield may be cited as one of the Americans that have been in no wise spoiled by foreign education. It was but the chrys-

ACROSS THE RIVER. BY W. ELMER SCHOFIELD.
Awarded Gold Medal at Carnegie Institute Exhibit, 1905.

alis period for him, a necessary confinement in the swaddling clothes of mere drill; the cocoon was soon broken, and he emerged with a glory all his own."

Mr. Blashfield stands at the head of American mural painters; there is no secret of composition or handling known to the painter of old with which he is not familiar. He has executed more decorations than any other American mural painter, and each work surpasses the preceding in excellence. As work upon this scale becomes more familiar to him and less an experiment, it is seen that he is drawing away from the resemblance to French work, and some of his later decorations are quite independent of direct European influence. Some recent figures are purely American types, not only in sentiment but in physical characteristics. It is this tendency in American painting that makes it safe to predict that the completion of the decorations of the Congressional Library at Washington, and the Appellate Court House at New York marks the beginning of a great school of American mural painting.

Frank W. **Benson** (1862—), to mention but one of many, illustrates a healthful tendency in American art: the æsthetic, the Rossetti type, the long-haired genius, finds no place here. The development of American art is in the hands of broad, sound, active men who can sail a boat as well as paint one, and are not above washing their own brushes. Such a man is Benson; and, while not primarily a mural painter, the decorative quality in his work illustrates a tendency very suggestive of great things in the future. All of Benson's work is decorative in the truest sense of the word. (See remarks on Albert Moore, Alexander and Whistler.) "Even his portraits are conceived not in the spirit of the literalist, or the illustrator, but in that of the painter-

Courtesy of Foster Bros.

CARITAS. THAYER

artist; and they will still have a subjective interest and quality for posterity when the sitters shall have become too remote to be other than names in a list of ancestors" (Downes). Benson's most successful work is the Sisters, portraits of his children playing upon the sands of the seashore, for which critics cannot find words of praise strong enough. These are truly American children, not French or German or English. Benson's pictures of women and girls have something of that sweetness and grace that sets the American apart and above her European sisters. There is no tendency in American art more encouraging than the way American painters approach the subject of women and children in their pictures. An attitude of almost religious tenderness is seen in the work of the painter just alluded to, and to even greater extent in the work of George De Forest **Brush** (1855—) and Abbott H. **Thayer** (1849—). These artists find in their own families motives for their life work. Mother and Child, and Virgin Enthroned are titles suggestive of their pictures. And such mothers and children! They equal the Madonnas and Child Christs of the past. Perhaps, if we could shake off the influence of generations of admiration with which the old work has been regarded, we might even prefer the new. We all know these tender and careworn nineteenth century mothers and their beautiful children: they are the flower of the world's best civilization, and are found in American painting.

THE DREAMER. BEAUX.

A head seen in New York is very like another seen in Paris; and, as our painters have been educated in Paris, it is not surprising that American portraiture presents little that is distinctively American. An American type of face as well as figure is being evolved, and, with some of the strongest painters devoting their talents to its interpretation, it is not too much to hope that this branch of art may in time become free from direct foreign influence.

Miss Cecilia **Beaux**, (——?) whom Chase calls not only the greatest living woman painter but the greatest woman painter who ever lived, is the type of American portrait painter who, after absorbing all that foreign schools can teach, come home to work. Had she remained in Paris, she might have produced greater works than her Dreamer, Portrait of De Grier, Ernesta and Her Little Brother, and Mother and Daughter; but it is doubtful if her work would have retained its distinctly individual character. She paints men, women and children as they actually are with no striving for effect, and represents them in repose or at least in arrested action. These are qualities seen in the greater part of American portraiture. As has already been pointed out, the decorative treatment of the figure in American painting becomes more evident each year; and these figures, not exact likenesses, treated under Whistler's influence in beautiful harmonies of color and tone, will, when painters are accustomed to put these qualities into their every-day painting and not consider them as special problems, have a great influence upon American portrait painting, and give it the individual character that the landscape painters who apply these principles to their work have already attained.

In genre the Americans joined with their masters, the French in the revolt against

the "mere story-telling picture." Genre like the typical English kind is never found in American studios. For awhile a great field in art was neglected. In their horror of "literary" pictures artists have shut themselves away from the great world of human endeavor with its problems of pleasure and pain, and have devoted themselves to problems of technique. For awhile the satisfactory solving of problems of sunlight and atmosphere seemed enough, and a painter who had evolved a personal brush-work was thought to be greater than one with an interest in human life and a story to tell. Within the past two or three years a change is visible. The latest tendency is to apply these technical problems to life, somewhat in the spirit of the modern Scotch genre. The Light of the House—a child learning to walk—by W. G. **Smith**, and the End of the Day—a child's bed-time story—by W. S. **Kendall**, the former winning a prize at the National Academy of Design, and the latter at the Carnegie Institute the past season, illustrate this tendency in American art.

THE DECORATIONS OF THE BOSTON PUBLIC LIBRARY AND OF THE CONGRESSIONAL LIBRARY. (23)

There have been a number of attempts to interest the British public in mural decoration both before and since the attempt of Watts mentioned above. But on account of the temperament of the people, and of the fact that the English painters lack the decorative sense of their Gallic neighbors, mural painting, as it was practiced in Italy and is practiced in France, is almost unknown in the Island Kingdom. In America it took only the successful attempts in this line at the Columbian Exposition in 1893 to launch the country into full belief in the desirability of this branch of the fine arts. Almost no important building has been considered completed in the past seven years without the work of the mural painter. This includes libraries, court-houses, schools, clubs, hotels, churches and private residences. The two most prominent examples are the Boston Public Library and the Library of Congress. The former is slowly covering its walls—digesting, as it were, each picture before securing another; the latter called to its aid some two score American painters and sculptors who have therein, in an incredibly short time, spoken the most decisive word in proof that America is an artistic nation.

In Boston the principal decorations are by Chavannes, Sargent and Abbey (an important ceiling by Elliot upon which he has been working some years in Rome has just reached this country).

Sargent's paintings—to use his own words,—represent "the triumph of religion —a mural decoration illustrating certain stages of Jewish and Christian history." Only a part is now in place. The subject of this portion is, briefly, the confused struggle in the Jewish nation between Monotheism and Polytheism. Mr. Baldry writing upon Sargent and this work in "The Studio," says: "Here was the vivid portraitist, the minute observer of living men . . . playing recklessly with the fantastic eccentricities of Byzantine art. He had been studying the fundamental principles that made the Byzantines the greatest of decorators and his study had been so thorough that he had brought its archaicism down to date, so that, with roots fixed firmly in the tomb of an art that died in bygone ages, they could blossom again among fresh surroundings and in the atmosphere of a new world."

To Edwin A. **Abbey** (1852—) was intrusted the frieze about the delivery room. Mr. Abbey had long been known as a black-and-white illustrator without a peer; but, like all American painters, he seemed able to turn from one field to another with equal facility in each. Mr. Abbey chose as the subject of his decorations "The quest of the Holy Grail." Five panels are now finished and in place. In the first the infant Galahad is held up by a kneeling nun to behold the vision of an angel announcing the Grail. In the second Sir Galahad is kneeling before an altar. He has watched through the night, and is now about to take the solemn oath. In the third Sir Galahad enters the hall of King Arthur and takes his seat at the Round Table. In

PEACE. MELCHERS.

the fourth Sir Galahad receives the blessing before starting upon the Quest, and in the last he enters the castle of the Grail.

In the decorations of the Congressional Library at Washington a complete scheme was first laid out by Mr. E. E. **Garnsey**, and the work of carrying out the parts was entrusted to a number of artists, each to work in harmony with the others and with regard to the general color scheme of the building. The following brief description of the work will give an idea of the magnitude of the undertaking and suggest the spirit in which it was carried out. The paintings of Charles Sprague **Pearce** are seven in number and represent the main phases of a pleasant and well-ordered life summed up in the Family, and representing Religion, Labor, Study, Recreation and Rest. The general subject of the paintings by Henry O. **Walker** is lyric poetry. The Evolution of the Book is the subject of six paintings by John W. **Alexander**, illustrating the Cairn, Oral Tradition, Egyptian Hieroglyphics, Picture Writing, the Manuscript Book, and the Printing Press. Elihue **Vedder** is the author of Government: five paintings representing corrupt legislation leading to anarchy, and good administration leading to peace and prosperity. The subjects of Walter **Shirlaw's** decorations are Zoölogy, Physics, Mathematics, Geology, Archæology, Botany, Astronomy, and Chemistry. Five panels representing the Senses, and four others typifying Wisdom, Understanding, Knowledge, and Philosophy are the work of Robert **Reid.** Mr. George R. **Barse**, Jr., illustrates Literature in eight panels as follows: Tragedy, Comedy, Lyric Poetry, Love Poetry, Fancy, Romance, Tradition, and History. The Graces, and The Seasons are by Mr. W. F. **Benson**; and The Virtues by George W. **Maynard.** Mr. Maynard also treats, in the Pavilion of the Discoverers, Adventure, Discovery, Conquest, and Civilization; and in the ceiling the four qualities most appropriate to these four stages of a country's development: Courage, Valor, Fortitude, and Achievement. The spirit of Milton's L'Allegro and Il Penseroso are given in two decorations by Mr. W. B. **Van Ingen**; and in four others the "Executive

From a Copley Print, copyright 1897 by Curtis & Cameron.

THE HUMAN UNDERSTANDING. BLASHFIELD.

IN A GARDEN AT FORRESTAPHA, BY FREDERICK A. BRIDGMAN.

Departments" of the United States. In two tympanums (each thirty-four feet in length) Mr. Kenyon **Cox** has painted The Arts, and The Sciences. (See the reproduction on page 643.) Mr. R. L. **Dodge** fills four panels with Earth, Air, Fire, and Water. Mr. W. de L. **Dodge's** paintings are Literature, Music, Science, Art, and Ambition. War, and Peace are by Mr. Gari **Melchers.** The Greek Heroes, nine decorations in all, are by Mr. Walter **McEwen.** The seven panels of the Spectrum of Light are by Mr. Carl **Grenze**; and the Muses by Mr. Edward **Simmons.**

Of the paintings in the Congressional Library the crowning glory is Mr. Edwin H. **Blashfield's** decoration of the dome. In the dome proper is the majestic figure of The Human Understanding, "lifting her veil and looking upward from Finite Intellectual Achievement (typified in the circle of figures in the collar of the dome) to that which is beyond; in a word, intellectual progress looking upward and forward" (Small's "Handbook of the Congressional Library"). Directly below, in the collar, is a circle of twelve seated figures representing the twelve countries or epochs which have contributed most to the civilization of our land.

The Appellate Court House, New York City, completed since the Congressional Library, in which works by Cox, Maynard, Lauber, Walker, Simmons, Blashfield, Mowbray, Reid, Metcalf and Turner unite to make, with sculpture and architecture, the most complete building in the metropolis, is the latest step in this movement.

AMERICAN PAINTERS RESIDING ABROAD: WHISTLER. (24)

It is well to be patriotic, to believe in the independence of American artists, and to cherish every indication of an American School, yet after all it must be admitted that the art of painting in America to-day owes much to French influence and resembles it closely. This is true of all modern painting, because for many years Paris has been the art-center of the world. But American painters have combined with their Parisian *chic* a fragrant Anglo-Saxon aroma.

Sargent and Abbey have been already considered, and but scant space is left for mention of a few out of a score or more other Americans residing abroad.

Elihu **Vedder** (1836—), now of Rome, is a man of wonderful imagination, whose decorative work occupies a place alone in contemporary art on account of its mysterious quality—not always beautiful—that haunts one like an uncanny dream. F. A. **Bridgman** (1847—), long a pupil of Gérôme, has made a study of Egypt and Algiers, and revels in the life and colors of those interesting countries. Another pupil of Gérôme, Edwin Lord **Weeks** (1849—) went farther afield, and has made India his own. A third pupil of this famous teacher, Harry H. **Moore** went still further toward the rising sun, and painted Japan. Jules L. **Stuart** (1855—) is a painter of society, and Walter **Gay** (1846—) seems to feel especially

SAMSON. VEDDER.

LAST JOURNEY WEEKS.

trait pose than is seen in the work of Sargent. In this he is the disciple of Whistler, and illustrates a movement among American artists to get away from the conventional and formal. The "queer" in composition, the unexpected and unusual point of view, the surprising arrangement within the limits of the picture, finds favor among American artists who often sacrifice beauty to their desire to be sensational. Since Alexander's work at

at home among the peasants of France. William **Dannat** (1853—), a pupil of Munkacsy, is a teacher in the École des Beaux Arts, and is "notable as a spirited observer of the pictorial possibilities of Spain." Abbey, Ulrich, Melchers, Tanner, Pearce, Knight and Hitchcock are other representatives of American art residing abroad in whose success America takes great pride; but it should be said that their work reveals but little that is American in spirit, and they can hardly be distinguished from their French, German or English colleagues. Alexander and Harrison, like Sargent, retain an active interest in America, and show, in spite of years spent abroad, the American quality in their work. J. W. **Alexander** (1856—?), as a delineator of feminine grace, stands without a rival, and is one of America's strongest portrait painters. The unconventional attitudes seen in many of his fanciful figure-pictures and portraits, unless one can look at them as decorative arrangements of line, tone and color, seem affected. This is best stated in his own words: "Nothing is uninteresting. Every human being has his own precise and definite personality, and all one has to do is to realize that personality, to choose the proper pose, the right gesture, the appropriate atmosphere which shall serve to bring out in all its fulness the real being of the model." He disposes his figures, with even more disregard of the old conventional por-

POT OF BASIL. ALEXANDER.

Paris last year won him a gold medal, and his picture of Autumn won the prize at the last exhibition of the Society of American Artists as the best picture painted by an American, and since his work in the Congressional Library (mentioned at length elsewhere) is among the best, it may be fairly said that he represents the most "up-to-date" American painting.

Alexander **Harrison** (1853—), the "tone man," is thought by many to be America's strongest landscape painter. In speaking of his In Arcady, Muther says: "It is said to be one of the finest studies of light which have been painted since Manet. Luminous painting had here reached its final expression." His landscapes recently painted in this country were not inferior to Whistler's in beauty and refinement of color. He has always been a most prolific painter, and varied in his subjects; but perhaps his marines: wide stretches of open water; shores washed by rippling waves, at midday under the hot sun, or at evening under all the color of a glorious sunset; sea beaches wet with the outgoing tide, desolate but for a bird or two, or made animated by bathing figures—perhaps these marines, by their refinement of color and perfect mastery of material, are the strongest things he has yet painted.

IN ARCADY. HARRISON.

In this analysis of the century's painting it was found impossible to classify, even for convenience in study, the name of James McNeill **Whistler** (1834—). He stands alone: great in his own work, greater in the influence he has exerted upon contemporary painting. This superlative craftsman, with perhaps the most exquisitely sensitive appreciation of tone and color of any painter who ever lived, this genius who has been able to combine with his own the excellences of all schools, was burn in America (Baltimore, 1834), and here received his early education. At the age of twenty-two he began his studies in Paris, and has since

been a citizen of the world, his work being no more American than French or Spanish or Italian. His individuality has been developed by the influence of many and varied schools. Rossetti gave him the haunting mystery of his figures. The Impressionists of France gave him atmosphere, light and freedom in handling. The Japanese gave him the quaint decorative sense, and taught him the value of line and the principle of selection, while Velasquez gave him the harmony of color obtained by slightly contrasting tones.

Whistler once said: "Nature indeed contains the elements in colour and form of all pictures, but the artist is born to pick and choose, and group with science these elements that the result may be beautiful." To better explain Whistler's practice in color, it may be well to compare him with another great colorist, Adolphe Monticelli (1824-1886). The latter worked with pure and sharply defined spots or areas of color which mutually enriched each other on account of the law of complementaries and thereby gave great brilliancy. The former uses delicately graded and blended complementary colors which harmonize without being in strong contrast. Both of these colorists united upon the one thought that problems in chromatic harmony alone should constitute the picture. The story, the subject should not be considered. Whistler was not the first to advance this idea, but he was the first painter of great ability to base the greater part of a life's work upon the theory. Many of his works, especially landscapes, are given no titles, but are called, as in musical compositions, Opus 1, 2, etc. or Arrangements in Silver and Black, Harmonies in Blue and Orange, etc.

PORTRAIT OF HIS MOTHER. WHISTLER.

This "idealism of color" has found ready response in the feelings of many painters, especially Americans, who gladly left the old school practice of drawing outlines which were later filled in with color, to an expression by color and tone alone. It often happened that drawing suffered; so far, indeed, has this school gone in trying to express everything by color alone that drawing is not only neglected, but often actually ignored. Weak painters, under the guise of individuality, adopted these principles, and "freak" painting appeared. But no charge of neglect of the essentials of drawing can be brought against Whistler. In some of his portraits there is an exquisite sense of drawing not only extremely decorative in itself, but true to the life. "His art is the perfection of delicacy, both in color and in line. Apparently very sketchy, it is in reality the maximum of effect with the minimum of effort" (Van Dyke).

Landscape offers the widest field for the application of his individual treatment. When the sun nears the horizon the face of nature changes more rapidly than during the hours of midday, the color of the approaching sunset seems to be held suspended in the air everywhere, the horizontal light rays show the rising fogs, and shadows grow long and seem like living things creeping out to cover the earth. It is then that Whistler sees the most exquisite instant of the day's most beautiful moment, and remembering, puts it upon canvas so simply, yet so masterly, that no one knows how it is done.

CARTOON FOR TAPESTRY: THE MIRACULOUS DRAFT OF FISHES. S. RAPHAEL. (SEE P. 735.)

The Fine Arts

A University Course in Sculpture Painting Architecture and Decoration

IN THEIR HISTORY
DEVELOPMENT and PRINCIPLES

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ROMANESQUE PORCH OF SAINT LAZARE CHURCH AT AVALLON, FRANCE. (SEE LESSON 17.)

Principles and History of Decorative Design

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FORM IN DECORATION. (1)

The popular idea of the creation of any work of art is apt to concern itself almost entirely with the fanciful and imaginative side. There is a hazy notion that the artist is bubbling over with beautiful fancies, and that when the inspiration seizes him he snatches a pencil and dashes off his sonnet or symphony, his picture or his chateau. The artists themselves, however, never have much to say about this side of their work. When they do talk, it is the technical side they emphasize. To such an extent, indeed, do they insist on skill that one might think the production of a work of art to be a purely manual operation with nothing whatever to do with fancy, imagination or inspiration. That those qualities enter into every work of art is a truism. Abiding interest, charm and fascination depend upon them; and no less so in the minor art of decoration than in the so-called fine arts. Unfortunately

none of these qualities can be taught; but there are other requirements of good decoration, the fulfillment of which can measurably be insured by the observance of certain laws and principles which anyone can understand and apply. For we find, in the best decorative work of nearly all periods and nations, that certain principles have been so nearly universally obeyed that we are justified in calling them the principles of decorative art.

All really good decoration has its foundation in that faculty we call sense; not common sense necessarily, but a sense of consistency, of the eternal fitness of things. When our ornament conforms to that sense, it will at least not be disagreeable decoration. That the production of form should be governed by a sense of fitness is obvious. Everyone can see how necessary it is that an article should be made in such a way as to best serve its special purpose; but people do not so readily grasp the application of the same principle to the embellishment of that form. Yet, if form be subordinated to its purpose, the decoration should by reason of its very nature be likewise subordinate to the form. Without the form, decoration never would be needed, and the first purpose of decoration, therefore, must be to explain that form, to add to its value by accentuating its parts. We ought to be able to understand a form better, to realize it more easily after it is decorated than before. There is always a danger that ornament shall assert itself too strongly, be too interesting, and thus overpower or confuse the form on which it is placed. When it sets up for itself, it destroys its only excuse for being; it is no longer decoration. We should ornament construction but not construct ornament.

In order to aid in the proper subordination of ornament, good designers of all periods have resorted—when it came to a question of using natural forms—to a simplifying process which results in conventionality. Just how near to nature our art shall approach is a darling subject of the writers on art and architecture; and it would be easy to devote more space than is here allowed to this one question. To say that you may carry your imitation of nature as far as you please, so long as it does not obtrude itself or bring into undue prominence the thing decorated, sounds like a final settlement of the question; but its application implies a world of experience and a resulting maturity of judgment on the part of the designer.

That decoration must have some degree of conventionality, if not of drawing then at least of arrangement, is imposed by the requirements of fitness. One of the most flagrant violations of this requirement is offered by the amateur china painter who decorates a tea-cup to look as though a handful of flowers had been thrown upon it. The resulting confusion and distortion of the form would in a great measure be obviated—even though the drawing were still perfectly naturalistic—by an arrangement which recognized the shape of the cup, which one could feel had been designed for that particular space and no other. Ruskin has expressed himself on the question of arrangement with even more than his usual vigor. He writes: "Decorative value does not consist in merely being shut into a certain space, but in the acknowledgment by the ornament of the fitness of the limitation, of its willingness to submit to it, and not merely willing, but happy submission, as being pleased rather than vexed. You must not cut out a branch of hawthorn as it grows and rule a triangle around it and suppose it is thus submitted to law. Not a bit of it. It is only put into a cage, and will look as if it must get out for its life, or wither in confinement. But this spirit of triangle must be put into the hawthorn. It must suck in isoscelesism with its sap. Thorn and blossom, leaf and spray must grow with an awful sense of triangular necessity upon them, for the guidance of which they are to be thankful and to grow all the stronger and more gloriously." All of which is a very picturesque and emphatic way of saying that ornament must be arranged to fit the space it decorates.

The stumbling block of the amateur decorator is that he is working entirely to make a good picture of the flowers; he is fond of flowers, and thinks them more interesting

than abstract ornament. And so they are; so interesting, indeed, that, unless the treatment is restrained in some way, they absorb all the attention; the thing decorated is forgotten in the rush of sentiment and association which is called up by the images of natural forms. This is undoubtedly, thanks in part to Ruskin, an age of nature worship, and an age of sentiment, too; and we certainly are no longer satisfied with the kind of decoration that satisfied the Greeks. That was too pure and cold and formal, and had not enough suggestion of nature, or enough variety in it.

Modern designers seem to turn to the Japanese for inspiration; and in their zeal copy and exaggerate faults, while they cannot attain to the qualities which make Japanese the most decorative art of modern times. One of the enchanting and inimitable Japanese qualities is the drawing of natural forms with just the right amount of restraint to make them truly decorative, and with a precision and directness and an insistence on the characteristics that admits of no mistake in identification.

Japanese arrangement, too, while rarely obviously symmetrical, is most marvelously balanced in color, parts and distribution, and all with an utter disregard of outline and structure and with the most untrammeled freedom. It is this freedom of arrangement that the amateur china-painter has in mind when he scatters violets upon a tea-cup; but only a great master, and probably no one but a great Japanese master, can make that kind of decoration successful. What we can learn from the Japanese is rather the treatment of natural forms in such a way that they can still be enjoyed, as violets, roses, or what not, and shall yet be sufficiently restful and unassertive to take their places in a scheme of decoration, which, as before said, must be subordinate. The best and most vital work of our modern English and American designers shows a strong Japanese influence in the spirit of its drawing and in its constant reference to nature; but it is arranged on the same general lines of formality and order that are traditional throughout the history of European design.

SCHEME OF FORM IN THE DECORATION OF INDEFINITE SPACE. (2)

Flat decoration is schemed in two ways: first to make ornament fit spaces definitely bounded; second, to cover planes with design capable of indefinite extension in all directions. These latter are the designs we call all-over patterns or diaper patterns, and are the ones usually seen on wall papers, tiles, textiles, and printed stuffs. The object is to cover the surface with a general tone having the interest concentrated at regular intervals. The intensity of the interest varies widely in different designs; sometimes there is only a pleasant, evenly-broken tone resulting from the pattern; beyond this there is a wide range, the extreme being those strong, bold patterns which are only suitable for surfaces to be seen from a distance.

All-over patterns have each a set of forms which are repeated along certain lines as axes. The simples are isolated units disposed at the intersections of a regular series of geometric divisions of the ground. A pattern may be based on a division into squares, diamonds, circles, or almost any geometric form; but the conditions of manufacture usually impose upon the designer the shape of the skeleton on which he bases his repeat. In machine-printed wall paper, for instance, the width of the paper and the circumference of the roller are two fixed dimensions; and another important factor is the necessity of getting the pattern to repeat as few times as possible in the given space, in order to avoid the expense of cutting the same forms. Experience has shown that the best results are obtained by using

ALL-OVER PATTERN WITH FRETS.

the diamond as a basis for wall paper designing. The structure, of course, may be more or less masked; and some designers take great pains to do this. This is perhaps more necessary when the pattern is on a very small scale, and meant to attract little attention. "Some of the largest and finest patterns show their structure clearly. At the same time in all satisfactory patterns there should be a certain mystery. We should not be able to read the whole thing at once, nor desire to do so, nor be impelled by that desire to go on tracing line after line to find out how the pattern is made; and the suggestion at least, of the geometric order, if it is, as it should be, beautiful, tends to prevent our feeling restless over a pattern. It is easy to understand the necessity of covering the ground equably and richly." This is really to a great extent the secret of obtaining the look of satisfying mystery before spoken of. "No amount of study is too great in drawing the curves of a pattern, no amount of care in getting the leading lines right from the start will be thrown away; for no beauty of detail can overcome any deficiency in the leading lines. A pattern is either right or wrong. It cannot be forgiven as a picture may which has otherwise great qualities."

There are several things to be specially guarded against in pattern designing. The most important is a diagonal treatment, though any lines which emphasize direction are dangerous. Upright lines add to the apparent height, and so serve a good purpose where such an addition is desirable, as it sometimes is in a low room. Horizontal lines, when predominant, detract from apparent height, and can be satisfactorily used where such an effect is required. The predominance of diagonal lines is so opposed to the laws of gravitation that its presence is sure to result in a lack of stability with all the mental discomfort which that implies. Any undue predominance of direction can be easily corrected by strengthening an opposing set of axes. Whenever striped materials are hung in folds with the stripe running up and down, the additional rigidity of the long fords is almost sure to look pinched and unpleasant. Such patterns would better be hung with the stripes running horizontally. There is a special class of stripes designed to obviate this difficulty by the use of diagonal lines—the one place, possibly, where a diagonal treatment is justifiable. Another resort is to make the upright axes waving instead of straight.

"Bands of ornament bounded on two parallel sides and capable of indefinite extension in the other two directions are among the earliest forms of design and are still an invaluable class of ornament for accenting organic forms." To carry a strong band around a form is one of the safest ways of decorating it. For in that way we are almost sure not to injure the form. On the contrary, the band helps us to grasp the character of the shape by emphasizing its outline. We really see it better, take it in and understand it with less effort of mind and eye than we do the same object undecorated. It is one of the tests of good decoration that it should make us realize form more easily as well as that it should beautify form. Of course, we may be called upon to decorate an ugly form which we wish to keep in the background. In that case the problem is rather a different one, and is solved by planting within the awkward shape one of sufficient strength, symmetry and interest to hold the attention. As a rule, disagreeable shapes, unless very large, would better be left undecorated. When we consider that all frets, frieze ornaments, scrolls and decorated moldings are bands, it is easy to see how indispensable this class of ornament is. It is possible, too, to use bands in such a way that the effect is that of an all-over pattern; all striped effects are made up of bands placed side by side.

As in all continuous patterns, bands are usually made up of one or two units or groups of units repeating indefinitely. This is the safest way of insuring uniform tone and strength, qualities very necessary in border design, which has something of the constructive in its purpose, namely, to frame and hold in the form or surface that it decorates. It is possible to design borders in which there is little or no repetition, as in some of the Gothic and Romanesque

string courses. It is obviously much more difficult to keep the tone uniform by this method, which is full of interest but tends toward confusion. The units composing a border may repeat regularly in equal size, or may be alternately large and small, or may rise and fall in a regular *diminuendo* and *crescendo*, or sometimes may be composed of *crescendos* only. Designed in any of these ways, a border will contain one or all of those essential qualities of good decoration: repetition, variety and contrast. The danger of repetition alone is monotony. Enriching the unit by subdivision is one remedy; another is to introduce a contrasting unit, although variety and contrast may be carried so far that the effect will be confused.

When a border turns a corner, care must be taken that the corner be treated as strongly at least as any other part. The width of a border depends on various conditions relating to the space enclosed, and how that is to be treated. Width may also be influenced by color. That is, the strength of the color may atone for the narrowness of a border. Again, a vigorous, strong pattern may be comparatively narrow and a delicate, thin one might with propriety occupy more area.

Powdering is ornamentation with a small pattern, as a flower or the like, constantly repeated. Such design differs from diaper in not covering the surface so completely, and in showing the pattern isolated with background between.

ORNAMENT FROM A KORAN OF THE TIME OF SCHA'ABAN.
(From a Ms. in the Vice-Regal Library at Cairo.)

SCHEME OF FORM IN THE DECORATION OF DEFINITE SPACE. (3)

Considering now the large class of ornament planned to fit a space definitely bounded, it will be sufficient to regard the treatment of the rectangle as typical; for we shall find that the decoration of other shapes such as circles, ellipses, spandrils, tympanums, etc., will involve the use of new forms rather than of different principles. This rectangle might stand for a book page, a panel, a door, ceiling, window-curtain, carpet, wall, floor or what not. There are two very obvious ways of going to work: you may start from the center and work toward the edges, or you may begin with a border and work toward the center. Suppose the latter method be adopted, then the space within remains to be treated. Practically, it may be found possible to make the border so interesting that nothing more will be needed. Especially this may be so, if the material have some intrinsic beauty and interest of its own, such as one finds in beautifully marked wood or marble. One should always have a definite scheme in mind; and, if the field is to be decorated, the width and character of the border must conform to the general scheme. Borders within borders until the field is practically occupied may be schemed. It is not uncommon in Renaissance cabinet work to find the panel reduced to practically nothing by repeated borders of moldings. Although the simplest scheme is to keep the border uniform in width and continuous,

such equality is not essential. In the Gothic illuminated page decorations, and in the early printed pages and the modern work derived from them on the books issued by William Morris from the Kelmscott press, we find two sides of the page emphasized.

Designers are always rebelling against the formality of the border, and inventing ingenious ways of breaking up its hard lines. We find borders that are invading the field, and designs in which the border is so interwoven with the center, that one can hardly tell which is which, as in strap work of Henri II. and the cabinet work of Boulle. A naive way of avoiding stiffness is to snip pieces out of the panel and carry the border around the incisions, so getting a more or less irregular space in the center instead of the rectangle. A similar result is obtained by carrying the border around an imaginary line, and a still better excuse is offered when a circle or other isolated form occupies the corner and the border is made to go around it. Sometimes a panel is bitten off at the corners without any excuse.

Wherever we find an excessive use of these devices, such as marked the time of the later Renaissance, accompanied by a striving for novelty at any cost, and a tendency to break up simple forms and masses, it is an almost sure sign of an art in its decadence.

Assuming that we have something in the way of a border arranged, we still have the field to consider. This is usually decorated by placing within it one or more isolated units disposed on *axes.* It is very natural to expect that the general lines of such ornament should conform to the lines of the panel. If for any reason this is not possible, then some of the minor lines should be brought into sympathy with the general shape. That is what Ruskin means by his alliterative sentence about "sucking the sap of isoscelesism." In composing the lines care should be taken that they cut the ground into agreeable shapes, for the pieces of background between the ornament are as much a part of the decoration as the ornament itself. The decoration in a panel may be disposed symmetrically on either side of a central upright line, real or imaginary, or it may radiate from the center, as it naturally would in a pavement, carpet, ceiling or other object demanding all-around treatment.

Again, one may plant within the field any *independent* object, such as a frame, a shield, a tablet, or a wreath. The background may be left plain or filled with any independent ornament which appears to go behind the central feature, though one likes to feel that the background design is schemed for that particular space and that no important feature is distorted when it disappears. Should the space to be decorated be very considerable in extent, it is often found necessary to cut it up into sections otherwise than by marking off a border. A wall, for example, may be divided horizontally into a cornice, frieze, wall space and dado. Or it may be cut, in both directions, into paneling, such as the wainscoting of one or two hundred years ago. A ceiling is usually divided in some symmetrical way with strong bands of decorated mouldings or of painted ornament marking the divisions. The best of the Renaissance ceilings were treated in this way, often with figure subjects painted in the panels and held in place by these bands. We miss this strong conventional frame work in some of the modern decorative ceilings in this country, where the entire surface is treated as a sky with floating figures sprawling about. Such an arrangement makes the room seem out of scale with the ceiling.

SCHEME OF FORM IN THE DECORATION OF DEFINITE SPACE. —*Concluded.* (4)

When a perpendicular panel becomes very long and narrow, as it does on the face of a pilaster, the difficulty of treat. ing it is very much increased. It is, in fact, the most difficult task the designer meets. There is, to be sure, an easy way to avoid the difficulty, but it is rather an ignominious one. That is to treat the space as a border and fill it with a set of repeating

units one on top of the other. The designers of the Italian Renaissance, who were repeatedly called upon to fill this shape, usually adopted a scheme of continuous growth upward—the units disposed on either side of a central axis. The base is generally some strong feature like a cup of acanthus leaves or a vase form. From this, springs a wonderfully balanced arrangement of primary and secondary centers disposed on delicate lines diverging from the axis. To prevent an absolutely perpendicular effect, this axis, between its base and crown, is divided either by knots of ornament, concentrated masses, or horizontal motives. In making these divisions, the rules of cadence have to be carefully observed. That is, the divisions should be made equal in length, or alternate, or in sequence, and the same method should be used in the units of ornament marking the divisions. In most of the old pilasters there is more ground than ornament, which always demands that the lines of the ornament should be carefully studied, and that the units used as terminals for these lines shall be exactly disposed in relation to the axis, to each other, and to the border of the panel. The crowning unit must be rich and strong and the whole so carefully balanced, so exactly distributed that no portion shall be too strong for another, no detail but shall be equally refined. When one considers all these factors, it is easy to understand that success in filling this form is far from easy, and that not one in fifty of the old pilasters is thoroughly satisfactory. (See cut, p. 378.)

As we have discussed some of the lines on which ornament may be distributed over a panel, it remains only to show how the same principles apply to the covering of all manner of shapes. For it makes no difference in principle whether we are dealing with a four-sided figure, or one with three, five or more, sides. In any case one proceeds in the same way—working from the center or from the sides, as one chooses. The space is divided into regular or irregular compartments and treated much as though dealing with a square shape.

The circle is most naturally divided into rays or rings, and it is usual to dispose the ornament either on the radii or on concentric lines, while a combination of the two schemes is better yet. A more interesting but more difficult treatment is based on a vertical or horizontal dividing line from a point on the circumference. Such a scheme must be very well balanced to be successful, and balance without repetition or with little repetition is not easily obtained. All manner of independent shapes may be introduced into the circle as into the panel; but there should be some sympathy between that shape and the circle. Anything which is important enough to counteract the shape being filled must have some very good reason for being used. The difficulty in dealing with all forms contradictory to one another is that the interspaces are apt to be unmanageable, as in the spandril which occurs so frequently in architecture. If the spandril is large, it may be decorated with a more symmetrical shape; but if it is small, it would better be left undecorated. If important enough to be treated with figures, scrolls, etc, the ornament should follow the lines which divide the angles. The tympanum is another irregular shape architects are always encountering. As it is often exactly half of a circle, the circular treatment on radii and concentric lines naturally follows. The pentagon, hexagon and other equally-sided polygonal figures may be considered as broken circles. The triangle is merely a case of three sides instead of four.

Apart from the consideration of the skeleton of a design which we have been discussing is the question as to whether it shall be looked at primarily from the point of view of line or of mass. Both have to be taken into account in any completed design, but the artist has to begin with one or the other, and the result will depend on which he considers first. This seems to be a matter of temperament. With the Oriental designer, masses are apt to be the chief consideration, and usually line is left to take care of itself. In Occidental work, a tendency to the predominence of beautifully arranged lines most carefully studied, with the masses in subordination, is more common, especially in the Renaissance periods. One or the other had better predominate. Wherever

in a design, the amount of ornament and ground, of line and mass, of light and dark, or of any two or more colors are found to be about equal, there will also be found a lack of distinction, effect and clearness, a tendency toward confusion and a dull commonplace effect. Some one thing in a design must dominate, and the predominant factor must not be disturbed by any force nearly equal to its own.

COMPOSITION OF COLOR IN DECORATION. (5)

In using color in decoration a knowledge of the theory of color is of almost no use beyond a familiarity with the theory of complementary colors, which may be some help to a beginner, since complementary colors are in theory supposed to harmonize. Comprehensively stated, harmony depends on the tone or quality of colors, and on the proportionate space or area occupied by each color in a design. Tone or quality are terms which have been and are still very loosely employed by artists and writers; but the latest teaching defines tone or quality as consisting of the three elements: color, value and intensity. Under the term color are included all the colors of the spectrum: yellow, orange, red, blue, green, and violet, and all their intermediates, which are the colors that lie between any two of the spectrum colors. Value is concerned with the relations of light and dark. The range of values from white to black has often been compared to the scale in music, and certainly offers many striking analogies to it. The word pitch is sometimes substituted for value. A color scheme high in pitch will be readily understood to be one in which the values are near the upper end of the scale, nearer white than black. A low pitch means that the colors are dark, or nearer to black than white. The values of a design in color would be correctly expressed by an isochromatic photograph of it. The best photographs of paintings give us the colors translated into values.

Intensity is brilliancy or purity of color. Those pigments which most nearly approach the brilliancy of the spectrum colors are the intensest, the purest colors. Mixed with white, pure color becomes less intense, grayer or more neutral, and higher in value; mixed with black, pure color becomes lower in value and less intense, grayer, or more neutral.

For all practical purposes, it is sufficient to consider that red, blue and yellow are the primary colors, and that the complementary of any primary is the color resulting from the mixture of the other two primaries. The complementary of red is therefore a mixture of blue and yellow, which of course gives green. The complementary colors are called secondary colors. Practically artists seldom neutralize a pure color by adding black, but by mixing a color with its complementary, since the result is a softer and more beautiful tone.

Through association, those colors in the spectrum which approach orange are called warm or hot colors, while those which approach blue are called the cool or cold colors, orange representing pure heat and blue pure cold. Rich colors are generally considered to be those which are both intense and low in value, while the words pale and delicate are applied to tones high in value and rather neutral.

There are two ways in which one may set out to use color: One is to adopt a scheme of similar colors; and the other is to choose a combination of contrasting colors. The use of the harmony of similar colors, sometimes called harmony of analogy, is always safe, as it means the use of those adjacent colors in the spectrum which blend naturally with one another. Such a scheme may include all the colors between any one primary and another, such as red, red-orange, orange, orange-yellow and yellow, though its usual extent is variation in value and intensity of one color. The principal thing to be guarded against in using a scheme of similar colors is monotony, which can usually be overcome by clear outlining or by the introduction of other colors used cautiously and in small quantities. A badly-drawn, confused design in a scheme of similar colors, is apt to look muddy and ineffective, so that

as a rule this scheme when used in patterns, requires better drawing than any other. Of course, in order to succeed, it is absolutely necessary to start out with a good quality of color; and the natural eye for color is the surest guide for that.

The treatment of contrasting colors is more difficult; and here the theory of complementary colors will form some sort of a guide to a beginner. It is important to remember that every color tinges its neighbor with its complementary, so that red and green side by side intensify each other, and the same is true of blue with orange, and of yellow with purple. It is exceedingly difficult, in spite of the theory, to use complementary colors in equal proportions where the intensity is the same. One color should predominate; while the other, used in smaller quantities, may make up in intensity what it lacks in area. This is especially true where the colors approach each other in value.

Those complementary colors which are far apart in value can be used in more equal proportions, as yellow and purple for instance. In color, as in design, it is best to have a dominant factor; for, whenever this is lacking, there is a tendency toward confusion, and at best a commonplace effect. Whenever three colors are used the same law holds good: that one color should dominate, and whatever any one color lacks in quantity, intensity or value, should be made up by an increase in one of the other factors. That means that the color of which one uses least may be the most intense. The third color is used principally to spice the design, to touch it up with a few judicious accents.

A scheme of two colors, with their varying values will give a full, rich effect; but a skillful use of the third color gives a distinction that no two-color arrangement ever has. The third color is naturally the smallest in quantity, as it is the last to be added. It is an outgrowth of the scheme; and needs special study in its distribution, since it should never interfere with the main scheme, but only accentuate it. It is hardly necessary to say that a full, rich color scheme is much more difficult to manage than a scheme in pale, delicate colors, or one in which the colors are all toned with gray. The less life the colors have, the less likely they are to "swear at each other."

COMPOSITION OF COLOR IN DECORATION.—*Concluded.* (6)

Blue and red are most rarely seen happily combined. The scheme seems to be best when one or both colors are tinged with yellow, that is, where the red approaches orange and the blue, green, and where the blue is decidedly darker in value than the red.

Red and green are difficult to use together; but, when successfully done, the effect is richer and more satisfactory than red and blue. As before stated, every color tinges its neighbor with its complementary, so that red beside green means that each color is intensified; and, if each sets out by being brilliant, when they are put side by side they make each other "howl." One must be reduced in brilliancy and increased in amount, to make them tolerable.

Red and yellow seem to pull together without much trouble. When the yellow is going toward an orange, there is more danger of the scheme becoming too hot, and any red and yellow combination will be a decidedly warm one. It is in such cases that the third color seems to be called for, and consequently some accents of green will here tend to bring the scheme back to a cooler tone.

The combination of yellow and blue colors does not offer any special difficulty; and, if our third color be a green, the effect is very much heightened.

White makes a very effective third color, where the scheme is not too dark in value. If the scheme must be dark, the contrast with white becomes too sharp, and the white should be brought into value by making it grayer. In general a warm white, one tinged with cream color, is more harmonious than a cold blue white and tends to mellow a color scheme. White as a color harmonizes with all colors, so that the only danger in its use is that it will be out of pitch, and

what has just been said about its use as a third color is an illustration of the necessity for keeping a color scheme within a pretty well defined pitch. That is to say, any large amount of low tone is out of place where the prevailing tones are light, and conversely any considerable quantity of pale, delicate color will disturb a low-toned scheme. A very dark pattern on a white ground is apt to be unpleasant, since forms are then too sharply defined, are staring, especially where the amount of ground and ornament are in anything like equal proportions. A dark design on a light ground will always appear thinner and more stringy than would the same design treated as a light pattern on a dark ground. The light seems to eat into the edges of the design, and thus to diminish its thickness.

The combination of blue and green seems to be considered by the layman the most occult and the least attractive, and the addition of purple is thought to make a bad matter worse. Yet blue sky and green trees are constantly beheld with pleasure, and purple fruits and flowers are often seen associated with green foliage and blue skies. There may be some psychic reason for this popular dislike; in fact Professor Munsterberg, of Harvard University, in a recent article on psychology and art, puts forth as a result of psychological experiment that red and blue look well together, while blue and green do not. Without understanding how the experiments which yield such results are conducted, it is safe to say that harmony is dependent on the relative intensities of the blues and greens. As for the scheme of blues, greens and purples, theoretically they ought to harmonize, since they are neighboring colors in the spectrum, and practically such well-known colorists as John La Farge, Louis Tiffany, Walter Crane and William Morris have adopted this scheme with unusual frequency in some of their most successful work. One of the most gorgeously beautiful objects in nature and one of the most decorative is the peacock. It was furthermore a favorite unit of decoration in Byzantine design, being a symbol of the resurrection; and the colors of the peacock, blues, greens, purples and golden browns, formed a favorite scheme with those great colorists, the Byzantine artists. It is also very common to find in their mosaics the green leaves, purple fruit and brown stems of the grape vine, displayed on a peacock-blue background.

Though green is one of the colors which nature uses most often, she does not, says William Morris, use so much bright green as people think, and any great amount of it in decoration is sure to be bad, and the dingy, bilious yellow-green, once supposed to be æsthetic, is equally disagreeable. The fact is, that to find a green that is at once pure, and neither cold nor rank, and not too bright to live with, is one of the most difficult things a decorator has to do. When it is found, such a green is so useful and so restful to the eye that we ought to follow nature and make a large use of it. The combination of orange and green is a most dangerous one, liable to be very harsh and rank.

A good tone of red is another difficult thing to secure in color decoration. Mixed with yellow it becomes scarlet; and then, if less brilliancy is desired, it is liable to pass into a hot red brown. If crimson be much reduced with blue, it tends toward a cold color commonly called magenta, which is impossible for an artist to use either by itself or in combination. The finest red is one between crimson and scarlet, and is a very powerful color, but hardly to be obtained in a flat color. Almost all colors gain by being broken, and the wonderful opalescent, vibrating tones which delight us in work of the best impressionist painters are obtained by the juxtaposition of particles of pure colors which fuse together at a distance into beautiful tones.

Probably no one would think of using bright purple in any large mass. In combinations it may be used somewhat bright, but the best shade tends toward a russet. Pink is a very beautiful color in combinations, the best shades going toward an orange or salmon. A cold, bluish pink is always to be avoided.

It would be tiresome, if it were possible, to comment on every available color com-

bination; and, in summing up, it is sufficient to state that almost any colors can be successfully combined by making one color dominate the scheme, and by subduing or increasing the intensity of colors in proportion as they occupy more or less area.

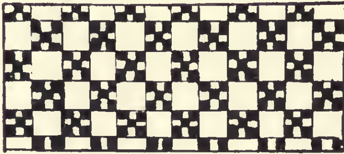
PRIMITIVE DECORATION. (7)

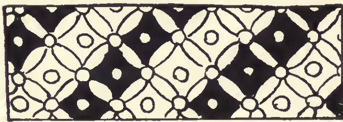
Studying the relics of prehistoric times gives evidence of epochs in the history of art, but we have only isolated links without the means of connecting them. For any light on the origin or progress of art it has been found necessary to examine the conditions of those living races which are most nearly allied to pre-historic man. In this way it has been found possible by a comparative study of various patterns, and specially by means of a series illustrating the variations on particular designs, to arrive at pretty certain conclusions as to how these have grown up from earlier stages. The first of these stages has been termed the adaptive stage, i. e. when some natural feature on an implement has been noted and the effect increased artificially, as in the case of the Australian boomerang mentioned by General Pitt-Rivers. Along the length of the weapon of light-colored wood are a number of small natural knots at fairly regular intervals. The peculiarity of the regular successions of knots evidently attracted the maker's attention, and in order to increase the decorative effect he stained each knot a dark color, thus throwing it into greater prominence on the light ground. Moreover, he gave to many of the knots a more or less diamond-shaped outline, thus enhancing their value as ornament. This is the first step from the mere appreciation of the uncommon to the artificial increasing of the effect. The natural result of this is the desire to produce artificially similar effects, where they do not otherwise exist. For this a creative operation of the intellect is necessary; and art here develops fresh importance and takes on real vitality, for imitation is the principal stimulus in the early development of the fine arts.

From copying natural effects at first hand, man passed to the second stage, which was successive copying, one of the most important processes in the development of design. This led naturally to the third stage, the stage of variation, which may be divided into two sections: unconscious variation and conscious variation. Now in unskilled hands and with indifferent tools, accurate copying is an impossibility, and each new attempt at representing an object creates a variation from the original type. It can readily be seen how in the course of time, by one man's copying another man's version of an object without seeing the original, and another's copying his version, designs can arise, which may lose all resemblance to the original. This unintentional variation of design is frequently, usually in fact, accelerated by another process which may be called conscious variation, that is to say the desire to vary or improve upon the design copied. This usually results in some particular portion or portions of the design being emphasized, and thus made to develop at the expense of the remainder. Mr. Henry Balfour has made an arrangement of shapes of spears which without giving a continuous succession of variations which lead to a conventional pattern from a comparatively realistic representation, yet shows in a general way the manner in which this has been accomplished.

The use of symbols in art is as old as the history of man; and symbolism is the source of many of the earliest decorative motives, especially religious symbolism, and the totem, which is the crest or distinctive tribal mark, often becomes a religious symbol. The animal worship of the Egyptians is thought to be the result of totem deification. "The symbol, to the barbaric mind, was at first a thing to pray to, to placate, to conjure by; for it not only implied the god it represented, but was supposed to possess of itself all his attributes. With such reflected power the symbol soon became itself an object of worship, and was developed and enriched accordingly and placed in important and dignified positions." Naturally primitive worship would turn first to manifest facts of nature, and chief among

them to the earth, sea and moon, each of which soon had its symbol, varying with different races. The usual sun-symbol is a disk, sometimes with rays or rayed lines about it, but sometimes is the rays without the disc. The sun-ship, symbolizing the progress of the sun through the heavens, is frequently used by the early Norsemen. And, in general, whenever an object in nature possesses a distinct attribute of beauty or of power, that attribute is seized and made the exponent of that object. The effort to make a symbol intelligible results in that isolating and heightening of the essential, the characteristic, in the setting it down with the greatest concentration and simplicity which is one of the fundamental principles of good art, and especially good decorative art.





PATTERNS DERIVED FROM WEAVING AND EMBROIDERY.

The importance of the influence of material on the character and development of early art can hardly be overestimated. Wattling, the interweaving of small withes, is one of the most primitive arts, and leads to basket making, to mat weaving, and finally to the weaving of very small fibres into textiles. A very large class of primitive ornament may be said to have been derived from the interweaving of different colored strands. The first form of these patterns would be one of alternate squares, the checkerboard pattern. The distinctive characteristic which the art of weaving imparts to early ornament is the tendency of all curves to become right angles. This perpetual concentration of attention, the straining of hand and eye and brain upon the forms of wattlework and basketry, produced an important decorative result. The mind acquired an expectancy of the angular treatment and all drawing was for a long time in straight lines. Some, indeed, go so far as to say that primitive races do not see curves, until they begin to work in clay or some material that naturally falls into curves. We have an interesting survival of the right-angled treatment in the patterns of Oriental rugs which still consist mostly of angular units of decoration. This survival is partly due to the use of hand-looms which do not produce curved lines with facility. When a people arrives at the pottery stage of development, which usually succeeds the textile period, the forms of pottery are often copied from basket forms, and the painted patterns reproduce the angular geometric character of woven patterns. Many of the early pottery shapes were formed by spreading clay over baskets or in them. Vessels thus constructed would retain on their surface the imprint of the basket, which was retained and developed as an ornamental feature.

"With clay, metal and glass begins the employment of those subtle curves which are later carried to their highest development by the Greeks. It is easier to get these materials to adopt natural curves produced by gravity, than geometric curves carefully made accurate, and the result is certainly more satisfactory; so that the work in all ductile materials seems to have attained a higher degree of art than the contemporary work in stone, in wood, or in painting. This appearance of greater skill is, however, largely due to the greater tractability of the material. With greater facility in using material comes greater freedom of line; and when the paint is applied by the brush instead of the point or spatula, the vigor and strength and also the delicacy of curves are very rapidly developed. It must, however, be remembered that all early work is in the alphabetical stage, that units are isolated, that ornament is separated, and that it is well within the historical period before any continuity of

intention is strongly felt, and quite within 2,500 years before much modulation of form or color begins to be used. Notwithstanding this, all early work is decorative; a result which it owes to its simplicity, its sincerity, to the fact that it has not become sufficiently sophisticated to pretend to be something it is not, and to a limited range of colors beyond which it was impossible to go from lack of material. The colors were largely primaries and used in a mosaic fashion, thus preventing disagreeable and inharmonious half tints."—*A Study of Decoration, by C. Howard Walker.*

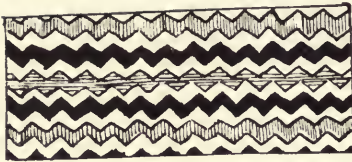
The history of decorative art can hardly be separated from architectural history, for nearly all decorative motives originated as architectural ornament. In order to avoid useless repetition, the reader is referred for general considerations and chronology to the sections on "The Development of Art," "Pre-Greek Art," and "Architecture." The following studies presuppose familiarity with the above mentioned sections.

EGYPTIAN DECORATION. (8)

In order to enjoy Egyptian art, or to think of it as beautiful, one must accept it for what it is; an art whose architecture is heavy and massive with very little variety in its few members, but which shows a perfect understanding and appreciation of the value of mass; an art whose painting consists in skillfully contrasting and subdividing brilliant primary colors, with no attempt at light and shade, aiming at gorgeous richness and not at delicacy of effect, at decoration and not at imitation of nature; an art whose sculpture shows no accurate knowledge of anatomy, no attempt at the realism we demand to-day; an art whose beauty lies in its monumental dignity and grandeur, in that abstract treament which renders it admirably suited for association with architecture, in its perfect refinement of line, and in its well-balanced harmonious composition. Egyptian decorative forms are far removed from nature, and have none of the intricacy which modern races love in their ornamentation; but they have the merit of simplicity and frankness, as well as refinement of drawing, which makes them very well adapted for adorning the frank, simple surfaces of Egyptian architecture. An additional virtue is the perfect harmony of color treatment, obtained by such direct simple methods that our complicated work seems by comparison feeble and insignificant. Looked at from this point of view, Egyptian art will be found both beautiful and full of suggestive helpfulness toward simplicity and directness, virtues which we cannot preach too strongly in these days of over-refinement and complexity.

The outside and inside walls of Egyptian architecture, the ceilings and the columns, with their capitals and bases, were all covered with decoration in brilliant colors. Besides figure compositions whose flatness of treatment ensured a decorative effect, a few motives of ornament were repeated over and over on architecture and on all their industrial products. Mr. Flinders Petrie, who has made a very careful study of Egyptian ornament, divides it into four general classes: 1, Geometric ornament of lines, spirals and curves, and surfaces divided by them into squares and circles. 2, Natural ornament derived from feathers, plants, animals and flowers. 3, Structural ornament which results from the structural necessities of building and manufacture. Many architectural devices were by this means perpetuated long after the original purpose had passed away. In this way decoration often has great historical value. 4, Symbolic ornament. Some archaeologists claim that all decoration has a symbolic origin, but that is only a hypothesis. It is quite as likely that the symbolism was attached to the decorative form long after the latter had been evolved.

Geometric Ornament.—The earliest and simplest Egyptian ornament is the zigzag line found on a tomb of 4000 B.C. Numerous variations were common; a repeated form was used with various colors and the doubled zigzag dates from the earliest times. The modification of the zigzag into the waved pattern does not occur until the Eighteenth Dynasty (2000-1500 B.C.).



EGYPTIAN HEXAGONAL AND ZIGZAG DESIGNS.

The hexagonal pattern was evidently derived from plaiting rushes in three directions. Circles were never used freely by the Egyptians, and none have been found before the Eighteenth Dynasty, when very beautiful patterns of contiguous circles containing four lotus flowers occur, and also patterns composed of interlacing circles.

The spiral or scroll is an element of Egyptian decoration second only in importance

EGYPTIAN CIRCLE DESIGN.

to the lotus. Its source and meaning are uncertain. The oldest ones occur on scarabs where they were evidently arranged with no other purpose than to fill the space agreeably, as their lines are controlled by the shape of the object on which they are placed. By the Twelfth Dynasty they are found drawn with great care and perfectly executed, with the lotus introduced as a supplementary form. The spiral is thus seen to first develop as a detached ornament on a small surface, to which its use is confined for over a thousand years, for it is not until the Eighteenth Dynasty that it becomes common on walls and furniture. Very complicated all-over patterns made up of lines of tightly coiled spirals opposing each other, with lotus forms between, were then in use. Fret patterns are the common property of all early races, and it has never been satisfactorily demonstrated whether they are spirals modified by weaving, or whether the frets were the original form and the spiral a translation into the flowing lines of brush work. Many varieties of checker patterns derived, of course, from plaiting and weaving, are found painted on the walls of early tombs Network patterns are similar, and are taken from simple embroidery stitches on the dresses of goddesses.

EGYPTIAN SCARAB.

These geometric patterns always suffer the most by reproduction, though all ornament loses its real charm as it is seen on the plates in books. The personal, artistic quality that can come only from the practiced hand of the skilled craftsman is never preserved, except imperfectly so, by photographs. In regard to the employment of geometric patterns in modern decoration, it is worth while to note that in order to obtain good results with such designs they should be used where they can be applied freehand. Mechanically reproduced as on oil cloths and wall papers, they are painfully dry and hard.

Wherever they are used successfully, there will always be found something in the material or the execution which modifies the rigidity of the pattern. The painted frets on Greek vases are drawn freehand;

and, where the fret is sculptured, the light and shade modify its severity. In mosaic the imperfect cutting of the material, the slight variation in the width of the joints, and the use of small units, all tend to soften it. On textiles geometric patterns are always relieved by the flexibility of the material; and such designs are perhaps at their best on woven stuffs, on rugs and mattings and on the basketry where they first originated.

Natural Ornament.—Natural forms were not imitated until after the geometric work had developed. Many forms of feather ornament were used, though their significance was soon lost and they became only varieties of the "scale" pattern.

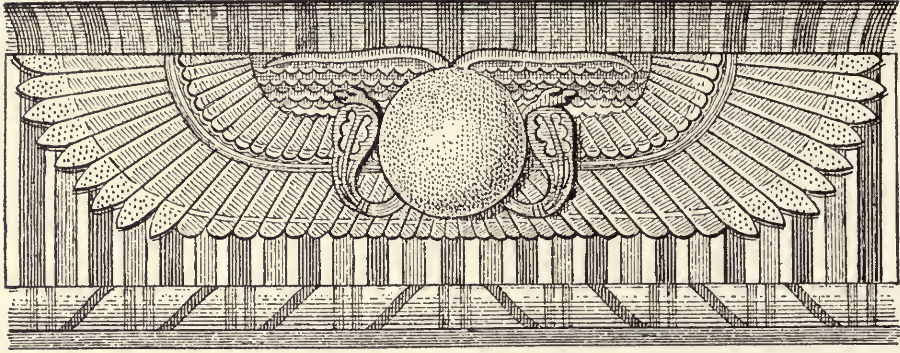
EGYPTIAN LOTUS AND PAPYRUS.

Of plant forms we find comparatively few. The lotus was by far the most common; after that the papyrus, the daisy, convolvulus, vine, and palm. The rosette is very common, but so conventional that it can hardly be called a flower. The lotus is the most complex of the Egyptian decorative motives, and the most far-reaching in its influence. It was often drawn to resemble, in some points, other similar flowers; and many scholars consider the papyrus the original of the lotus form. The oldest form was in groups of two tied together at the stalks. It is found on the earliest tombs and also on pottery. This is corrupted by the Eighteenth Dynasty, and its origin forgotten. The plain flower was used very early as an architectural ornament, and appears as a wood capital in sculpture of the Fifth Dynasty. The lotus is much used as a border pattern during the Eighteenth Dynasty, alternating with buds which fit into the curves between the flowers. It was often used as a recurrent group, and in the later times of the Ptolemies terminated stiff parallel lines as a wall decoration. Ceilings of tombs have been found painted a golden yellow with vine leaves and bunches of grapes on a trellis. The convolvulus often occurs in the Eighteenth and Nineteenth Dynasties, treated quite naturalistically, and a more abstract form is used as a climber on papyrus stems.

Structural ornament is best represented by the torus molding or roll extending down the corners of buildings and under the cornice. It is ornamented with a pattern of binding; for it is a survival from a bundle of reeds bound together and placed down the angles of early walls of plastered wattlework to strengthen and preserve the edges. Various forms of tying or binding are common throughout the history of Egypt.

Symbolical Ornament. — The Egyptian, who expressed his thoughts by symbolical writing, would naturally be much given to symbolism in his decoration. One of the earliest symbols was, the uraeus snake or cobra reared with expanded body ready to strike. It was an emblem of the king and of the royal power of death. Rows of them were used about columns and in combination with the winged globe. The vulture alone as the emblem of protection is frequent. The scarab or beetle was used almost exclusively as an amulet.

The elements of Egyptian decoration are conceded to be the source of most of the ornament that has succeeded it. Mr. Goodyear has even narrowed it down to the lotus form, which he claims is the origin of all ornament. However that may be, the lotus and papyrus with their compact subdivided mass and long contrasting stems, their radiating centers and firm lines, form the ideal contrast of lines and masses, of curves and straight lines. The derivation



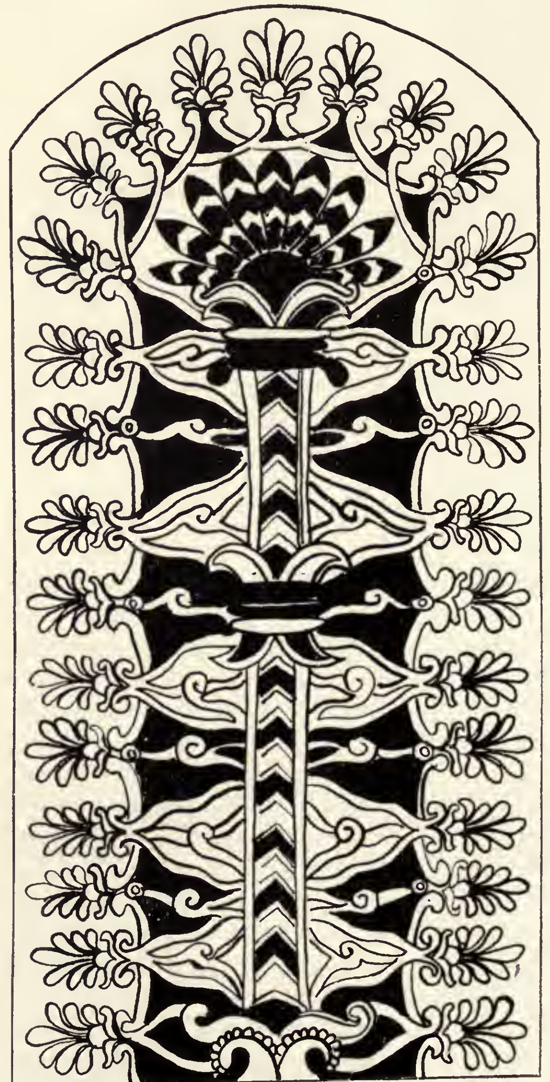
WINGED SUN, WITH SERPENTS, BEING THE SYMBOL OF THE GOD RA.

from reed construction gives Egyptian decoration a marked upward movement and a certain rigidity of effect. The broad masses, strong sunlight and large forms are needed to subdue its formality, but it is always dignified and never petty.

CHALDEO-ASSYRIAN DECORATION.(9)

Like the Egyptians, the Assyrians used comparatively few units of decoration. We find here the first form of what afterwards becomes the Greek anthemion or honeysuckle, and this form contains suggestions of both the palm and the feather fan. It develops into a very complex motive called the ashera or sacred tree, of which several varieties appear. The lotus and bud, evidently derived from that of the Egyptians, are drawn with great vigor, but with less refinement than the Egyptians gave them. The guilloche, a combination of overlapping ribbons twining about a succession of circles, is in universal use. It originated in a cross-section of wattle. The griffin, a creature made up of the head and wings of an eagle attached to the body of a lion, is first found at Nineveh, and has never disappeared from the decorator's *repertoire* since then. Figures of men with huge wings are the prototypes of the beautiful winged figures of the Greeks, and of the whole race of angels so prominent in Christian art.

All Assyrian art is characterized by a strong love of the volute or spiral; and all its lines are, if possible, made to terminate



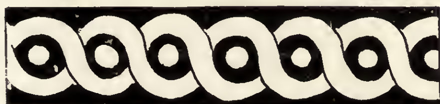
ASSYRIAN SACRED TREE.

BLOOM AND BUD OF ASSYRIAN LOTUS.

in a curl as in the case of the tips of wings and feathers, the muscles of animals, and the forms of hair and beard. Naturally, from this presence of the volute, the existence of the prototype of the Ionic capital might be expected; and it can be seen on some of the bas-reliefs found at Kuyunjik. The parapet pattern, which arises naturally from the use of bricks, is a typical Assyrian motive.

The prevailing colors of Assyrian decoration were blue, yellow, white and black. Their love for blues has often been noted, and seems to have descended to the Persians and Arabs of to-day, appearing repeatedly on their keramic productions and in their rugs. Decorations were executed in low relief as in their figure work, or else in colored glazed brick. Mosaic is found

ASSYRIAN PARAPET PATTERN.



ASSYRIAN GUILLOCHE PATTERN.

for the first time at Warka. The designs are checker patterns and zigzags, formed by cones of terracotta driven into the clay, their exposed bases being enameled in colors which form the pattern.

Compared to Egyptian work, that of Assyria is characterized by a lack of refinement of curves, and by a preference for round forms instead of tapering ones and for convex lines instead of concave.

GREEK DECORATION. (10)

The art of Greece has been the most prolific source of inspiration for that of all succeeding periods, not only in the motives employed, but also in the spirit in which these motives were conceived. Its growth and development within a comparatively brief period from crude archaic forms into the most refined and intellectual art the world has ever known, is one of the marvels of history. The same high point of artistic excel-

ONE TYPE OF GREEK ANTHEMION.

lence was attained in their decorative motives as in their architecture and sculpture. They used only a few decorative units, but these they studied, constantly refining and re-refining them, thus satisfying their artistic perceptions with subtleties we can hardly perceive, in strong contrast to modern races who seek and prize novelty above everything else. The anthemion and the acanthus are the motives from which most of their decoration developed, just as in Egypt the lotus and bud were the foundation of ornament. There are three simple types of the anthemion, constructed on the principle of the divergence of radial lines from a com-

mon center, and terminated by an elliptical or circular form. The anthemion is combined in many ingenious ways with the scroll, especially on painted vases, where

ANOTHER TYPE OF GREEK ANTHEMION.

Greek artists seem to have been allowed more freedom than in any other work except on their coins. (For applications of the anthemion, see pp. 97 and 161.)

The acanthus leaf is also, like the anthemion, the embodiment of the radial principle, so that all leafage having a radial structure strongly resembles the acanthus. One form of Greek acanthus is hardly more than an anthemion with the individual lobes compressed into groups, and the groups united in such a way that the lobes of the leaf form are suggested. Naturalistic veining of the leaf is never seen, but the center line between the lobes is retained from the tips to the base of the leaf. The eyes separating the lobes may have been

ANOTHER TYPE OF GREEK ANTHEMION.

derived from nature, but more likely were introduced merely to break up the solid mass of the leaf. At first the Greek acanthus is seen in profile and has no division into lobes, its edge being a succession of sharp spines separated by hollows. The next development shows sharply pointed spiny leaflets with radial hollows, and this soon develops into the olive acanthus which was used by both Greeks and Romans on the Corinthian capital. (See cut on p. 163.)

The guilloche which the Assyrians used was taken in hand by the Greeks and developed in various ways, and we find the overlapping feather patterns of Egypt and Assyria repeated with the feathers converted into laurel leaves, or a simple scale pattern. The sacrificial objects used on their altars are soon found in sculptured form. Heads of oxen, goats and sheep are used as centers with garlands of fruit and leaves about them. The egg and dart, and the fret, and developments from them are the most usual decorations for moldings. The egg and dart is first used as a painted decoration and then translated into stone without change. It is still one of our most useful ornaments, as it gives us an ideal set of contrasts of broad spaces with thin lines, and of fine lines of high lights with deep shadows. The leaf and dart is an adaptation, and the bead and fillet embodies the same principle. (See cut, Moldings from the Erechtheion, on p. 161, where the topmost course is the leaf and dart, the middle one is the egg and dart, and the lowest is the anthemion with scroll.)

The Greek conception of decorative treatment was to contrast broad plain surfaces with rich bands of ornament; and it is in the composition and disposition of these bands that the Greeks have given us a subject for study and emulation. For while to surround a form with a band or border seems the easiest way to decorate it, this is really the most difficult scheme we can adopt, as it has to be extremely well done to be acceptable. The treatment is so direct and simple that any failure is revealed most clearly. In the relations of the size of the decorative forms to each other, it must be most carefully balanced, and above all it must be, in its parts and as a whole, in scale with the form or surface it decorates. If it is too small, it appears feeble and weak; and if it is too large, it seems crude and barbaric. If in color more than one color is used, the

colors must be most carefully balanced and distributed to produce a uniform unbroken general tone. Its great merits are adaptability to any style without discord, and its clean, clear-cut effect; for it allows of no confusion even at a distance too great to distinguish its parts, since then the units resolve themselves into a whole surface or belt. (See the cuts on pp. 157, 159 and 161.)

The strong impression of repose, which we get from the best Greek ornament, is the result of its being confined by the space it occupies or by string lines, and of its direction which is at right angles with its base, so that it appears to rest firmly upon it. The ornament is usually disposed in pairs which differ in form, but are equal in mass. Where the masses are unequal, the weaker unit is re-enforced with stronger color. Its factors are few in number, simple and abstract in character. We moderns do not like our ornament so abstract as that of the Greeks. We demand more resemblance to nature in our decorative forms, and so we study Japanese art; but the results would be far better, could we unite to the Japanese feeling for individual character some of the conventionality of the Greek, some of their feeling for the value of contrasts, for the value of direction, and most of all for the value of repose. Japanese work and that based upon it have an exaggerated sense of the value of movement and rhythm, which needs to be counteracted by the restraint and repose so eminent in Greek design.

GREEK VASES. (11)

The artistic genius of the Greeks refined and beautified everything it touched, and nowhere, not even in their architecture, have the Greek artists expressed themselves more fully than in their pottery and its decoration.

First Prehistoric Group.—Any account of Greek ceramics must begin with the vases found by Dr. Schliemann in the lower strata of the excavations at Hissarlik, the site of Troy. If these were not made by Greeks, they represent the earliest type of culture to which the Greek race belongs. These vases were very primitive; and were made, not as offerings to the dead, but for domestic use. They were hand-made with the surface polished by rubbing, and then glazed in some way while baking. Mostly spherical in shape, by the addition of rudely modeled handles, mouths and other ornaments, they are often made to suggest grotesque human forms, similar in character to the work of the early American Indians of the Mississippi valley. They were never painted, and any decoration consisted of incised lines scratched by a blunt point in the clay. Similar ware has been found at Santorin, one of the Greek islands, at Cyprus and Rhodes, but rather better in form and technique. There is geological evidence that the ware at Santorin was made at least 2000 B. C.

Second Prehistoric Group.—At Mykenae and Tiryns, in Greece proper, Schliemann found a very great number of examples of a pottery similar to wares found in the eastern islands of the Aegean and in Egypt. From specimens found in Egyptian tombs, it has been possible to fix the dates from 1400 to 1100 B.C. They show evidences of a civilization far advanced from the primitive stage. The clay is fine and carefully purified; and the forms well adapted to their purposes, though rarely graceful. The decorations are based upon linear motives, tending rather toward wavy than rectangular lines, so that spirals were developed. Animal and vegetable forms of marine life are commonly represented, and sometimes other animals, but only once or twice have examples been found with the human figure.

Geometric Style.—A still later prehistoric style, called the geometric, was developed chiefly at Athens. As many examples were found outside the Dipylon Gate, it has been called the Dipylon style. The clay was always pinkish, and the shapes were still primitive. A variety of sizes have been found, from very small forms to vases four feet high. The distinctive feature was, as the name Geometric suggests, the decoration with lines combined into meanders, zigzags, concentric circles, triangles, etc. This style dates from about 1000 B.C., being later than

the Mykenæan ware. It lasted into the seventh century, B.C., though other styles had grown up about it before it disappeared. It was exported largely to other countries. A superb example, found at Cyprus, is now in the Metropolitan Museum, New York.

Corinthian Ware. — The earliest style which falls within the historic period is the so-called Corinthian ware, which is almost purely Oriental in its decoration. It was extensively imitated in Italy and various other localities, but the best specimens have been dug up at or near Corinth. The clay is a pale yellow, and the glaze is generally without a high luster. The forms are usually spherical or squat, and the decoration occasionally in stripes or lines, usually consists of bands of figures from Oriental art, lions, bulls and fantastic creatures. They are painted in black silhouette with portions picked out in red or violet, and here we find for the first time artists indicating details by means of incised lines scratched out of the paint with a sharp tool. This became very general in succeeding styles. Spaces between figures are filled with isolated units. The Corinthian style flourished principally in the seventh and sixth centuries, though it continued to be used later. The date of the origin of most of the styles can be determined within a few years, but the period of disappearance is difficult to fix, for none of the historic styles succeeded each other in the sense that the older ones ceased as the newer ones appeared. Many graves have been found containing examples of both earlier and later styles.

Black Figured Style of Athens.—Athens was gradually assuming the lead in ceramics as in the other arts. The Athenians had a chance through the extensive commerce of the city, to study and compare the various wares produced in all parts of the world, and, with their unerring instinct for form and their characteristic intellectual breadth, they were quick to adopt what was best in each, thus laying the foundations of a style which was to excel all others. They began to artificially heighten the color of the clay; and, what was more important, they seem to have been the first to understand that dignity is an essential characteristic of a vase, whether it be large or small. In the sixth century, they began to reduce the variety of shapes to a comparatively small number, stripped them of all ornament which was not distinctly essential, and reduced the colors to red and black alone. For two centuries Athens controlled ceramic production, and examples of Athenian vases have been found on the Black Sea and in the graves of Etruria. The Greeks of South Italy also formed a pottery-producing center, but their ware was an imitation of the Athenian. The independent development of Athens dates from the second quarter of the sixth century B.C. Previously to that, it had been influenced by the Corinthian style, but always showed a marked preference for human figures and mythological subjects. The bands of equal division of the Corinthian style change, and the middle one grows constantly wider at the expense of the others, until they become merely borders above and below it with a minor band at neck or shoulder. A decoration of rays on the lowest band is characteristic of this period in the Athenian style. The shape improved in vigor and grace, and on larger vases artists divided the encircling band of figures at the handles, each half representing one scene. The quality of the black improved. The flesh of woman was always white. Details in the silhouette were indicated by finely incised lines. Red and white were sometimes used as accessory colors, but their use declined as the art progressed. A peculiar convention of this period was to make the eyes of all females, human or animal, almond-shaped, and those of all males perfectly round.

GREEK VASES.—*Concluded.* (12)

No sooner had the scheme of black ornament on a red ground come in than we begin to find the scheme reversed, even while the style was still a novelty; that is, we find the figures and ornament left red or the color of the clay, and the background painted a solid black. This did not drive out the older style, for the two developed side by side and under

DETAIL OF SEVERE STYLE, ON AN AMPHORA FOUND AT VULCI.

the same conditions, though gradually the red figured vases grew in favor, until the next style in the history of Greek pottery is evolved, that of the **Red-Figured Vases**. This carried the art to the point of its highest development, and was retained throughout the decline until wheel-made vases disappeared. No gradual transition from black to red figures can be discovered. They seem to have instantly adopted the form which they ever afterwards retained. A kind of evolution may be observed on a few vases of the kylix type with red figures on outside and black on the inside.

In the earlier of the red-figured styles, called the **Severe Style**, the drawing is still archaic, with the faces usually in profile, and all eyes long and narrow, the distinction between male and female having been abandoned. The incised line disappeared and was succeeded by equally fine lines drawn in black. Hair was a solid black mass with a fringe of fine lines on the outer edge to suggest its texture, and a narrow red line was left between the ground and hair. There was little attempt at facial expression, but muscular action was carefully studied in the same spirit as in the sculpture of the period. Drapery was drawn in a stiff, conventional manner with full abundant folds. In the black-figured style the subjects were taken from myths, but scenes from daily life, the household, the school, the banquet and so on were usual in the red-figured style. This Severe Style underwent a sudden change about 460 B.C. Faces lost their archaic character and became noble and dignified, the eye is drawn in profile, and the chin is short and round. Dignity characterizes both drawing and subjects. Action, which in the Severe Style is often violent, becomes sober and restrained and the vase painting strongly reflects the wonderful, impressive calm and repose of the sculpture of the period. Figures become more individualized, and representation of character is attempted. This abrupt transformation was due to the impulse the art received from the work of the great painter Polygnotus, who came to Athens about 463 B.C. None of his paintings exist, but authors have left some account of his style and influence. Aristotle called him the greatest of all Greek painters, and speaks of the ethical character of his work. Technically he seems to have had the broad masterly qualities of the art of Phidias. With his influence begins what is known as the **Fine Style** of red-figured vases. The vases of this period as of the others are of widely varying degrees of merit, but they all partake of the grandeur of style of the period. The next step was to sacrifice some of the heroic qualities to greater refinement. The figures became more graceful and pretty, but less grand. The hair was represented by broad wavy strokes, and lines of draperies were executed with the greatest delicacy and fineness. The symptoms of decline appear on vases as early as the period of the completion of the Parthenon, 440 - 446 B.C. Drawing retains qualities of refinement, freedom and grace of line throughout the first half of the next century. Many of the most beautiful vases belong to this period, but as a rule the forms are inferior in vigor and dignity to those of the fifth century. Accessory colors, which had been suppressed during the period, reappear, denoting the desire for change which leads art downward.

Another novelty now to appear was the

DETAIL OF FINE STYLE: PELEUS AND THETIS.

scheme of painting the principal figure of a group in bright colors, leaving the others red. Gilding began to appear on jewelry and other small details, while a more serious falling off was the substitution of gilded relief for drawings. Subordinate and in low relief at first, they do not affect the forms of the vase, which is as carefully made and glazed as ever, but it is the first time the Greek potter has used a mechanical device in his decoration; for the relief was pressed in a mold and not modeled free-hand. The idea became quickly popular, and a co-operation of potters and makers of terracotta figurines resulted in a hybrid object, common in the fourth century, often very beautiful, but neither a vase nor a figurine, but a combination of both. It consists of the form of a jug with mouth and handle rising from a figure, a head or a group. The plastic portions were treated exactly like the Tanagra figures—coated with white and painted in bright colors. The handle and jug parts were covered with the fine black glaze. These forms denote an advanced stage in the decline, for wheel-made vases became unpopular, grew poorer in treatment and finally disappeared before the use of the mold in the early part of the third century at Athens. Metal vases came into use then, and what clay vessels were made were pressed in molds taken from gold, silver and bronze. Among the Greek colonies in Italy the art lasted a little longer. Previous to the middle of the third century, they had imported most of their pottery, but at that period a native style sprang up which was characterized by fantastic taste in form and decoration. Elongated necks, high bases and fanciful handles were grafted onto Attic models. The decoration was crowded with figures, borders and patterns in gay colors. The drawing was spirited, but sketchy. Many flowering scrolls or vines, twisted into a loose spiral with a head rising from the middle, are characteristic. The conquest by the Romans marked the decline of the manufacture and by the year 200 B.C. it had entirely ceased in Italy as well as in Greece.

Some people continue to speak of the red figured and black-figured wares as Etruscan vases, because many of the examples were found in Etruscan tombs, but we now know that they were all imported from Greece or Grecian colonies. The so-called bucchero ware, made of black clay without colored decoration, which is found abundantly in

VASE WITH SPHINX FIGURINE.

BUCCHERO WARE.

Etruscan cemeteries, is the only branch of ceramics in which the Etruscans attained any individuality. This ware is now admitted to be their own invention. The forms were sometimes copied from Greek examples, but more often from metal vases imported from Egypt, Carthage, or Phoenicia. *Repoussé* ornaments were copied in stamps or molds, and, as before indicated, there was no painted decoration. These are the only Etruscan-made vases.

ROMAN DECORATION.(13)

The Romans were not by nature an artistic race. Gaining wealth and power by conquest, becoming the mistress of the known world, and changing from a republic to a luxurious empire about the beginning of the Christian era, they borrowed from Greece the art they had no time to develop, and adapted it to their own requirements. Only where it was necessary did they invent, as in the case of the arch, which they developed in order to span larger openings than could be achieved by the column and lintel. Vaults, pendentives and domes were the result of this new construction, and these new forms demanded a new set of decorative schemes, but their motives of decoration they took from the Greeks, making them more robust and florid and applying them without restraint or sense of fitness. They did not scruple to use constructive forms such as columns and moldings as a decorative veneer where structurally they were superfluous. They worked on the principle that, in art, a good appearance is all that is necessary.

Roman decoration, except for wall paintings which will be considered separately, was applied principally to architectural forms. On moldings they used sculptured ornament of the alternate unit type, in which masses are contrasted with lines, such as the egg and dart, bead and fillet, also leaves, flutings, guilloches, circles, etc. Round forms are favorite, and the fret is seldom seen. The universal Roman motives were the scroll and the acanthus, forms which the Greeks used the least. The acanthus is the so-called soft acanthus and differs from the sharp, spiny Greek form. It shows evidences of being studied from nature, and the leaves on the scrolls lap over and under each other, which the Greek never did, while accessories of flowers and fruits, butterflies and birds begin to appear. Secondary motives of sphinxes, tritons, griffins, dolphins, tridents, torches, lamps and vases are taken from late Greek, Assyrian and Egyptian and are used freely. The vine, laurel and olive, in heavy garlands tied with ribbons, and festoons of fruit in high relief are also found. The ornament covers a large proportion of the ground in Roman work, and it is cut in high relief, giving an effect of extreme richness. There is very little color applied to the exteriors of buildings, the decorative effect depending on the play

of light and shade and on the lavish use of gold, silver and bronze. Evidences of gilding, both in masses and in lines, have been found on Roman carving, and in a few instances traces of colored backgrounds. Besides this heavy, rich carving, the Romans used a very delicate class of work in slight relief, with long subtle curves terminating in a flower or a bunch of leaves. It was evidently modeled in wet plaster, and the slightly-raised surfaces often blend with the ground, giving it a peculiarly floating, illusive character. Renaissance work in low relief was evidently derived from it.

POMPEIAN WALL DECORATION. (14)

"Among the arts which helped to produce the rich decoration of Pompeii, painting stood foremost. Costly marbles and other kinds of stone were probably less used there than at Rome, as Pompeii was only a provincial town of medium rank. Ornamental stucco work is far more common, and was executed with the greatest skill in a fine material of extreme hardness and durability. As these were usually colored, they come under the head of decorative wall painting, which we are now to consider in its strict sense. This color decoration ranges from simple but artistic and dignified tones carefully arranged and juxtaposed, to the treatment of figures, which, however, from their position on the wall, their combination with the ornamental system and the manner in which they are treated, are genuine decorations and never easel pictures worked out independently. The usual system of the Pompeian decorator was to lay out the wall in spaces. Thus, a broad base or dado is always set at the bottom of the wall, and is distinguished from the remaining space by a different color. A similar strip is cut off as a frieze at the top; while the space between is usually divided perpendicularly into several panels, generally uneven, so that one large one has several smaller panels on either side of it. As a rule the three divisions are colored differently, and often the tones seem to increase in lightness as they go up, but the exceptions to this rule are almost as common as the rule, as where a yellow base is surmounted by a red central space and black frieze, though in such cases the distribution of the ornament does much to modify both light and dark tones. There is no æsthetic law for either system, but it is certain that an increased lightness of color upwards makes an enclosed space appear higher and more airy. All the panels of the central field have usually the same ground tint. We might expect that rooms so imperfectly lighted would need to be treated in light tones, but the decorator did not take that view. He thought so little about gloom or brightness that he often made the entire wall black, enlivening it with brilliantly-colored ornament.

PANELED WALL IN POMPEII.

(See also the cut, p. 135.)

"The color was both

harmonious and rich, strong and effective, but never weak and faint, as so many of our modern walls have been made, with their grays, lilacs, pale pinks and dull browns. It is evidently the intention throughout, that the detail should not catch the eye or arrest the attention by its perfection of execution, but rather that harmonious and well-toned color should appear everywhere. The divisions of the wall are merely a ground work on which to display richly elaborated ornamentation. The dividing horizontal members, the bands, stripes, bars or borders sometimes take architectural forms, such as of cornices, moldings, etc.; but they assume oftener a free, more arabesque-like character. Even when the upright bands are treated as small columns, they are so excessively slender, so crowded together, so entwined with flowers and crowned with leaves that one loses all architectural association with them and regards them merely as creations of a picturesque fancy. In their developed form, they become veritable arabesques, consisting of free ornament, made up of conventional and naturalistic subjects combined with the utmost regularity. Garlands of fruit and flowers and wreathes of leaves are often substituted for moldings or ornament, either hanging perpendicularly against the wall or crossing the panels in festoons and hanging lines which by their variously curved arches give rise to new series of divisions. These are filled with all sorts of pictures, while here and there small birds of bright plumage or tiny-winged figures rest upon the garlands. The special place where such subjects are treated is the frieze. The subjects of the picture decoration of the inner panels cover the whole field of art from still life and landscape to mythological scenes, but these pictures never lose their decorative character. The most charming of these are small single figures of butterflies, birds, genii, loves, satyrs, nymphs, bacchantes, musicians and dancers. They all stand out against the dark background as if flying through the air. The single figure develops into framed pictures with a group, but the frame is no more than a broad red line which separates the picture from the ground."—*Art in the House, A. Von Falke.*

These pictures differ essentially from the modern easel pictures with which we adorn our rooms, and in these differences they approach more nearly to decoration. That is to say, they are brought into harmony with their surroundings by the manner in which they are treated. The modern easel pictures have an independent origin; they are painted for their own sake, and the most we can do for them is to put them in wide gold frames which isolate them as much as possible from everything else. They are often composed of broad contrasts of light and dark, which give a strong impression of relief very difficult to bring into harmony with the flat walls on which they are hung. The question whether there is any proper place in the modern household for such realistic paintings is an open one; for they are almost never in harmony with any scheme of interior decoration. They are created to exist independently of everything else. Logically everything near them should be toned down to suit them, everything that interferes with them should be removed. The old idea that painting and sculpture existed to adorn something architectural forced the artist to bring his work into harmony with architectural forms which are by nature artificial and abstract, so that painting and sculpture retained for a long time traces of their dependent origin and purpose in the severity of their composition and treatment. With the growth of realism, design and composition have been abandoned, and our art has become almost as restless and complicated as nature. We hold the truth in art to be above and beyond everything, but we have no consistent place in our houses for such assertive pictures.

"A later development of Pompeian wall ornament consisted in adorning the walls with painted architecture in perspective, having recesses and projections, views and vistas apparently intended to deceive the eye. In this way doors, lintels and pediments, with their pillars, gables and projecting column-supported canopies and balconies were pictorially represented. Architectural perspectives with halls and colonnades, galleries, balustrades and stair-

ways, opened out to the eye like a continuation of the room. In order to make the delusion more complete, these spaces were peopled with fantastic creatures, loves and genii and real persons who leaned over balcony-rails or came out of the open doors."
—*Art in the House*, *A. Von Falke.*

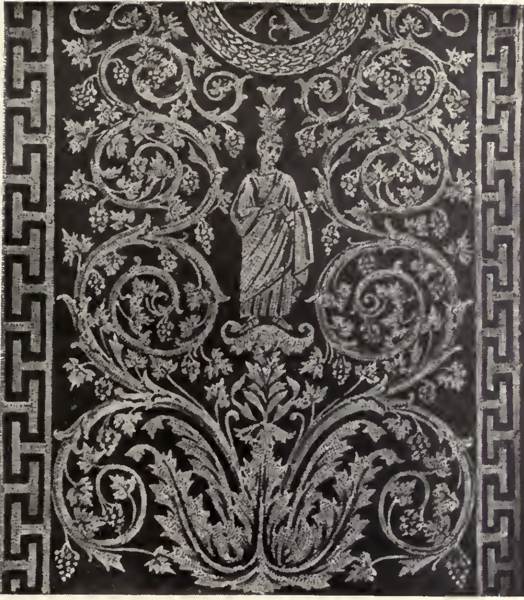
Unquestionably this is a very vicious scheme of decoration, and it was criticized and denounced in ancient times. But, after all, the artist really did away with any apparent deception by the fanciful nature of his architecture. His pillars are so delicate and slender, they could not possibly support the entablature painted above them, and the whole is so fantastic that there is no deception. Where walls were so profusely decorated the floors and ceilings had to be adorned with equal richness, and this was done on floors by means of mosaics in quiet colors suitable to the uses of a floor. But the representation of human figures and even historical scenes, more ambitious in style and complicated in action than those which adorned the walls, was faulty. Pompeian ceilings have for the most part been destroyed, but what remains of them shows that the ceiling was either painted in many-colored tints or decorated with colored designs of the same light, fantastic character as that which was used on the walls. They were mostly painted in bright colors upon a white, yellow or blue ground. This ground was divided into freely conceived, but always regular spaces by broad red lines or stripes, either straight or curved. These were filled in with wreaths, garlands of flowers, leaves, birds, etc. The whole was airy and graceful, and perfectly suited its purpose, to take away all feeling of weight and oppression, and form a suitable climax to the rest of the decoration.

BYZANTINE ORNAMENT. (15)

The first motives of Byzantine decoration were developed under the influence of Christianity in the catacombs at Rome. There we find the rudiments of a new art, strongly opposed to the use of the old pagan forms, but at first disposing their newly-invented symbols on very much the same lines as in the Pompeian wall painting. These new decorative motives included the cross in all its forms, Greek, Latin and Maltese, the first two letters of the Greek name for Christ, both the palm and olive branches as emblems of victory, the dove signifying the Holy Spirit, and the lamb for Christ as the sacrifice. In place of the satyrs and bacchantes, the attractive sensuous gods and goddesses of the Roman temples, there were figures of the good Byzantine shepherd, saints and angels, strong and severe in expression, austere in feeling.

The distinctive character of Byzantine ornament is due to an assimilation of Greek refinement of line, Roman conception of the value of mass, and Oriental love of color and fullness of detail. Byzantine color as displayed in its chief decorative feature, mosaic, is still the most glorious and wonderful in the world. Used by the Romans on floors and on their fountains, mosaics were gradually substituted by the Christians for wall paintings. At first their use was confined to the sanctuary and apse, but soon spread into the church, where long processions of saints were placed across the walls above the columns in the nave; and, when the early flat wooden roofs gave place to barreled vaults, the mosaics crept up and covered the arches. Pre-eminently a surface decoration in color, mosaic is incompatible with effects of light-and-shade, and discourages all sculptured decoration. Its lines of moldings take the place of the classic cornices and entablatures, and all projections are made as slight as possible or done away with entirely, in order that the color effect may be undisturbed by shadows cast upon it. Surfaces become broad expanses of infinitely varied tones held together by strongly contrasted bands and borders of marble. (See the cut on p. 177.)

Sculpture of the human figure died out gradually, since anything in the nature of images was violently condemned by a powerful sect in the church. This had the effect of stimulating the invention of sculptured ornament at the expense of figure work. The acanthus develops in a new direction.



MOSAIC FROM RAVENNA.

In place of the full, rich Roman forms, we find the short, spiny acanthus of the Greeks, treated with great refinement and vigor. The central lines bend with a supple grace that is almost flamboyant; the lobes have three or five tines of nearly the same size, and with a deep V-shaped section. The tip of each tine of a leaf is made to touch the tip of a neighbor, or else the boundary of the space. The divisions of ground are very carefully considered, and are nearly equal in size. Carved ornament is in low relief, and schemed to cover the entire surface richly with very little accent or centering of points of interest. What accents there are result from surrounding a part of the design with a boundary, or else from picking out part of the design in color. The guilloche, with alternately large and small circles or circles and squares, was developed in the Byzantine style, and schemed to continue in two directions, forming all-over patterns whose openings are filled with leaves, crosses, birds, and other motives. The beautiful perforated screens used in place of windows were made in such patterns.

Besides this very full, rich ornament, there is another sort which was rather a later development characterized by loose, thin ornament, revealing a large proportion of ground. The favorite motive for this class of work was the vine growing from some clumsy vase form and being pecked at by doves, peacocks and other birds. The peacock was the symbol of the resurrection in the early Church, its flesh was said to be incorruptible. The doves symbolized the Holy Spirit and also Christ's people; and the vine, the vine of life. These two motives, the peacock and vine, are ideal in their decorative qualities; and when used in combination, the possibilities for effect are infinite. The vine alone possesses all the elements of good decoration. Designers of all periods have not been slow to recognize this, and innumerable delightful variations have been played on this one motive. The broad, simple surfaces of the leaves offer charming contrasts to the subdivided detail of the fruit, and to the long, winding stems whose natural growth takes ornamental lines and suggests numberless others; while the tendrils, besides supplying yet another contrasting unit, are invaluable for filling small, awkward spaces with their curls and spirals, and especially for twining

SCREEN IN THE CHURCH OF SAINT ROMUALDO, RAVENNA.

about the stems and thus breaking lines which are becoming too long and stringy. Besides its wealth of contrasts, the pliancy of the vine allows it to be twisted and twined freely with less violation of its natural growth, than is allowed by most other natural forms. (See cut, top of p. 725).

The Byzantine peacocks are not very near to nature, but they are incomparably decorative units. In point of fact, they might be very much more natural, and still be intensely decorative; for nature was in her most decorative mood, when she invented the peacock, which is a living embodiment

PANEL IN THE CHOIR SCREEN OF THE CATHEDRAL AT TORCELLO, ITALY.

of all the principles of design, harmony, balance and rhythm. For gorgeousness and harmony of color it is unsurpassed; the balanced disposition, and subdivision of the long tail feathers and their symmetrical lines of eyes, form an admirable contrast with the comparatively unbroken surface of the body. The front view of the bird, with tail spread, fills a circle with the most perfect decorative effect; while the side view, with the long tail drooping and the sinuous neck bent, has great elegance of contour, rhythmic flow of line, and the distinction which always results from the predominance of lines in one direction. Finally, like the vine, the peacock has the decorative advantage of being pliant. The long neck can be made to bend into all sorts of graceful curves, and the tail feathers can be turned and curved about in sweeping lines without doing very much violence to nature.

The best example of the developed Byzantine architecture is the church of Saint Sophia, Constantinople. When the church was changed into a mosque, all the mosaics with which it was profusely decorated, representing the human figure, were whitewashed, as the Moslem religion does not countenance the depicting of animal forms. Enough of these mosaics still show in places to indicate that they are mostly of the early type, deep blue and green grounds, with the ornament in gold, white and deep red. "The existing designs are simple squares and circles and isolated vine leaves disposed at regular intervals on the ground." San Vitale, at Ravenna, was founded in 528 by St. Ecclesius, after a visit to Constantinople, and was dedicated by Justinian himself. Here we find some of the most beautiful mosaics of deep yellow, garnet-reds, greens and greenish whites displayed on a rich blue background which melts into greenish peacock tones. In San Appolinare, the grounds are a deep blue melting into sea greens as they ascend. In the tomb of Galba Placidia, which has an intersecting barrel vault, the surfaces are covered with an all-over pattern made up of rosettes with crosses on their edges, and the arch lines are accented with a thickly woven garland of leaves, fruits and flowers.

At Venice and at Palermo we find the Byzantine influence existing with greater force than is to be found anywhere outside of Constantinople and Ravenna. Through her constant commercial relations with Constantinople and the East, the architecture of Venice was strongly tinctured with Oriental feeling; and the church of St. Mark, built in 1043-1071, is in plan a replica of Justinian's church of the Holy Apostles in Constantinople, to which were added details and ornament conceived with Oriental intricacy and fullness, and mosaics whose grotesque vigor suggests the untutored strength of

the Romanesque. But the glory of St. Mark is its color, which could have been executed only under the influence of the color-loving East. Where the earlier work was on a deep blue, the mosaics of St. Mark are on a gold ground. This might seem almost too gorgeous; but it is a curious quality of gold that it always appears quiet, if used in large unbroken masses on walls or vaults. When it is cut up by small shadows, as on carving, or, when it is used in nearly equal proportions with color, it is apt to become vulgar. It should be applied either in thin lines, as in the white and gold treatment in eighteenth-century France, or else in broad simple masses.

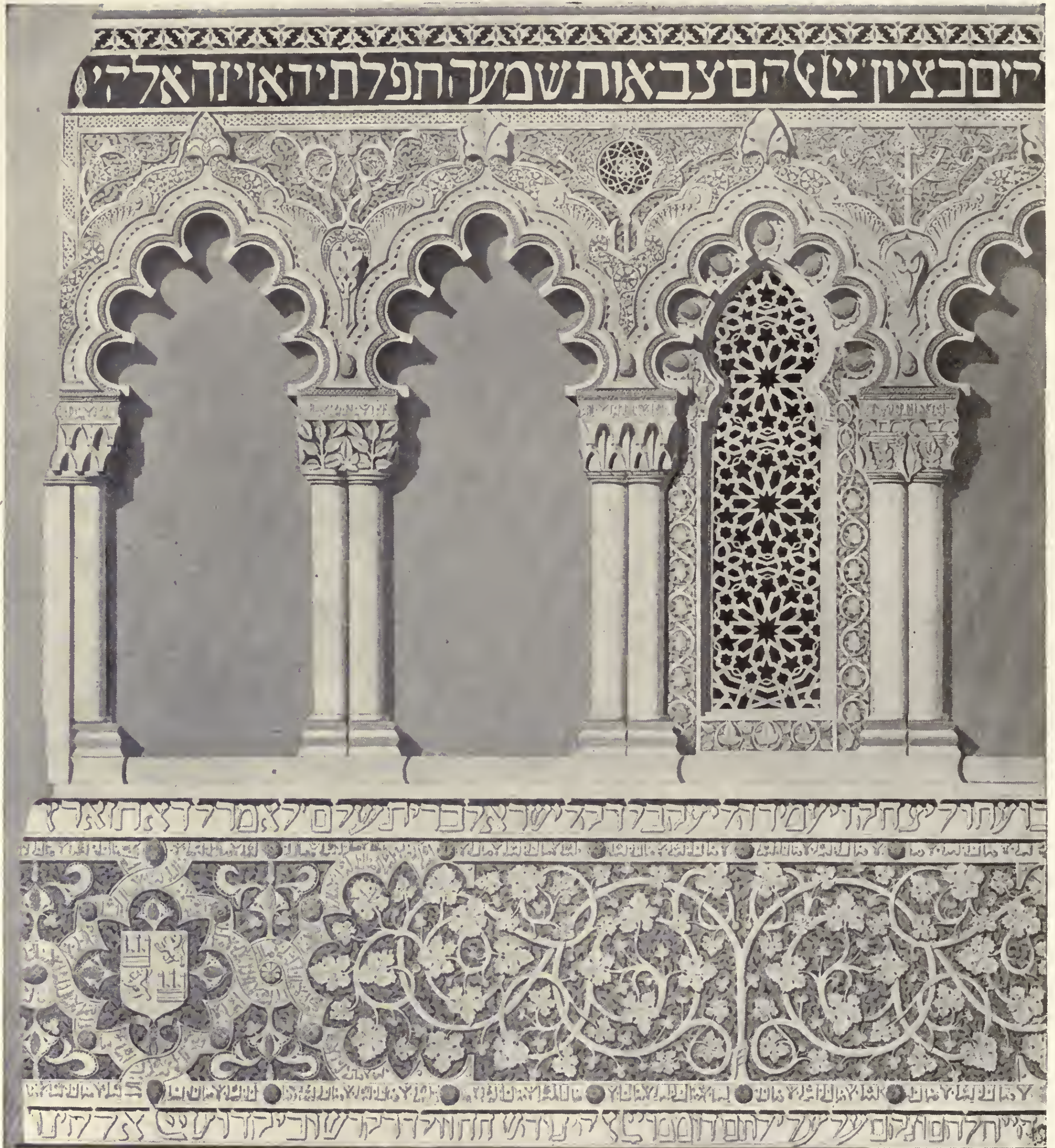
The Byzantine treatment of the figure in mosaic is admirable, giving the right amount of light and shade and just the sort of flatness of treatment and stiff conventional drawing, to make it take its place without assertiveness in an architectural scheme. The most successful modern figure-mosaics are those designed by Burne-Jones in the American Chapel at Rome.

SARACENIC DECORATION. (16)

All the early art developments received their greatest stimulus from religion; and, when in 622 Mohammed offered to the Arabic nation a religion more in touch with their fiery temperament than was Christianity, a tremendous social upheaval took place, by which all the wealth and culture of the western world were for a time transferred from the Ayran to the Semitic race which had for centuries been lying dormant. Proselyting with the sword then as now, the Arabs imposed their faith on vanquished nations, pushed their way eastward into the heart of Asia, and on the west swept across the northern coast of Africa and gained a foothold in Spain. The Mohammedan prejudice against the portrayal, on their mosques, of any animal or vegetable forms, forced their ornament into extreme conventionality; and to this it owes much of its decorative quality and charm. Their work in sculpture retained the low, flat character which it inherited from Egypt and Assyria, and which has always been one of the pronounced differences between the art of the West and that of the East. This treatment ensures harmony of effect by the sacrifice of all strongly contrasted light-and-dark. There can be no variety of modeling in work which is practically only in two planes. All surfaces are either one tone of light or one tone of dark, and such carving needs to be helped out by color. It may be that a love for color was at the root of this peculiar treatment, for it is a safe general rule that relief and color should not compete with each other. Where one predominates the other should be suppressed.

MOORISH REPEATING PATTERN.

Naturalistic treatment being debarred from Mohammedan work, all the skill and ingenuity were devoted to elaborating and refining complex geometric motives, and in weaving beautiful harmonies of color. Such



DECORATION IN THE CHURCH OF THE TRANSITION, TOLEDO, FORMERLY A SYNAGOGUE.

an art, devoid of all attempts at representation, made up of forms so abstract as to be practically meaningless, designed with the sole purpose of producing an arrangement whose beauty and interest entirely depend on the balancing of masses, on the rhythmic flow of line, and on the harmonious quality and disposition of color, ought to produce the very purest and best kind of decorative design. And that is what Oriental art always has done and is still doing to-day. Orientals have been able, as no other peoples have been, to frankly accept the conditions which make good decoration and to keep within those conditions. They care nothing for the pictorial, or for the naturalistic and everything for the qualities of pure design. It is an art which has almost as little reference to nature as music itself, and appeals to the eye very much in the

same way that music does to the ear. Not least among its remarkable features is the almost perfect balance it maintains between the claims of color and form. These are rival claims, as has just been pointed out, and in Mohammedan work the balance is usually in favor of color; but the forms are carefully studied, for the sake of abstract beauty, as well as for the purpose of distributing color beautifully.

In the Moorish work in Spain we have a true Oriental style, brought there by the Arabs themselves who crossed from Africa and founded a caliphate at Cordova. Much of the architecture found there was done by Byzantine workmen, so that elements of both Arabic and Byzantine character are present. On the Alhambra in Granada we find a more purely Arabic style. Here the walls are covered with a low, flat relief done in stucco and brilliantly colored. "The stucco is very hard, has sharp, clean edges, and forms a most excellent surface for color."

Mudejar Work.—In Spain, after the expulsion of the Moors in 1085, there appeared a class of work executed by Moorish artists in the service of Christians, and which affords an excellent example of the way in which a traditional art may be re-vivified by a fusion with a fresh and undeveloped style. For this work is a curious mixture of the Gothic feeling for nature with the extreme conventionality of the Moorish design. It was done principally for the Jews of Toledo, and consists almost invariably of a vine motive, the great Hebrew symbol of the wine of life, carried on conventional lines, but moulded in quite a naturalistic manner with irregularities of tendrils and veinings. The rich Oriental intricacy is retained, but only as a background for the vine, which is treated with breadth and simplicity and on a larger scale. This scheme suggests an excellent treatment for modern design, by which we could utilize the wealth of plant, flower, and fruit forms about us, drawing them quite naturalistically and grouping on conventional lines against a more conventional background on a smaller scale.

ROMANESQUE AND GOTHIC DECORATION. (17)

The architectural style called **Romanesque** developed simultaneously with the Byzantine, but much less rapidly, as it was in the hands of a people less civilized, and with less manual and constructive skill. The early Roman basilicas, with their interiors consisting mainly of long rows of arches carried on columns, were the starting-point of Romanesque work. But the Lombards, the Southern French and the Northern Spaniards, who developed the style, transferred this feature to the outside, and used as their chief decorative motive arcades of all sizes and shapes. Consequently arch moldings, capitals and corbels received the entire decoration; while, with the exception of door-lintels and the tympanums of arches, surfaces, interior as well as exterior, were left plain. The details of Romanesque ornament were at first borrowed from Roman remains, or developed from them. Arch forms were multiplied, one within the other, and the moldings were decorated with the zigzag and dog-tooth patterns, with various lozenge-forms, usually with prismatic cuttings like jewels, and with all sorts of rolled and twisted combinations. Columns were increased in number and were also decorated. Mere fluting being too clean and classic for the exuberant barbaric taste, and too simple for the richly decorated arches, the columns were decorated with patterns, or were twisted together, often at the sacrifice of all idea of support. (See the cut, p. 699.)

The acanthus leaf used was heavy and solid, the tip of the leaf curling over and strongly profiled. The lobes were rounder than in the Byzantine acanthus, and a rounded grape leaf was common with birds plucking at the fruit. All the carving depends for its effect on sharp staccato effects of light and shade.

The style was at its height four centuries later than the Byzantine, and it merged imperceptibly into Gothic before it ever reached a complete and finished development.

Gothic Decoration.—Gothic ornament was

at first strongly conventional. The vine motive was universal, and the Romanesque lozenge shapes were cut into leafage with angular outlines and sharply pointed subdivisions, one of the two general types of Gothic foliage and a better form than the other which has rounded lobes. At first sight it is difficult to recognize the classic acanthus as the ancestor of the Gothic leaf. One form of the leaf is the result of the elimination of the eye, and of the simplification of the edge into a series of simple scallops. On the other leaf, the eye is increased in size, so that each lobe becomes a group of rounded leaflets at the end of a long stem. These stems interlace and twine about each other with great freedom, as is shown on many of the early English capitals. Another type of leafage strongly suggests a derivation from wrought iron or metal work. These have long, slender pointed leaves, that twine and twist not only in the direction of the leaf, but in the planes of its surface also. The leaves are represented with a fullness which causes their edges to turn over, showing the back of the leaf and the center is pushed out into a knot or boss.

KELTIC ILLUMINATED INITIAL.

The Gothic art of illumination, which reached such proportions in the centuries preceding the invention of printing, probably had its origin in the Egyptian papyri, where initials and important words were executed in a bright vermilion, whose substance is identical with that which enlivens most of the medieval manuscripts. Of the Greek and Roman manuscripts enriched with elaborate paintings and rubrication, the descriptions alone survive, though there are in existence a few of those volumes written in gold on purple-stained vellum for which the Greek artists of Byzantium were famous.

The Irish or Keltic School rose to eminence in the eighth century, and the famous Durham Book and the Book of Kells both contain masterpieces of this quite distinctive art, which consisted of the most involved and intricate braiding and interlacing of ribbon-like bands, which occasionally widen into dragons or birds' heads and then continue to tie themselves into a series of well-defined knots, the back grounds of which were picked out in brilliant colors. The Book of Kells is most wonderful in the minuteness of its interlaces. Within one-quarter of an inch square has been counted 158 interlacements with no irregularities in the knots.

This Celtic ornament was succeeded by the typical Romanesque treatment of beaded stems and clinging acanthus leaves. The general type of leafage used followed the architectural decoration of the period and place. Interlacing stems with beaded lines caught in the symmetrical clasp of leaves curling tightly over them were a feature of the work done under Romanesque influences. This was succeeded by the trefoil of the early Gothic, and later by a vine or ivy leaf with minute tendrils and stems consisting of one thin line. These were displaced by quite realistic flower forms and a freer, less conventional arrangement. The color in early work was deep and brilliant, and became paler and more neutral as the style advanced, keeping pace with that in glass and on the walls.

The **English** development of Gothic is divided into three periods, usually called the Early English, the Decorated and the Perpendicular. The typical leafage of the Early English style, which flourished in the thirteenth century, is the round-lobed tre-

foil. A tendency for the lines of ornament to grow in spirals is characteristic of this period, and both in line and modeling there is evident a foreshadowing of the coming naturalism of the fourteenth century. The suggestion of organic life and growth is stronger, and there are many evidences of a study of nature. "Gothic sculpture, even of this purely ornamental kind, always manifests a feeling of pleasure in natural beauty, and it is the first sculpture in the history of the arts which, in foliate ornament, exhibits this feeling in its fullness. The ancient regard for the beauty of vegetation, so far as the witness of art attests, was far more limited and was subordinated to interest in the human form. Special attention to the beauties of leafage, or much expression of keen enjoyment of its organic life, will, as a rule, be sought for in vain in the arts of antiquity. Antique foliate ornamentation is usually comparatively cold and formal in its studied curves and surfaces; but in Gothic foliage a keen delight in every beauty of living growth is constantly manifest.

Decorated Gothic, of the fourteenth century, affects a flowing, undulating line and foliated forms which are studied directly from nature. The oak and maple are favorite motives, as well as the vine, the ivy and the rose. Though this ornament is beautifully carved in itself, it shows too much undercutting which impairs the organic connection between the ornament and architecture. The effect is too much that of freshly gathered leaves and fruits laid against the stone, and the suggestion of springing energy of growth is lost.

The leafage of the Perpendicular style, which ruled the fifteenth century, was similar in its effects of undercutting to that of the Decorated; but the angular type was characteristic, and the vine motive almost universal. Heraldic shields and arms were also typical of this period.

A distinctive feature of the development of architecture in northern Europe was the increasing use of ornamental iron. The most expert blacksmiths of the ninth and tenth centuries were the Danes, who made war in iron-clad ships and among whom the working of iron was held in such honor that royal princes did not disdain to work as armorers and smiths. Iron was first called upon to serve architecture in the form of hinges. Such hinges have been found in England and France, dating from the time of the Romans, and no objects in iron have been more frequently preserved. Occupying sheltered positions, closely fastened to wood, and having a permanent value and use, they were rescued from old and decaying doors and put to new service. The elaboration of simple hinges into spreading scroll work probably arose from the desire to strengthen the church door. One of the earliest and strongest designs consisted of a triple strap, a straight piece in the center with a crescent curve on either side. The ends of the straps were subdivided into scrolls and leafage, and the springing point of all three was placed so that it was concealed by the stone work of the doorway when the door was closed, making it almost impossible to pry it off.

It is in England that we find this earliest work, and one of the most interesting of the early examples is on the door of Stillingfleet Church in Yorkshire, where, beside the hinges, are seen evidences of the pagan superstitions inherited from the Danes, in the form of the *swastika*, the Norse sunship, one or two rude representations of the human figure, and in interlacing rope-like straps, while other ornaments have evidently been lost. The interlacing of geometric figures, which became so prominent a feature of the early stained glass, is found in a fully-developed form in ironwork used as a defensive lining to church doors. Most of this early English iron seems to have been derived from animal forms, partaking of the general character of Keltic ornament, which consisted of elaborately interlaced lines terminating now and then in the head of a dragon, serpent, bird or other animal. The earliest French designs were evidently copied from the English, but the hinges and strengthening pieces were made separately in small pieces and then nailed on, forming geometric patterns of detached ornament. In most of this early work, the surface was scored in simple line patterns

executed with a chisel or graver; but toward the end of the twelfth century a new and beautiful development took place, in which the scrolls and straps are molded under the hammer. The forms seem to suggest vegetation, consisting of a tongue-like shape between two unequal scrolls. The finest example in England is on a door of Durham Cathedral, and is evidently of French workmanship. This is the only specimen of its kind in England, and seems to have had no

IRON HINGES ON A DOOR OF NOTRE DAME, PARIS.

influence on English work, whose designs of symbolic origin and animal form were independent of historic style and whose salient feature was strength.

A number of foliated forms were produced in iron, but the smiths soon abandoned most of them for the vine as being most suitable of treatment in metal. With the employment of leaf forms involving frequent repetition, the use of stamps crept in. By striking the hot metal into prepared dies, as wax is pressed into a seal, the smith can execute designs with the elaboration of detail which carving gives. The secret of the chilled iron dies was kept in France and England and the German smiths never acquired it.

This sort of work culminated in the magnificent hinges of the west portal of Notre Dame of Paris. "Each of the double doors is hung by three hinges and two strengthening pieces between, any of them being large enough to almost entirely cover an ordinary church door. . . . The work is extravagantly rich, representing, it is supposed, the terrestrial Paradise, with its foliage sheltering innumerable birds, dragons and other fantastic beings. . . . They are the grandest and most colossal work of the blacksmith of their age. Though belonging to the central church of the metropolis of France, not the faintest tradition of their manufacture exists, and their date is therefore unknown."

Grills of bronze were used occasionally by the Romans and Byzantines for door and windows, but they first became a necessity, with the development of the cathedral, to enclose the choir and side chapels. The famous Eleanor grill in Westminster Abbey is evidently contemporary with the Notre Dame hinges, and represents a very successful attempt to apply hinge work with stamped leafage to this form. There are eleven panels, no two of them exactly alike, but all finished with the stamped vine leaf.

The period ending with the thirteenth century has been called the age of the blacksmith.

During the fourteenth century the crafts of the locksmith and armorer are joined with that of the blacksmith. Sheet iron is cut and bent into leafage and flowers and pierced into tracery. The parts are shaped while the iron is cold and rigid, by the use of new tools: the file, vice, saw, and drill; and they are bolted together without heat. The necessity for door protection having died out, there was less elaboration of hinges, and most of the work of the period took the form of grills. Bars of iron were woven together and enriched with panels of sheet iron perforated into patterns.

By the fifteenth century very little heat was applied except in the first stages; and to be a successful worker in iron, it was necessary to be a jeweller as well as artist, blacksmith and locksmith. Chests and coffers were strengthened with thin sheets and straps of perforated iron, and two or three different sheets were often superimposed. A growing tendency to imitate effects of wood and stone is manifested and the forms of tracery, finials and crockets, as well as columns and mouldings, are found. The iron work is often gilded, or else picked out in gold and colors.

In Germany the vine leaves give place to the leaves, flowers and buds of the thistle, and for a century some of its forms appear on every important German work.

STAINED GLASS. (18)

The medieval feeling for color expressed itself most fully, perhaps, in stained glass and tapestry. The earliest remains of glass windows in Europe are reminiscent of the Romanesque style and date from the twelfth century. By the thirteenth century the type of medallion windows had become fixed. It consists of a border of foliated ornament enclosing a series of circles, quatrefoils or other medallion shapes, for the most part filled with figure-subjects on a minute scale, while the spaces between these enclose more ornament. The character of the color is very deep and rich, as at Chartres, or silvery gray, as at York in the famous Five Sisters. The latter set belongs to the class of work called *grisaille*, which consists mainly of leaded clear or white glass in patterns, with designs painted in black outline and having the background filled in with lines crossing each other, cross hatched as it is called. The influence of *grisaille* on the development of glass was considerable, as the direction of development was always from deep, rich colors toward lighter ones. The ornament of the thirteenth century was purely conventional, consisting mainly of the simple Gothic three or five-lobed grape leaf with the fruit.

In the fourteenth century, foliage becomes naturalistic, following the general development of architectural ornament; and the ivy, oak, rose, maple and other vegetal forms are easily recognized. Yellow is much more freely introduced and colors all become lighter. Figure subjects on a large

WINDOW IN LEON CATHEDRAL.

scale take the place of the medallions. Single figures are piled one over another, each figure in a shrine of architectural character, the canopies of which increase in size and importance until they dwarf the figure. The single windows of the previous century now become grouped into one large window with many lights. Figures are still rudely

drawn, but there is an attempt at movement and a graceful pose which often becomes exaggerated.

By the fifteenth century white becomes so prominent that only about one-quarter of the window is in color. In design, heraldic shields are conspicuous, and the figures of donors and their patron-saints become important foreground features. The figures are well drawn, the folds of draperies carefully studied and effects of atmosphere and distant landscape are introduced.

Details of costume, architecture and ornament are the distinguishing marks between Gothic and Renaissance glass. Design in the latter becomes more and more pictorial. The typical Renaissance treatment is to group the figures so that they stand out dark against the architecture of some huge monumental structure. Flesh painting arrives at great perfection, and portraiture flourishes.

The seventeenth century is not distinguished by any new features, except that the artist aims more and more at the effect of an oil painting, and the donor and his family often constitute the entire picture. There can be recognized everywhere a decadence, shown in the abuse of heavily painted shading through which the light is unable to penetrate. An effect of thin, pale color takes the place of the rich, deep colors, and whole panes of white glass are coated with solid paint which decays and chips off.

No glass worthy of the name was executed after the seventeenth century. The craft was revived by the Germans in the early part of the nineteenth century, in a cold, archaeological fashion, which passed over into England where it received new inspiration from the English Preraphaelite School.

The finest English windows are probably those executed by William Morris from the cartoons of Edward Burne-Jones. Early Gothic glass can be studied best at Chartres, though most of the great French churches have a quantity of early glass. Rheims especially has some magnificent windows in reds. In England, York has excellent examples of all periods except the Early. St. Mary's at Ross has famous windows, and those at Fairford are especially celebrated. At Montmorency and Ecouen, near Paris, the perfection of Renaissance workmanship is seen, and fine examples are also to be found in Flanders, especially at Liège and Brussels.

Up to about fifteen years ago we Americans either imported our windows from Munich or England or had them made here by English and German workmen, and in either case they were poor and tasteless though skillfully enough put together. The distinctive character of our American glass is due to the efforts of two men, John La Farge and Louis Tiffany, and it is significant that both men are gifted with a superb color sense. That being so, they naturally adhered to the mosaic system of using unpainted glass as much as possible. Tiffany especially has devoted himself to the production of glass which shall in itself contain sufficient variation to represent light and shade without the use of paint. He has aimed to develop all the color resources of glass to their fullest extent, and by different schemes for obtaining inequalities of surface, to get as much sparkle into it as possible as well as a suggestion of various textures. Since the American method confines the use of paint to the face and flesh, all the drawing must be expressed by lead-lines which consequently have to be studied with special care. In this way our glass resembles the thirteenth century mosaic glass; but while the latter used paint to express folds in drapery, and to help the drawing, our glass, where not leaded in a fold, depends entirely upon the careful selection of a piece of glass whose variation—intentionally produced in the manufacture, but necessarily mostly the result of accident—shall express the fold. Such a piece can be found only after the greatest trouble, and when found often demands the sacrifice of a large part of the sheet of glass that contains the desired effect. This effect can at most only suggest in a very general way the drawing of drapery, and it frequently even disturbs the figure upon which it is used. One defect apparent in nearly all American figure work is the incongruity between the highly modeled, elaborately finished heads and the mosaic of unpainted glass into

which they are set. They often look like crayon drawings pasted on to the glass. Another common fault is baldness resulting from the use of too large pieces of glass. The American critics of Mr. Holiday's glass say that it is over-leaded; but the use of small pieces of glass and frequent leading is necessary to the charm and quality of glass. The jewel-like effect is greatly enhanced by the thick network of black lines. While there is a great deal of painting on Mr. Holiday's glass, the translucent effect is never lost, and there is a general effect of repose and quiet in it that is lacking in most American work. The restraint with which he uses the streaked and variegated glass is much more effective than our more lavish treatment.

TAPESTRY. (19)

The growth, development and decadence of tapestry offer a striking analogy to that of stained glass. Each was at first kept well within the bounds imposed by the nature of the material, each gained and lost something by the development of skill in drawing and by the growth of oil painting, and finally each ended by becoming nothing but imitation of oil painting. Tapestries were destined to be used both in and out of doors, and to be suspended temporarily, not stretched tight and immovable, so that the designs were liable to be cut and broken by the lines and light-and-shade of folds. Under these conditions, the minute finish, the color and the shading desirable in painting were out of place. The most beautiful and satisfactory tapestries are covered with details and have figures grouped in such a way that the objects a painter would place in the distance are shown one above another. There is a very high horizon line, and very little if any sky. In color, also, tapestry has its own laws; and much or complicated light-and-shade are to be shunned. The purpose of tapestry was to be decorative, to charm rather than to instruct, and the expression of suffering, abnegation, austerity, or philosophical thought has no place in it.

Paris and Arras dispute the invention of tapestry in the fourteenth century, and Brussels became center of the industry in the fifteenth. Raphael's famous cartoons for tapestry, on the Acts of the Apostles, were executed at the last named city, and powerfully contributed to destroy the distinctive quality of tapestry-work, which, as shown above, does not coincide with drawing. (See the cut, p. 698). In 1667 tapestry works were established by Louis XIV., at the Gobelins Hôtel in Paris. In the eighteenth century tapestry came to be wrongly conceived as a woven painting, and was finally displaced from the walls by paper and from furniture by brocaded stuffs.

TEXTILES. (20)

The eastern origin of all the crafts has been noted before, and the ancestry of European textiles, a name applied to all fabrics wrought in the loom, is attested by the surprising and persistent survival of Oriental patterns on them throughout the Middle Ages and the Renaissance, in the face of numerous and radical changes of the forms of decoration applied to other materials. Both silk and the art of weaving came into Italy by way of Sicily, at first through the Mohammedans.

The Oriental ideal has always been to cover surfaces with broken tones produced by patterns which cover the ground thickly; and the earliest fabrics we know of, those represented on Egyptian and Assyrian carving, are of this nature. The Greeks, who enjoyed contrasting ornament with plain spaces, have shown us on their vase painting their appreciation of the fact that the play of light-and-shade produced by folds in stuffs was in itself decoration. They usually confined their textile ornament to simple borders in order to accent the edges; and the barbarians are easily distinguished in their painting by their richly decorated robes.

The Byzantine weavers used bands of animals, and a scheme based on alternating large and small circles filled with ornament. The scheme is identical with that carved on

BYZANTINE TEXTILE.

the perforated marble screens, (see cut, p. 725), but human figures and animals take the place of the acanthus forms. The example given here shows a very clever conventionalization of the chief feature of a Roman triumph, the victor in his four-horse chariot. The design is remarkably well adapted to the conditions of weaving in two colors, and the spirit of the horses is admirably expressed in the few carefully selected lines. The unicorns holding leafage in their mouths are one of the many Oriental variations of the ancient Assyrian tree of life with the winged genii on either side.

A large group of textile designs sprang from this motive; patterns in which birds, animals, men, angels and trees, all have a place. They form an important class by themselves and were common up to the fourteenth century when the taste for them gradually disappeared.

Quite as Oriental in character were those designs so much in vogue during the fourteenth, fifteenth and sixteenth centuries, where lines took the ogre form. The same form, from the same Oriental source, was adopted in the flamboyant Gothic tracery in the fourteenth century; and that particular type of textile ornament is usually called a mullion design. These mullion patterns are subdivided into quite distinct sections according to the character of the mullion. One of the commonest was the crowned mullion, the honor of whose invention is generally ascribed to Italy, though the special feature, a crown serving as a kind of clasp at the apex of each mullion, was used simultaneously throughout Europe and was an especial favorite in Germany.

Flamboyant Gothic lines, which are like the cusps on late Gothic tracery, form the outline of the principal motive in the cusped Gothic leaf pattern which was one of the finest decorative schemes of the fifteenth century, and which was used in combination with various forms including the mullion. At first, used alone without leaf or stem, the cusps drawn with a refinement of line that equaled that of the Greeks, the center of the leaf filled with a pomegranate or pineapple rendered in outline, this exquisite

CROWN MULLION PATTERN FROM A GERMAN TEXTILE.

GOTHIC CUSPED LEAF.

leaf design seems to have been evolved for use on figured velvets, and its open character is the result of the desire for a pattern which would disturb their rich pile as little as possible. The two motives, the pomegranate and the pine cone were Oriental, and their attributes were frequently combined, so that either name is used rather loosely to designate a fruit-like form, sometimes bursting open and disclosing seeds, sometimes covered with scales or lozenge patterns, but usually with leaves sprouting from the top, and growing upward from the base on radial lines similar to those of the Greek anthemion. Often the fruit resembles a pineapple or a thistle quite as much as it does the cone or pomegranate, but the last two names are those by which it is usually designated. The simplest and earliest form of the pine cone is found in Assyrian ornament.

The branch of oak occurs so frequently as the foundation of textile designs of the sixteenth century that the oak patterns form a class by themselves. The leaf is hardly recognizable, and is often confounded with the grape leaf, but the acorns are unmistakable.

In none of the great variety of designs, popular from the fourteenth to the sixteenth centuries, is there any hint of the changes that had taken place in architectural ornament; and it is not until the end of the sixteenth century that architectural motives based on the acanthus scroll begin to be reproduced in textiles.

DECORATION OF THE ITALIAN RENAISSANCE. (21)

The Italian Renaissance is usually divided into three periods: the Tre-cento, 1300 to 1400 A.D.; Quattro-cento, 1400-1500 A.D.; and Cinque-cento, 1500-1600 A.D. In the Tre-cento style there is a mingling of Gothic details with the classic. The fact that it is new and experimental gave it the charm which all transitional work possesses and which is peculiar to youth alone. Its uncertain tentative quality in itself makes it

DETAIL ON THE BRONZE DOOR OF THE BAPTISTRY AT FLORENCE. LORENZO GHIBERTI.

DETAIL ON THE MONUMENT OF GALEAZZO VISCONTI, SHOWING PILASTER ORNAMENT.

sensitive, and its nearness to the genial Gothic naturalism gave it a warmth and personal quality. With more complete development, it becomes perfect and learned, but cold, formal and lifeless. Among the charming examples of this period are the hexagonal pulpit in the Baptistry at Pisa, a similar one in the Cathedral at Sienna, and the fountain at Perugia. They are all the work of Niccola Pisano (1206-76), and of his son, Giovanni.

The naturalism of the fourteenth century Gothic seems to have had its counterpart in Italy, where it followed Roman precedent instead of Gothic. Fruits, flowers and leaves were knotted together in successive bunches tied with ribbons in the manner of the Roman garlands. The most famous examples of this work are on Ghiberti's famous bronze doors of the Baptistry at Florence, one of which was cast in 1403-24 and the other 1425-50. They are treated with panels in low relief, showing incidents from the Old and New Testaments. A series of single figures in niches with medallions between forms a framework, while the outside border is composed of flowers, leaves and fruit very naturalistically treated, with birds, squirrels and other animals introduced, all tied at intervals with ribbons. (See cut, p. 29). The borders on the enameled terracotta reliefs of Luca della Robbia (1400-82) were similarly treated. These reliefs were modeled in clay and coated in enamels, the borders usually in bright colors and the figures in white with a blue ground.

One of the masterpieces of this period is the tomb of Ilaria del Carretto in the cathedral at Lucca, by Jacopo della Quercia (1371-1438). Another famous tomb is that of Carlo Marzuppini in the church of Santa Croce, Florence by Desiderio da Settignano (1428-64); and in the church of San Miniato is a delightfully refined and charming piece of work, the tomb of Cardinal Jacopo di Portogallo by Antonio Rossellini (1427-79), the most famous of five remarkable brothers.

In general, Italian ornament followed Roman precedent, and used the scroll and acanthus as a basis for all decoration. The real difference between them was in the great refinement and delicacy of the Renaissance work. The acanthus was thinner with less overlapping of leaves, and all carv-

ing was in lower relief. Donatello (1386-1466) was the first great master to perfect the art of low, flat relief.

Symbolism is so interwoven with Byzantine and Gothic design that there is hardly a motive used that has not its symbolical meaning, apart from its artistic value. With the Renaissance this was thrown aside, meaning was ignored and style became the only end and aim. The painted ornament of the Italian Renaissance repeats in color the numberless variations on the scroll and acanthus, and as in sculpture, it is enlivened with figures, heads, beasts, birds and flowers, showing a direct reference to nature in their drawing and light-and-shade.

The great figure painting of the Italians was usually done with a decorative purpose, and it has been the school to which all decorative artists, worthy of the name, have turned for inspiration and guidance ever since. But it contains so many other great qualities, besides the decorative that its treatment belongs to the subject of painting.

Probably the most original feature of the Renaissance was the treatment of the pilaster. The classic form with undecorated surfaces, which was used at first, was developed into an upright sculptured panel. For the Italian designers paneled the face, and on the surface of these panels carved in low relief designs whose schemes were directly suggested by the narrow painted panels on the walls of houses at Pompeii and in the House of Titus at Rome. The Renaissance designers developed the scheme in several different ways and treated it with wonderful effect and skill.

DECORATION OF THE SPANISH RENAISSANCE, AND OF THE GERMAN RENAISSANCE. (22)

The Renaissance in Spain was only a variety of the Italian style which was already beginning to degenerate when it was transplanted. Under the influence of Moorish work objects were loaded with carved decoration in which form was entirely ignored and sharp contrasts of light-and-shade were alone sought. This rich and overdone style was known as the Plateresque, the style of the silversmith. Of the few new motives, nearly all were heraldic in origin, though they were employed so frequently that their significance was ignored. Of these, the castles of Castile, the pomegranate of Granada and the lions of Leon became common units of ornament. The most original form, the style assumed in Spain was the application of Renaissance ornament to square glazed tiles.

Beside the balusters, the screens usually have both a base and frieze of *repousséed* and chiseled Renaissance ornament. Scrolls and figures, which were covered with gold and silver or else painted, form the upper part of the screens. These screens were not the work of mere smiths, but were designed and executed under the direction of such men as Villapando of Villadolid, who was known as a sculptor, architect and goldsmith, as well as an iron-master. The designs for the important screens were chosen in competitions, and the finished work was signed with the maker's name. The finest screen is in the Royal Chapel at Granada, and was the work of Maestro Bartolome.

Decoration of the German Renaissance.—"In Germany, Gothic had a very strong hold upon the affections of the people; their love of sentiment prevented an immediate acceptance of classic formalities; and, though the antagonism of the Reformation to the ecclesiastical art of the Church led them to seek in pagan forms the expression of their new departure, and thus gave the Renaissance even a religious *raison d'etre*, it never became indigenous in Germany, and even now is merely a classic costume under which the German romanticism is always lurking. It is always a little difficult for the Teutonic mind to clothe itself in Latin expressions.

"Germany was by no means backward in art, but her art has always been imitative, and not always appreciative of the best in the things that it has imitated. Its pre-eminent characteristic, however, is a certain romantic quality that flowers gloriously in

all free forms, and is crushed and dies amid the conventions of classic art. For this reason, Gothic art is much superior to classic in German work; and small art, the art of the crafts, of gold and of silver, of glass and ceramics, is infinitely superior to the grander arts of architecture. German iron work is delightful, full of vigor, freedom and skill. Glassware is only excelled by that of Venice, and ceramics are peculiarly rich in their contrasts of form and color."—*A Study in Decoration, by C. Howard Walker.*

DECORATION OF THE FRENCH RENAISSANCE. (23)

The Renaissance in France was of gradual growth. Classic details crept in among the Gothic forms. Paneled surfaces were decorated with arabesques taken from Italian pilasters, clusters of columns became pilasters, and round arches took the place of flamboyant arches.

EARLY FRENCH RENAISSANCE. DETAILS ON THE CHOIR-SCREEN OF CHARTRES CATHEDRAL.

The earlier style, that of Francis I., is full of beauty and charm. The work in low relief is as beautiful in its delicacy and its exquisitely studied curves, as the early work done in Italy. The foliage has become the acanthus again, but rendered with a certain freedom and grace inherited from the Gothic. Dolphins or other fishlike forms are introduced into all ornament. In the palaces and chateaux, heraldic forms, fleur-de-lis, salamanders, flames, etc., are used constantly as in medieval work, and form rich centers in cornices, friezes and panels. Shells become a favorite motive; and the richly crocketed Gothic finials of the previous century are replaced by balusters or candelabra forms turned and carved.

The color of interiors where tapestry was not used was rich and subdued in tone. Deep, dull reds, blues and grays were powdered with fleur-de-lis or rampant lions quite in the Gothic manner.

"There began to appear, in the midst of the heaviness of coloring, suggestions that more subtle color was being sought, touches of delicate pink, of soft fawn colors, and more than all, a number of exquisite grays, which the French have always so well known how to use. Yet, the whole style is so attractive that it is difficult to imagine how it was possible in so short a time as a century for it to be vulgarized and debased into the heavy, monstrous, and foolish collection of colors and forms known as the Louis Quatorze. The history of the styles of the Louis is very easily and simply summed up. Beginning with the heavy, vulgar banalities of the Louis Quatorze, with a set of motives gathered from the rubbish of every preceding style, and augmented by every form that could be conceived by a diseased imagination, the following styles of Louis Quinze and Louis Seize endeavored and, strangely enough, succeeded in refining and tempering the mass of incongruous material of the Louis Quatorze. It was an Augean task, and after all, a comparatively thankless one, for the same amount of fineness of feeling and of touch, of sense of

color and of line, applied to a sane style would have produced work equal to that of the Greeks.

DETAIL IN THE PETIT TRIANON AT VERSAILLES. STYLE OF LOUIS XV.

"As for the characteristics of the styles of the Louis, they consist principally of adaptations of all the previous classic motives, combined indiscriminately. Pre-eminent are the rocks and shells, the *roc* and *coquille*, from which the general term of Rococo for these debased styles is derived, next exaggerated cartouches. The cartouche was, originally, a field for some especially significant title, motive, or inscription; it was, in fact a sort of guard of honor about an important thing. In the early Renaissance in Italy the medieval fashion of emblazoning upon shields made them take the place of the cartouche form, and they, especially in Tuscany, had their outlines considerably broken and curved. These shield-forms develop or rather change into forms with very varied outlines, but which for some time are symmetrical on a central axis, the outlines being cut into scrolls, cusps, etc., but even these are too formal to suit the designers of the styles of the Louis, who abhor a central axis, and make dissymmetrical forms which they border with a delicate series of contrasting convex and concave lines. The cartouches or medallions are made the centers of panels, and are so placed on the perpendicular and horizontal axes of panels and at the corners. In relation to the corners it can almost be said that the frank, right-angled corner is unknown in the styles of the Louis. Each corner is either knotted with ornament or slurred over by a concave or a convex curve. The paneling upon the walls is usually perpendicular in tendency, though occasionally there are horizontal series contrasted with the perpendicular lines. There are never, however, horizontal schemes of decoration.

"The Louis Seize style ceased abruptly with the French Revolution, and for a period of some eight or nine years, France was somewhat too busy to pay much attention to art; but with the rise of the Empire, the really princely patronage of Napoleon, and the general desire to imitate the magnificence of the Romans, there came for the period of his lifetime what was really the nearest approach to a pure classic revival of the last five centuries. Costume, manners, and art attempted classicism, and, as far as art was concerned, architecture and decoration seem to have been decidedly successful. Such men as Percier and Fontaine with a great number of collaborators, set a stamp of refinement upon general taste. Whatever they did was distinguished and simple in its *ensemble*. This new empire of the French attempted, and, to a considerable extent, succeeded in creating monumental and dignified and refined pieces of work. The results are at times cold and formal, but the general air of intelligence is always present. The frivolity, the orgie of forms of the styles of the Louis was absolutely forsaken, and the Empire style as exemplified in the interiors, the bronzes and furniture of the early part of the nineteenth century, is full of delicacy, feeling for subtility of line, and for simplicity of masses. It is a great pity

that it could not withstand the vulgarities which appeared with the return of the Bourbons."—*A Study in Decoration, by C. Howard Walker.*

DECORATION OF THE ENGLISH RENAISSANCE. (24)

"At the time of Francis I. of France, the Tudors in England were gradually flattening the flamboyant arches to a low and comparatively uninteresting form which was henceforth to be known as the Tudor arch, and were cutting their wall surfaces into series of narrow perpendicular panels, headed also by a low arch and surrounded by universal molding. Design had become merely a matter of panel arrangements, the panels flaring upon the groined vaultings (these also had flattened), of Tudor arches and Tudor roses. Gothic had come to this, its freedom gone, ideas lacking, a formalism and paucity of imagination having taken the place of the spontaneity of Gothic carving and designs. It was really a progressive step to the free classic of the Elizabethan period from the bound Gothic of the Tudor. The Elizabethan art is unique in its way. It has nothing that is exactly similar to it in any other country. There is, perhaps, a suggestion of some of the detail in Portuguese carving, —a suggestion which, in the intimate relations of England and Portugal during the reign of Mary, might have easily occurred. There is as distinct a recipe for the production of Elizabethan design as for Tudor. A return to broad panels, disuse of all Gothic arches and cusps, revival of round-arched forms, classic moldings, but heavy and with the *facias* suppressed and with the *tori* and *cavettos* exaggerated, and the decoration of panels by the peculiar gig-sawed forms consisting of scrolls emanating from squares, diamonds, and circles, and connected with each other by straight bars, and pinned at salient points by circular or diamond-headed wooden disks. The carved moldings were heavy and richly-cut, with elaborated eggs and leaves, roll moldings, etc. The hangings seem to have been in most cases imported from Flemish and Italian looms, and were rich, heavy, deep in color, rich reds and greens shot with gold being frequently used.

"By the time of the Stuarts, Renaissance art was fully domesticated in England; but it had been received full-fledged from Italy, and was not the pure type but the Rococo.

"England's real Renaissance was due to one man, who got his inspiration from a long sojourn in Italy. Sir Christopher Wren had a taste more refined than that of his time, and wherever he has left his mark, there is to be found a work of great imaginative character, clothed in an absolutely correct architectural and decorative garment, without a single original minor motive but with great originality of composition, proportion, and mass. To his pupils and imitators is due what remains of value of eighteenth century work in England,—work that gradually became so formal, so commonplace, that it led to the Gothic revival in the present century, and work of which the incubus is so overwhelming that it seems well nigh impossible to shake it off and produce a really fine piece of classic work in the present day.

"This takes us to the present century; a century which, from the frequency of books, of photographs, and of travel itself, brings all art to our doors; a century of which the first half was characterized by an almost universal lack of artistic merit, and by a perfect era of bad taste, as might have been expected when the Third Estate began to enjoy its heritage, but which is ending with a universal desire, at least, for attainment. We are suffering from an embarrassment of riches, the material is too great for us to assimilate, we can only choose the best of it for suggestion. Whatever we do must be done, not from precedent, but so that it may not offend conditions; not from styles, but so that it may not break laws of good taste."—*A Study in Decoration, by C. Howard Walker.*

MORNING ON THE YODO RIVER. SHIWOGAWA. (SEE PAGE 785.)

The Fine Arts

A University Course in Sculpture Painting Architecture and Decoration

IN THEIR HISTORY
DEVELOPMENT AND PRINCIPLES

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MOSAICS IN THE PUBLIC LIBRARY, CHICAGO. (SEE LESSON 6.)

Application of Decorative Design to the Crafts.

BY

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WEAVING. (1)

The copying by other crafts of designs that originated in weaving imply that it is the oldest of them all, as was natural from man's insistent need for clothing. The first weaving was done when primitive woman plaited rushes or grass upon her knees, without shuttle or loom, passing the woof through the warp with her fingers. Later on sheep's wool was spun from a distaff by women in all ranks of life, and still later came the hand-loom, by which wonderful tissues were wrought. Then hemp, flax, cotton and silk were employed; and rich effects were obtained by the use of gold or silver flat threads, called cloth of gold. Hemp was native to Germany, flax to Egypt, cotton to India, and silk to China.

In modern times the finest and most beautiful linen is used to dress the table, and great progress has been made in the designs used. Fruit, flowers, devices, and even animals, have all been employed successfully; but the designer should never lose sight of the fact that a table is a flat field to support objects, so that the pattern of a cloth must not represent depth or lifelike things in the round. Geometrical all-over patterns for general use, and elaborate floral and seaweed designs for state occasions seem to be

DAMASK TABLE-CLOTH, BY B. S. BLOOMSBURY.

in better taste than the stag hunts or wild animal-jungles that appear on the market from time to time.

Chintzes and cretonnes are good examples of the modern style of printed decoration on cloth. The fashion of printing on cloth commenced in prehistoric times, and was seen among the Egyptians by Pliny, who expressed his surprise at seeing white cloth decorated in colors. Calico printing probably originated in India, where the abundance of dye-stuffs and the preference for cotton fabrics prevailed. The Indian chintzes were made by a tedious process, printing by hand. The parts intended to be white were covered with wax before the material was thrown into the color vat. Calico was block-printed in China long before any printing was thought of in Europe. A great deal, interesting both in color and design, has been done in cretonne, notably by William Morris. Having no affinity with dye, cotton must be induced to cling to it with the aid of a chemical medium. The printing is done by either machinery or block-printing, this latter being the superior method for obtaining artistic results. Only one color at a time is printed in this way. Grey, green and certain shades of violet are not particularly hard to get, but yellow and red present some difficulties.

The oldest Western records speak of "fine linen" garments, but we owe to Aristotle the earliest notice of silk and of its importation into the Western world from China.

Rome naturally became a great market, and paid high prices for silk, a pound of gold being the price of a pound of it. In A. D. 533 looms for silk weaving were erected by the Roman court, and thus Byzantium became and long continued famous for the beauty of its silken stuffs Taffeta and sarcenet were a thin, transparent variety. Satin, a smooth and glossy texture, was not so common as other silken materials.

It is probable that velvet came from the East. All evidence tends to show that it became known to Europe as Gothic styles were declining at the advent of the Renaissance. Among the first places in Europe where it was manufactured was the south of Spain. It was a most sumptuous material, and the designs were ingenious, superb in color and mostly floral in form. Animals and symbols were seldom used, but gold and silver were freely employed. For example, on a ground of gold tissue, the floral designs

DAFFODIL PATTERN CRETONNE, BY WILLIAM MORRIS.

stand out in a rich crimson pile. Italy, France and Belgium are all noted for their fine velvets, pieces of which, to-day, are as rich in color and texture as they were when first made. Of modern manufactures England produces unique designs in velvets, and a material of the nature of velvet, called velveteen. An esthetic piece of modern English velvet has a gold thread background, with a colored pile of blue, red and orange, woven together. In most countries to-day, however, comparatively little attention is paid to figured velvets, the plain color filling the popular demand.

Embroidery is the art of working with the needle on an already existent material, the needle replacing the pencil, and variously tinted threads taking the place of pigment. It is essentially the decoration of a fabric, and should never be made to look like tapestry or work done in the loom. Embroidery was the storehouse of primitive fancy, of myths and mysteries of national faith, for recording heroic deeds and national triumphs. The best known stitches are feather-stitch, principally used for solid effects; chain-stitch, occasionally used for large, solid masses, and often seen in Indian, Persian and Turkish work; satin-stitch, giving a rich appearance, as the run of the thread or silk is in one direction, much used in Italian and Spanish work. Stem-stitch, rope-stitch, split-stitch, cords sewn on, and hanks of silk "couched down" are all employed for outline purposes. The Japanese make very effective use of gold-thread embroidery, sometimes using it with silk as a partial enrichment on printed textiles. As regards actual craftsmanship, the embroidery of to-day is quite as good as the old work. There is no reason why embroidery should not be employed for hangings or even for the frieze of a room, if properly designed, such as one by Walter Crane, "The Seven Ages of Man." The figures in this frieze are worked in strong brown outline on an oatmeal colored canvas, masses being obtained by solid pieces of embroidery introduced on the draperies.

The precise period in which the line was drawn between embroidery and true tapestry is unknown. It was toward the end of the twelfth century that the Flemish weavers began to make use of the loom, which is needed in tapestry. France soon followed, and its industry rapidly rivaled that of the Flemish. The Gobelin works at Paris was of royal origin, about 1663, and received its name from the Gobelin brothers, who were scarlet-dyers. The Gobelins' manufactures are distinguished for beauty of execution and delicacy of shading, and to this day fine work is executed with the same artistic skill. Less figure-work is done now; but more floral panels, etc., for house decoration are produced, the beauty of a house or a palace being improved by the use of textiles. Germany, Spain, Italy and England all established tapestry weaving, which flourished for a period and then died out, although some fine works were executed in each country. The most recent factory for this craft was established in the United States, 1893, and is conducted on the same principles as the famous Gobelin factory in Paris. This factory, at Williams Bridge, N. Y., is a success not only financially, but artistically.

POTTERY.(2)

Pictures from the days of early Egypt show us that the use of the wheel and the action of the potter were practically the same then as to-day. Although primitive vessels were all made for practical use, there was some kind of decorative treatment, such as incised lines, forming a design, or simple bands in color, which were frequently laid on in varnish and not fired. The early pottery was all porous, and attempts were made to close the pores with wax, etc., until the use of glaze entirely overcame this difficulty.

The finest works in rude clay that have ever been found are supposed to have been made on the potter's wheel by the Greeks. These vases, which belong to the type of glazed ware, are remarkable, as was all the best Greek pottery, for the perfection of the making, for refined and beautiful shapes, and for clever figure decorations. The sub-

jects are particulars relative to history and mythology.

The art of clay working developed about the same period in many countries; and not long after the time when the Grecians were winning fame by their pottery, the Chinese undoubtedly led the way in porcelain. This is the highest form of the potter's art, its three particular merits being its hardness, whiteness and translucence. Early in the history of Chinese keramics, colored glazes were employed which, it is said, owe their beauty to the peculiar action of fire.

Damascus, Rhodian and Persian potteries are the spontaneous work of the potter, the harmony between the color of the glaze and the ornament is very fine, and the lines of the ornament are always in constructive relation to the shape of the object adorned. The most famous Italian pottery was known as Italian Majolica. Its great charm lies in the direct manner of its draughtsmanship, while the color is often crude and ugly, especially with the greens and orange. The development of the potter's art in Italy was in great measure due to Luca della Robbia, a man trained to be a goldsmith, but who eventually devoted himself to sculpture. Della Robbia ware was aimed to take the place of marble, hence white is much in evidence. The work was skilfully done, but the color in most cases was too crude for use on the outside of buildings.

ROYAL COPENHAGEN PORCELAIN VASE.

The leading mercantile people of the early seventeenth century were the Dutch, who made large importations of Oriental porcelain, and speedily adapted their own pottery to Chinese models, especially in the use of blue for decoration. This Delft ware had many Italian Majolica characteristics, but the glaze was far finer. Native landscape or simple floral designs constituted the most widely used decoration. Time was when Delft gave its name to a wide range of earthenware which never knew the Dutch dominion. To-day the kiln produces crockery which is exactly similar to the old Delft, and also a new series of decoration, colored with various metallic enamels according to the fancy of the artist, having dark brown or red as a background. This is glazed or covered with a metallic iridescent luster which changes with every light, and is known as Jacoban ware.

The most celebrated porcelain of France is known as Sèvres, and was made both of soft and hard paste. The soft paste was most beautiful, the glaze melting somewhat into the body. The more modern Sèvres is of hard paste, and the decorations are striking. On the ordinary ware for domestic use, the ground was plain, painted with detached flowers or in wreaths. Pieces intended for decoration or state occasions generally had colored grounds such as royal blue, turquoise blue or green, and a rose-pink. Landscapes, flowers, birds and cupids are gracefully disposed in medallions of every variety of form. Portraits and miniatures were used at a much later date.

It may be true that Wedgwood was able to rival all other potters up to his time, from a technical standpoint; but certainly to the decorator Wedgwood can never be accorded quite the same interest as the Royal Worcester, with its rich royal blue ground, salmon scale markings, exotic birds with brilliant plumage, and rich gold borders. Both, however, helped to place English pottery and porcelain in the foremost rank.

To-day we are the inheritors of all the

styles brought to us down the stream of time, and as a consequence we cannot work untrammeled, as did the pottery designers of past ages. The machinery of to-day turns out hundreds of shapes where the potter's wheel could make only dozens. These larger quantities now demand the designer's attention, for to-day the potter works for the millions instead of the few. The new era in pottery has been established by the application of simple chemical rules, and we can obtain at will a vase seemingly carved in granite or flint, or one crimpled and dull like old oxidized bronze from Pompeii. Much attention is given to the form as well as to decoration of this form, and both underglaze and overglaze work is used. Underglaze means simply that the pattern on the ware is laid on before the glaze is applied instead of afterwards. Most of the china now produced is glazed first; and then, when the design is applied, is once more subjected to heat, to fire in the design. In the latter and ordinary process, we get brilliant tone, but with the underglaze a tenderness and delicacy of tone. In the underglaze process only three colors have as yet been discovered which will stand the necessary white heat. The results obtained in the Royal Copenhagen porcelain in pale greens, blues, greys, and faint red are of singular charm.

The modern Rosenberg pottery made at The Hague has designs drawn in leadpencil on the unglazed ware, every decoration being original. They are then outlined in brown or black, and finally filled in with colors. The color scheme comprises low-toned citrons, russets and olives. Its chief beauty lies in its color.

The most original of all modern pottery is the Rookwood, which is made in America. The manner in which it developed from native clays gave rise to a considerable variety of wares. Low-toned ware, usually yellow, red and brown in color, with flower and figure decoration, is the most familiar type. Great attention is paid to beauty of form, and a constant effort is made to attain a higher art. The mellow tone, the brilliant glaze, the originality of decoration and form are characteristics of Rookwood which make it known in both the old and the new Worlds.

ROOKWOOD POTTERY IN GOLDEN-ROD, TRAILING ARBUTUS, AND SNOWBERRY ORANGE.

METAL-WORK. (3)

Metal lends itself to a variety of effects. It is white, yellow, red or grey; and, by means of acids, becomes blue, red or green; it will take various finishes and hold enamels.

For domestic use and personal adornment, metals were employed at an early date, but we have no record of its first use, which was exclusively for hunting or fighting. The best known and most widely distributed metals are iron, gold, tin, silver and copper. A metallic compound called bronze, composed chiefly of copper with an alloy of tin, etc., was employed before the method of working iron was understood. In Roman days axes, picks, shovels, swords and numerous other implements were made of bronze, but its highest use even in antiquity was for sculpture.

The earliest mode of applying iron to purposes in which decoration became a prominent feature was that of hammering; and this is still the true artistic method. Hammered iron reached a high pitch of refine-

ITALIAN HELMET OF IRON REPOUSSÈ WITH GOLD DAMASCENING. SIXTEENTH CENTURY.

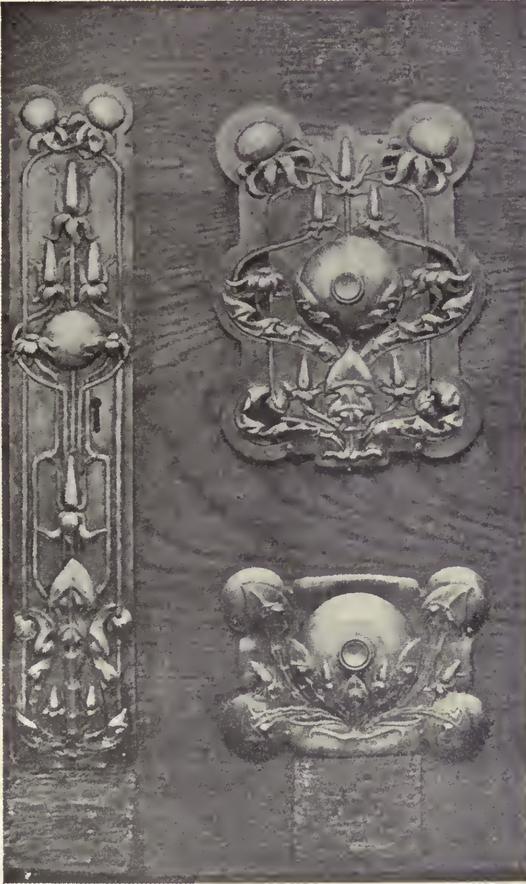
ment and had a long reign up to the period when the art of metal casting almost destroyed any beauty iron may have possessed. The old artificers generally confined themselves to simple forms fitted for massive metal-work. The smith of the middle ages laid a bar on the anvil, and produced scrolls, flowers and ornaments by means of a hammer only, and without the aid of any design. Stately gates, elaborate hinges, knockers and doorplates were thus produced, and this skilful work has never been surpassed. In wrought iron-work, every portion of the design must either be wrought or hammered separately, and then welded together. The characteristics of this work are boldness and durability. Iron was also made into *repoussé* work, but the most beautiful of all modes of decorating it was by damascening, that is, cutting out thin plates of metal and fixing them upon another metal of different color, either by pressure or by grooves previously incised upon the surface to receive them. This art attained its highest perfection in Europe in the sixteenth century. Not only armor and weapons, but caskets, tables and cabinets were damascened with the most original and quaint devices.

In *repoussé* metal, the design is produced partly by beating out from the back and partly by working from the front. The amount of relief depends upon the amount of beating. To gain variety and accent, a design can swell out and retire, find itself and lose itself. The best metal to beat is copper, since it is both tough and elastic. Brass is harder and more brittle, and silver is still more so. Steel is frequently used in modern times, and also pewter, which is quite effective and easily manipulated. Brass is both hammered and cast; and, to preserve the color, a lacquer finish is applied.

Precious stones are introduced into metal-work for the sake of their decorative properties, not for the commercial value they represent. In the Greek metal-work, the first quality was grace and delicacy of outline. The molding, hammering and cutting were of more importance than the stones. The Byzantines, however, sacrificed all to the color effect, looking for great variety more than for harmony of tones. They it was who not only used precious stones, but added a new decoration, enameling. It is only to-day that glitter and display are gradually yielding before the higher considerations of beauty in form and color.

COMB IN HORN, SILEX, BLACK ENAMEL AND OBSIDIAN, WITH INSECTS IN GOLD. RENÈ LALIQUE.

Thus the setting of jewels has undergone a great change. Especially in France, the value of stones has become a matter of indifference, and many beautiful varieties are quite inexpensive. Stones are treated according to the shape required, either cut in facets or simply polished *en cabochon;* and are chosen for the transparency or color most suitable to the design. Up to the eighteenth



FINGER-PLATE AND BELL-PUSHES IN TONED COPPER REPOUSSÈ.

century, jewelry was designed by and executed under the supervision of an artist, and although apt to be somewhat too bright in effect, each piece was unique. Then came the multiplication of a design by the gross, until there was not a particle of individual feeling left in it. Just now is the renaissance of the jeweler's art; and French superiority is incontestable. Richness, ingenuity, variety, originality are the reasons for their excelling. The founder of this better style was René Lalique, a man of fertile imagination and infinite fancy. It is to him we owe such things as a hair-comb of sycamore seeds in horn, silex, black enamel and obsidian, with golden insects here and there; or an ornament where a nymph disports herself, amid the fall of the leaves, in a lake of enamel bordered by water lilies and iris blooms.

Architectural and interior decoration has revolutionized the old styles in house hardware, so that even so small a thing as a bell-push should harmonize with the general scheme of the room. As an artistic medium for modern uses, metal has made great strides. The ugliness that has hitherto seemed inseparable from many of the common objects of everyday life is gradually being dissipated by skill applied to the varied capabilities of the material.

GLASS. (4)

Among the most important discoveries due to chance and perfected by the intelligence of man is glass. Artificers in all countries use the same elementary materials, and proceed along the same lines with simple tools, each country contributing a little to the art. These materials from which glass is made, silicon being the principal one, are everywhere, but mixed with impurities. With silicon and potash or soda as a foundation, mix with lime to obtain window or mirror glass; add oxide of iron, to make bottle glass; substitute oxide of lead, and crystal is the result; replace this by oxide of tin, and you have enamel. This, then, is all there is to the profound mystery surrounding the many styles of glass.

We first learn of glass from Egyptian pictorial inscriptions on the tombs at Beni Hassan, made about 3500 B. C., where figures of men are depicted melting and blowing glass. The reputation of Egyptian glass had in due time reached the Romans, who received any decorative novelty with avidity. In the year 14 B. C. the glass indus-

VENETIAN GLASSWARE OF THE SIXTEENTH CENTURY.

try began to flourish in Rome, and it was not long before the Roman product excelled in brilliancy of color and purity of form that of the Egyptians. It was used for many purposes: as vases, toilet articles, floors to luxurious houses, jewels and burial urns; and satisfied many of the wants which china supplies at the present day.

Among the rarest and most curious Roman products are the chariot race and gladiatorial cups, blown, as it seems, in earthenware molds. The shape is peculiar, and was necessitated to a certain extent by the demands of the reliefs upon them. This Roman industry spread throughout Gaul and also eastward; but invasions and strife stamped it out, and it was not until the eleventh century in Venice that the industry renewed its artistic development. Venice in turn exercised an extraordinary influence upon all modern Europe. Here it was that crystal glass was first produced, though it was of a greenish hue, was heavy, and showed bubbles quite plainly. Here, too, were produced in the fifteenth century varieties clouded with gold-dust, dappled with copper-particles, or interlaced with opaque glass threads. Later on, glass chandeliers, mirror-frames and vases were ornamented with leafage, flowers, scrolls and masks in great variety of both form and color. The vogue of Venetian glass lasted until the fall of the republic in 1793.

Bohemian glass was more limpid, and was also heavier in weight. It developed about 1610 a new system of decoration, engraving on glass. Since Bohemian glassmakers both copied Venetian forms and engraved Venetian products, distinction must often be sought in the qualities just mentioned. Some of the Bohemian glass was decorated with gold and painting. Brilliance and a look of richness with originality of style make Bohemian glass attractive even to this day, when the perfect products of French and English manufacture dazzle the public eye. The only distinct novelty about glass of German manufacture was the production of a fine ruby-colored glass, which was brought to perfection in 1679 in Potsdam. The shapes of these German glasses were far from attractive.

GLASS VASE, CUT, COLORED AND ENGRAVED. LAVEILLÈ.

The normal decoration of glass is the simplest, and consists in carving the material without altering its qualities of transparency and limpidity; that is, by cutting and engraving, to vary its transparency and to modify its luminous receptivity. A smooth glass quietly reflects the daily bath of light, as it does also the scattered brilliance of artificial light. Cut glass, on the contrary, by the sharp angles which channel its surface, both offers to the light luminous focusing points and refracts the light. This is the whole principle of the decorating of glass. The old system of decoration by facets and points is being superseded by the use of plant forms and of color introduced together with the cutting. Forms are hollowed out by acids and then lightly cut, or by applying a layer of colored glass above a background of color or white, the design being cut in relief with background dull, smooth or tooled. In spite of the difficulties in this kind of work, the most elaborate decorations have been made. Portraits, arabesques, figures and animals were freely used in the oldest work, but in the more modern productions flowers are substituted.

GLASS.—*Concluded.* (5)

Two-color glass is made by dipping one-color glass into a vessel holding an other-colored glass in fusion. When hard the top layer is cut away in decorative form, so as to show the color of the bottom layer. The finest old example of this kind of work is the Portland vase found in a sarcophagus near Rome. This was long spoken of as onyx, but modern times have shown its true and marvelous construction. Crackled glass is made in three ways, the most artistic of which is to blow the object in process of making, and when in a pasty condition to place particles of crushed glass upon it wherever wanted. These particles are then fused in. Spun glass is the source of so many artistic horrors that its technique would best be left to oblivion.

Modern glass industry is on a much lower level than the other applied arts. Only the French and Americans can show that they have been progressive. On the other hand, the technical progress, the growing possibilities of fine coloring, and the introduction of glass intarsia—as glass-marquetry has been named—have given ornamental glass a prominent position among the materials for interior decoration. But the oldest varieties of glass were produced by craftsmen who worked each in his own little shop with a small furnace, surrounded with molds, pincers and blowpipes. Herein lies the secret of the artistic and novel character of their work, which charm and invention can never be obtained when a form is reproduced by the quantity.

Two men are distinguished as contributors to the progress of the modern glass decoration of their respective countries, Tiffany in America and Gallé in France. Both are artists and are also masters of technique. Gallé glass is especially new in the *verre flambé* or "splashed glass" and the less known glass-marquetry. This latter type is particularly characteristic of the maker, as he thus expresses his Ruskinian philosophy, his love of nature. Most of his glasses show conventional field flowers or fruit, sometimes landscapes, or the most complicated combinations of shrubs and trees. The colors used are very tender; only in some Japanese articles can be found such a variety of delicate, dim tones. Gallé work has a number of imitators, the most skilful and original of whom is Daum of Nancy.

Tiffany's experiments in glass cover about twenty years, the last five bringing him universal fame. The quality of this "favrile" glass which first strikes the observer is its iridescent effect, the result, not of hand-painting or impression, but always of a mixture of different kinds of glass heated to various degrees. Tiffany was the first modern glass-worker who considered color of more importance than form, although no two pieces of his glass are shaped alike. Ornamental glass, which for centuries has been almost a monopoly of Venice and Murano, has been distinguished by peculiarity of form, whereas Tiffany paid special attention to effects of color and light. Deep blues and greens are blended in varying

FAVRILE GLASS VASE, BY L. C. TIFFANY.

proportions; soft golden pencilings spread a web over the surface, now gathering into a pattern, now separating in apparent caprices; and, as the vases are moved, dull spots grow fulgent with luster, or the luster elusively slides into dullness. Another scheme is a blending of soft rose and yellow, or of silver and sapphire, and so on indefinitely. The coloring of this glass is effected by various metallic oxides, a few of the simpler forms of which are as follows: indigo blue, oxide of cobalt; light blue, oxide of copper; green, a mixture of oxide of copper and iron to which is added bichromate of potash; violet, oxide of magnesia; purple or ruby red, oxide of gold; red, peroxide of copper; yellow, oxide of silver; black, oxides of copper, and iron.

There is no limit to the changes that can be made in one piece, as clear glass merges into dense, or crinkled turns suddenly into veiled. The texture can be modified in several ways, by shaking, rolling, etc. The vases fall into several groups, the oldest type being the "flower motives," so called because the shapes suggest flower forms, some with delicate veinings. These vases are generally tall and slender. The peacock glass is one of the finest varieties, showing all the characteristic beauties of favrile: color iridescence, luster, and metallic reflections, the decoration being most fitting and full of mystery.

GLASS WINDOWS AND MOSAIC.(6)

Glass was used in the first instance for jewelry, and in the second for vessels of various kinds. Its use in architecture was confined mainly to windows, and to mosaic, to the latter in order to supply the brighter tints not forthcoming in marble. Two distinct kinds of glass were used in windows, namely, stained and painted. Stained glass is colored in the pot, that is to say, there is mixed with molten white glass metallic oxides which stain it. This self-tinted glass is called "pot metal," and is made into sheets which are cut up into pieces, and then variously bound together by strips of lead to constitute a stained glass window. The shadings are obtained by varying the number of layers of the glass. In painted glass the color is more or less firmly attached by fire. A colored picture upon a large single sheet of white glass has been achieved only in our own day.

When first in use upon the floors of great edifices, mosaic was made of stone or marble or both. Just when glass was introduced into floor mosaics it is impossible to say, but in the time of the Roman Empire opaque slab-glass in combination with colored marbles, became quite common. The most beautiful floor so far discovered in Pompeii is in the house of the Faun, and is composed of small pieces of glass paste of various colors, mixed with mosaic of semi-precious stones and costly marbles. Tradition speaks of an apartment floored with transparent (glass) mosaic, beneath which there was running water alive with fish. The use on walls was subsequent to that upon floors. The early Christians carried the use of mosaic to the highest point of artistic excellence.

The walls of the apse in the cathedral of Parengo in Istria are covered with the most

precious mosaics of porphyry, serpentine, onyx and mother-of-pearl, mixed with glass. The dome is lined with glass mosaic showing figures on a gold ground broken with cloudlets of crimson and blue. But the most wonderful creation in glass mosaic the world has ever seen is the interior of St. Sophia at Constantinople. The vaulting throughout is covered with gold glass mosaic, a jeweled cross expands its arms on the zenith of the dome with a background strewn with stars. The walls are decorated with figures, inscriptions, and ornaments of majestic beauty. After 1308 glass mosaic gradually passed out of use until the revival at Venice in 1838, from which time it has gone on regaining its lost place in art. Glass mosaic is one of the best materials for architectural decoration, being a permanent surface decoration, intimately allied to the structure it adorns. It is non-absorbent, fireproof, practically indestructible, limitless in color and easily made. Of modern work the Chicago Public Library attracts attention, as it is said to be one of the most extensive pieces of wall mosaic work undertaken since the decoration of the cathedral at Monreale, Sicily, in the thirteenth century. The dome and the frieze are incrusted with glass mosaics, while the grand stairway of white Italian marble is inlaid with a combination of glass mosaic with royal Irish green marble and pearl. (See cut, p. 745.)

ENAMELING. (7)

Enameling is essentially a color art, and one that, according to its constituents, somewhat resembles glass. For the decoration of fine metal work enameling is unquestionably the most suitable medium. Being vitrified, it is permanent, while its luster and translucence give a gem-like effect to the metal-work it decorates. Enamels are composed of two parts, the coloring matter, usually a metallic oxide, and the flux or fusible material which requires heat to melt it and so fix it to the metal. The enamels in the raw state are like lumps of dull colored glass, and require to be pounded or ground until they become a coarse powder. They are then mixed with water and painted on the metal. The color comes out only in the firing; for a ruby may look amber, and blue a dull yellow, before the application of heat. Enamel possesses the advantage over all other pigments or materials used in art in that it is superior in luminosity, and can supply a complete gradation from transparency to opacity.

In enameling upon metals several processes have been employed, the most ancient of which is called *cloisonné*. This consisted in tracing, usually upon gold, some ornamental design. Slender strips of gold were then fixed in an upright position along this design. After filling in the cavities with colored pastes, the piece was placed in a furnace until fused. This fusion always causes the enamel to shrink into the cavities, which are then filled up with more enamel. The piece was then polished to obtain an even surface, and to restore to the enamel its proper luster which had become somewhat dimmed while cooling down.

Very few specimens of old *cloisonné* enamel remain, since not only the smallness of their size but the value of the gold ground-work on which they were laid led to their destruction. The crown and sword of Charlemagne are well-known examples of the ornamental use of figures in this kind of enamel. Japanese enamels consist almost entirely of *cloisonné* work, and are generally opaque with brass strips upon a copper base.

Champlevé enamel is on much the same order as *cloisonné*, but here the spaces are cut from a thick piece of copper and serve as cells for the coloring matter. The effect when finished closely resembles the *cloisonné*. Owing to the use of copper, the *champlevé* enamels were comparatively inexpensive, and this decoration became general from the tenth to the sixteenth century. Articles for secular use and ceremonial purposes—candlesticks, cups, swords, armor, etc., were numerous; but it was chiefly in ecclesiastical utensils and church furniture that enamel was used.

Very successful effects in enamel of modern make are those of Louis Tiffany. This Tiffany enamel is in reality nothing more or less than fragments of the beautiful favrile

glass. Like the favrile glass, it is both transparent and iridescent, and in this latter respect it is entirely unlike most enamels. The iridescence is obtained by application of metal fumes to the enamel while still warm.

The man who has done the most to develop the art of enameling in our generation is Alexander Fisher, a master craftsman and an artist of power, who accomplishes his marvels of technique in apparently a direct and simple fashion. Mr. Fisher's work does not show mere panels of fine color made for no particular purpose, and his compositions generally have an original and artistic setting.

ELECTRIC BRACKET IN STEEL, SILVER AND BRONZE WITH ENAMEL. A. FISHER.

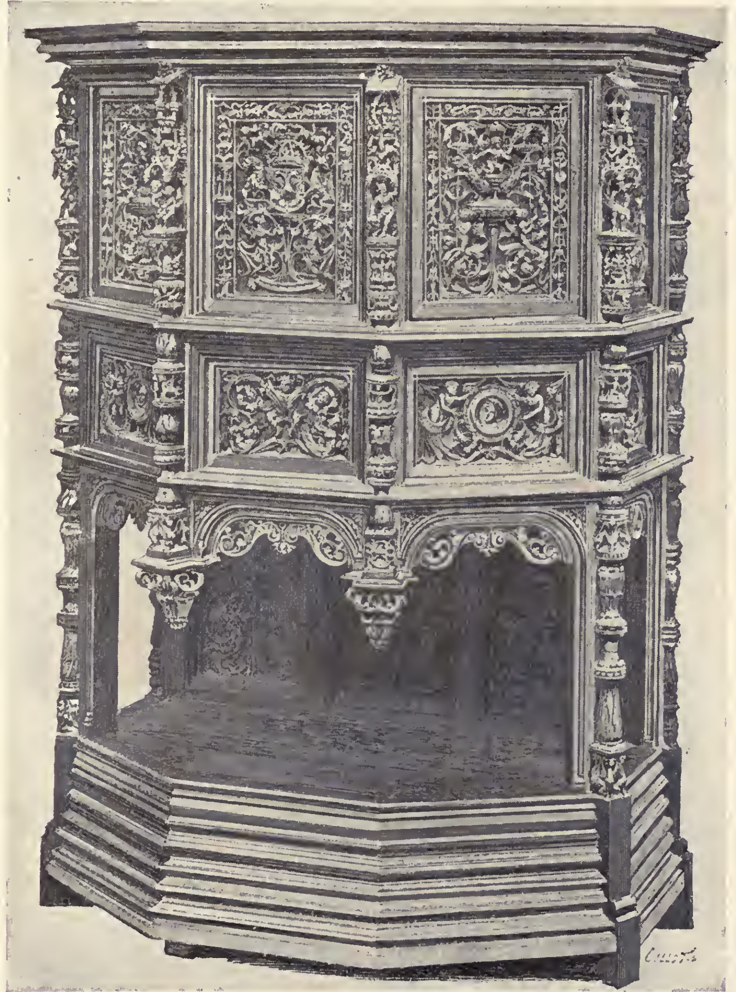
FURNITURE. (8)

Owing to the limits of endurance and perishable nature of wood, not many examples of furniture are to be found older than the Renaissance, with the exception of a few pieces in large museums. Existing specimens of the furniture of ancient Egypt are rare. Illustrations, however, are to be found in the paintings and sculptures on monuments.

The Assyrian furniture resembled the Egyptian, but was more massive. Of Hebrew furniture we have only Biblical description. For example, the bed of Solomon in cedar, with pillars of silver, and bottom of gold. The extreme simplicity of life, and their warlike training offered little inducement to the Greeks for a display of household possessions. Tripods, tables, and couches were of metal, marble or wood, generally with supports of animal legs or heads or of sphinxes with lifted wings, this latter being a favorite form. Metalwork was engraved, damascened, plated and otherwise enriched with precious metals. Wood was rarely employed without enrichment of ivory, gold and color. The ruins of Pompeii furnish us with numerous specimens of this ornamental wood-work. Much care was taken in selection of the grain and color of the wood. The color of wine mixed with honey was the most prized. All wood-work was carefully hand-polished.

We know very little about the actual materials of the Byzantine period. Documents show that the forms were a heavy debased version of the classic. Of the furniture of the Middle Ages, the most important examples were for religious use. Solidity was a first qualification at the close of the eleventh century, and embellishments with ornament began to be understood. In the twelfth century elegance of form began to be considered, and wood turned with a lathe was introduced into the construction. In the thirteenth century tools were greatly improved, and the workmen separated into classes: carpenters and joiners. The first applied themselves solely to massive works, the others advanced farther into the realm of art and traced upon objects flowery pat-

terns and elegant scrolls. Paneled framework came into use, especially for cabinets and chests. In the fifteenth century Gothic art prevailed, and pieces of furniture were divided into flamboyant arcades, needle-shaped finials, and niches with quaint figures, trefoils and rosettes. The furniture of the Renaissance became more varied, and designs were made by distinguished artists. The architecture of the castle or fortress changed to a more homelike style, with ornate interiors. The woodwork was designed by the architects, and was full of quaint imagery. Shelves were supported on grotesque figures, a fondness for conventional bands and straps interspersed with figures and other ornaments was developed. The best examples of Renaissance furniture are Italian, and their influence can be seen in the English and French products. Marquetry-work made its appearance in Italy from the thirteenth century, and was an Oriental imitation. In its early stages the incrustations were in black and white wood, sometimes with ivory. Later on, when all colored woods and ivory were employed, geometric patterns of great richness or vases with flowers were used. This method of decoration changed the construction of furniture, doing away with moldings and other useless work. In France, under a man named Boule, this art of inlay was largely developed. Boule used ebony furniture of large surfaces inlaid with tortoise-shell, and incrusted with arabesques or branches of foliage in thin brass and white metal. In the development of inlay-work great variety of color was obtained by the use of colored woods as well as ivory and mother-of-pearl. It is a valuable form of decoration, provided two points are observed: to cut the pieces accurately to fit into the recesses made for them, and to thoroughly glue them in. Where light woods are used, details are sometimes put in by engraving and then rubbing in some dark color. Thus the veins in leaves can be indicated. The Japanese, who are skilful inlayers, carve many objects in low relief and then let them in, which gives variety to the work. They also make inlay of variously colored woods for boxes, and a similar process is used in Bombay.



CREDENCE OF CARVED OAK, EXECUTED PROBABLY FOR MAXIMILIAN I.

The ornament is overloaded.

FURNITURE.—*Concluded.* (9)

Many novel pieces of furniture were developed during the first years of the Louis XV. period: the real commode, with its multiplied divisions; the chiffonier, with its numerous drawers; and the secretary, which concealed so many things under its closing panel, the falling flap of which serves as a writing-table. Swelling curves and twisted forms, angles rounded or hollowed, bronze vegetation with natural foliage, brass gilded, fantastic borders and clusters made a *bizarre* style where even the cleverness of the making could not altogether excuse the overornate results. However, in Louis XV. furniture, as in other things, there is a choice to be made, and some pieces are charming, such as satinwood with marquetry flowers in violet and with chased bronze trimmings.

MODERN WARDROBE, BY A. HEAL.
An example of restraint in decoration.

The reign of Louis XVI. witnessed the displacement of gold ornamentation by white paint. Delicate details covered the forms to be decorated. The furniture was covered with pale figured satin of soft tints, white marble was used for table tops, etc., beds had fluted pillars and wreath decoration with silk damask or flowered calico draperies.

About the middle of the eighteenth century in England, a school of carvers and ornamenters followed the French style. The most prominent was Chippendale, who published a book of designs containing complete sides of rooms. He and his contemporaries designed movable furniture of every description, including carriages.

To assign an absolute superiority to any one of the furniture styles of the past would be wrong, considering how many beautiful articles were made in each. A style when at its best resulted from the utmost application of the mind and time of trained artists. This does not mean that in this modern day the copying by hand or machinery of the fine historic examples is appropriate to the style of the present generation. Our personality and the environment of modern existence call for the creation of a style proper to themselves in original forms of furniture that shall represent the development of knowledge and the simpler mode of living that now prevails. The majority do not live in palaces with rich moldings and tapestries, nor employ artists to hand-decorate their walls, but inhabit homes for daily use, that must be comfortable and should be not only artistic but also individual. The awakening to these facts has already taken hold, and the demand for original pieces of furniture is becoming stronger every day.

LACE. (10)

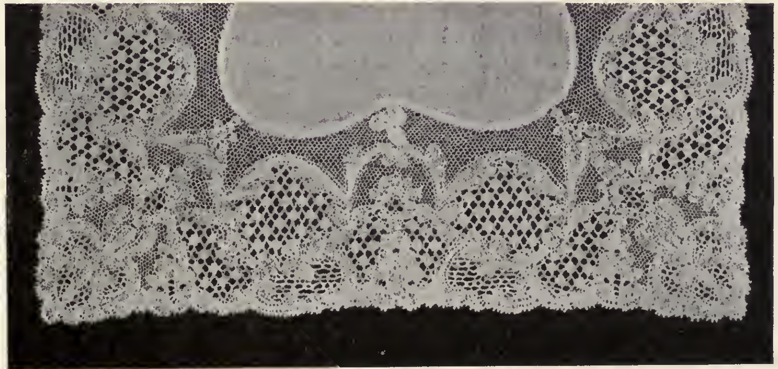
On account of its refined beauty, lace has always been admired and used as an article of dress. When made by hand, it is also by far the most costly of fabrics. Until the fifteenth century lace was therefore regarded as sacred to the service of religion. The earliest specimens were produced in convents, were of heavy texture, and were known as "cutwork," "drawnwork," and "darned netting." The first was made by cutting out portions of

FINEST RAISED VENETIAN POINT-LACE OF THE SEVENTEENTH CENTURY.

a foundation of linen in patterns, and working over the edge with buttonhole stitch. To this class belongs the old lace often called Greek lace. Darned netting was a network of square ground upon which the pattern was either darned or worked in with counted stitches. This kind of work was often done in colored silks and gold thread. There are two kinds of real lace, namely, "needle-point" and "pillow"-lace. The most precious lace is the result of work accomplished entirely with the needle, and is a much more ancient art than the making of pillow-lace. This last-named lace is the result of weaving, twisting and plaiting of the various threads with bobbins upon a lace-maker's pillow or cushion. Not only are point-laces made entirely with a needle-point, but also with a single thread.

Point-lace is said to have been invented by the Italians at a very early period, while pillow-lace was first made in the Netherlands in the sixteenth century. All the laces up to the end of the seventeenth century were of geometric design, and took their names from the various localities in which they were principally made. The strictly needle-made laces are the ancient laces of Italy, Spain and Portugal, and the modern French lace, *point d'Alençon.* The pillow-laces are those of Mechlin, Valenciennes, Lille, Honiton, Buckingham, and many places in France. Brussels makes both kinds, and has the most celebrated of all manufactures of lace. It is distinguished for the beauty of its background and the elegance of its patterns. The thread used in its making is of most extraordinary fineness, and the workmanship is extremely delicate. The finest quality of Brussels lace is spun in dark, damp underground rooms, to avoid the dry air which would cause the thread to break. A single beam of light is admitted to these apartments, the spinner being guided largely by touch. Next in rank to the Brussels, in point of texture and beauty, is the French *point d'Alençon.* It is so complicated in the making that it is made in small sections, each part executed by a different workwoman. Although, as works of art, pillow-made laces generally rank lower than needle-point, yet to bobbins we owe the Mechlin as well as the useful and durable Guipure and Valenciennes laces. In this latter lace the same thread is used for both pattern and ground, and is evenly woven. It is intricate in the making, more than one thousand bobbins being frequently in use at one and the same time on the pillow. A worker would require two months, working fifteen hours per day, to make a pair of ruffles.

The general principles on which all pillow-laces are made are much the same, the chief points of variation being in the pattern and ground. The shape of the pillow is variously modified in the different localities. The round pillow is chiefly used for Honiton



PILLOW-LACE MADE IN BUCKINGHAMSHIRE.

MODERN LACE: A COMBINATION OF POINT AND PILLOW-LACE.

lace; the flat pillow for Brussels, the oblong for the Macramé, and the long for laces whose width is very great. The bobbins used by some lace-makers are handed down for many generations, and possess a history of their own.

Some lace-makers hold the pillow in the lap, others have it in a stand or rack, and others again have it fixed in a kind of basket which is easy to carry about.

To enumerate all the fine laces would take too much space, but to any one interested, they form a topic for investigation. The most eminent painters of Italy and the Low Countries, among whom were Raphael, Holbein, Guido and Van Dyck, not only lent countenance to point-lace by introducing it into their finest works, but made designs to improve its manufacture. Considering the costliness of the hand-made laces, it is not surprising that the machine-made article at once became popular. Hand-made lace is well imitated, and the latest imitations are really beautiful. The point and pillow stitches are accurately reproduced, though perhaps at some loss in durability. The designs as a rule are really better than in the olden time laces, and the workmanship is most satisfactory.

BOOKBINDING. (11)

Before the invention of printing, manuscripts were covered with sides of carved ivory, wood, or wrought metals. In the sixth century the art of bookbinding was the art of the goldsmith and enameler. Some of the bindings were glittering with precious stones. A copy of the Greek Scriptures which a queen of the Lombards gave to a cathedral, was bound in two plates of gold ornamented with colored stones and antique cameos.

It was given to Italy and France to struggle and bequeath to the future generations of book lovers the finest examples of bookbinding. Among the collectors who materially aided the art of binding was Grolier, a Frenchman who lived during the Renaissance. The beauty of the Grolier bindings lies in the lavish and tasteful ornamentation of the sides. The greater number show simple geometric designs in which interlacing bands, formed by parallel lines gilt tooled, are relieved by solid ornaments.

EXAMPLE OF GROLIER BINDING.

These bands were marked out by three instead of the usual two fine lines of gold; and in many cases were enriched by paint. The plain lines, while forming divers compartments, were executed with great precision and attention to proportion. Never have bindings shown more care for good margins and beauty of finish.

While Grolier and his fellow collectors were developing a French art in Italy, the art began to flourish in France, and original styles developed there. Perhaps the most striking was the "powder" design, or the regular repetition of one or several tool-forms in horizontal and perpendicular lines. Another popular design was the employment of monograms and personal emblems in gold tooling.

It was after the death of Grolier that we find another new style. The decoration of the cover consisted of a tooled frame-work of small compartments formed by double filleted bands. At first these divisions were empty, but later they were filled with little branches or with spiral vines that were dainty and graceful. These form the type of binding we find on the books of De Thou, the work being attributed to two brothers named Èves.

From these bindings arose a style which is characterized by a dazzling array of coruscating spirals, and it is in this binding that the simple fillet is for the first time indicated by a dotted line. As a result of the superabundant use of gilt in the time of Louis XIV., a reaction set in which led to the simple style of binding called after Jansen. The Jansenists bound their books soberly, with no gilding on the sides, relying upon the simple beauty of the leather in which their volumes were cased, and decorating only the inside border with a design that resembled delicate lace-work.

In Grolier's time the bindings owed their different tints to bands of paint, but later there came into use the mosaic type of ornamentation, a polychromatic decoration formed by inlaying leathers of various colors.

Two other French binders must be mentioned before leaving this rich field. Pasdeloup who modeled his designs on the beautiful stained glass windows in ecclesiastical edifices; and a contemporary, Derome, who used lace-work borders obviously modeled on the wrought-iron of the French smiths.

The eighteenth century revival was only technical, very little originality existing. The nineteenth century introduced a total change in the aspect of bookbinding, for the perfection of machinery resulted in the inexpensive production of books so that they are within the grasp of the masses as well as the collector. Commercial bookbinding has its own qualities and merits. These machine-bound books as a rule are badly put together, but have decorations on the covers that are both original and artistic. The art of cloth binding originated in England, but has been carried to a higher level of mechanical perfection in the United States. It is one of the most important forms of household art; for, if properly understood and intelligently practiced, it is capable of educating the taste and giving enjoyment.

EXAMPLE OF ÈVES' BINDING.

During the last dozen years, bookbinding

as a handicraft has been followed by a few men and women who are gaining distinction as binders, and quite a number of clever designers are demonstrating the desirability of bookbindings with individuality. Bookbinding falls into two distinct operations known as "forwarding" and "finishing." Forwarding is the preparation of a book for its cover, and the putting on of the cover; finishing is the decoration of the sides and back of the book after it has been covered. Forwarding, therefore, is the work of a craftsman, while finishing should be the work of both craftsman and artist. The finishing is limited by the tools employed. These are made of metal, and each one is cut into a small device—ornament, or part of an ornament—to be separately transferred to the leather.

A representative English binder and designer is Cobden-Saunderson. He and his wife at first did every part of the work themselves, but a few years ago he took into his employ a number of workmen and established the Dove Bindery. All his designs have a geometric basis and follow a well-ordered plan, and, as he asserts, should be merely a development of the simple use of the tools. "With a few tools endless combinations are possible"; and to further quote Mr. Miller, "Tools may be considered in the same relation to a book-cover decoration as the notes in the scale are to music."

ON DECORATION AS ART.(12)

In the Middle Ages there was not the hard and fast line that has been drawn in modern times between workers in the various branches of art. The medieval artist was by turns painter, architect, metal-worker and sculptor, well up in all the details of artistic production. But through all his practice ran the one dominating purpose, to decorate, to make something that would beautify some given place. It is this idea that is being revived in the twentieth century, and it is the great attention paid to art-education during the last half century that has brought about the change.

Again, the multiplication of the world's inhabitants, and the work of supplying their needs, have given rise to methods of production undreamed of in former ages. The introduction and use of machinery led to subdivision of labor, and restricted the artist to design. While many workers in the applied arts have accepted the inevitable, there must be few who do not desire to follow the growth of their creations farther than is possible in most modern industries. The representation of an idea on paper in color marks the usual limit of the designer's share in the execution of his conceptions. But an article manufactured by combined effort never has the charm, the beauty, the power, or spontaneity of expression that the product of an original, individual effort to create invariably yields. On the other hand, as work entirely done by the inventor is slow of execution, it can never successfully compete with machinery in supplying the ordinary demands of life. A judicious use of machine-made articles is therefore permissible, provided the producer can be made to be more than a mere reproducer of time-worn models, a caterer to the dull contentment with time-honored shapes, no matter what, so they be traditional. The details of old styles of work should be studied with discrimination, for even the old workers make mistakes; and, moreover, absolute copies of even the best old articles have no bearing on the proper use or beauty of most objects in their modern settings. Much of what is old style is neither comfortable nor convenient, and looks entirely incongruous when efforts for its adaptation have been made. The designers of the olden time created for their needs, they employed present possibilities to the utmost, and the development of a style was a slow and gradual process. Let us to-day, then, cease to perpetuate enormities in attempting to revive old styles to suit the modern fashions, let us banish for a while all familiar devices, in order that our minds may act with freshness. To be original is to be one's self, to act spontaneously from one's own initiative, and to be free from self-consciousness. The personal note is the quality which makes one's work live and interest

other people. Design is especially important in cheap materials, as they educate the eye of the poorer classes who are most in need of refining influences.

The question as to whether applied art is really art is no longer debateable. In Paris applied art or decorative art is now admitted to the annual Salon as readily as is sculpture or painting; and, like sculpture and painting, it shows poor products as well as good ones. It is quite evident that all art students should learn to be designers. If they eventually decide to devote themselves to picture-making exclusively, the training they have received is all in the right direction. If they do not, design may still exercise all their powers. Designing of ornament in the true sense is to create it for the special case, instead of borrowing from that upon which a true artist of some older period has expended himself. This branch of art can not be practiced off-hand, but demands a higher order of artistic feeling, developed with the same patience and enthusiasm as are given to the making of pictures or of sculpture.

The house that by virtue of its assertive magnificence challenges attention is comparatively easy to achieve; but those who desire to see things about them in accordance with their personal idea of use or beauty should employ an architect or an art-designer. Of recent years the practical side of the construction of a house has been developed at the expense of the aesthetic, but just now study and invention are producing new methods of arrangement for each house, and novelties in design for its adornment.

The essential point in the choice of furniture and other articles for their decorative effect lies in the harmonious relation of all the things in the room. William Morris writes: "Whatever you have in your rooms, think first of your walls; if you don't make sacrifice in their favor, you will find your chambers have a kind of makeshift look about them, however rich and handsome your movables may be." This requires an avoidance of monotonous wall-paper, with designs totally out of scale with the surface to be decorated. Hand-printed wall-paper, textiles for pasting or tacking onto walls (such as denim, canvas, burlap or tapestry), and wall-stains offer varied possibilities; and, where great wealth is housed, a method of painting in rather flat tones on the broad plain surfaces of the walls, is also finely decorative.

The treatment of the floor should be the next consideration. Here one must keep in mind that a floor-covering is always seen obliquely or in perspective, and that it should look pleasing from whatever part of the room it may be viewed. There must be no lines on it that cut the lines of the walls or the furniture at unpleasant angles. Hard wood partly covered with Oriental rugs is now esteemed as a successful floor-treatment. The last few years have also given us fine designs in carpets, which are near William Morris' idea that "a carpet should give not representations but suggestions."

Furniture, of course, plays a leading part in any scheme of room decoration. It should possess not only intrinsic beauty but should appear to be almost a piece of the room in which it is placed, to be in complete harmony with its surroundings of wood-finish, wall-paper and floor-coverings.

In the use of small art-objects and pictures, be sparing; use only good form with good color; and, above all, carefully group these articles, whether vases or paintings. When every available nook and shelf is crammed with bric-a-brac, the decorative effect is distracting and even confusing, just as in a painting crowded with figures or a wardrobe loaded with designs.

This sketch of an artistic interior can be very well closed by some excellent remarks of Richard Redgrave, R. A., in his "Manual of Design."

"In concluding our remarks upon this section of design, we may again invite attention to the different relative importance, in an ornamental point of view, of the various articles which are comprised under the head of the furniture of an apartment. These are produced by various manufacturers, each endeavoring to give the greatest amount of decoration to his own works, without duly considering their relation to

other fabrics. Thus the carpet manufacturer ornaments his articles so showily that they outvie the hangings—the wall-decorator, or paper-stainer, his goods, till they emulate the cabinet furniture—whilst the upholsterer overlays his share of the furniture with florid carving, with or molu and inlays, or with rich broideries of silk or velvet, so as far to outshine the rare workmanship of the jeweller or the goldsmith, or the art of the bronzist, the sculptor, or the painter, with which they are mingled.

"All this arises out of error; each article of furniture has a due share of importance —a relative value as decoration—beyond which it should never be forced; and the designer for each should have this truth strongly impressed upon him in all his labors. We may suppose it will readily be conceded that the carpet, bearing, as we have pointed out, the relation of the groundwork for objects, should have a quiet richness of surface and texture, intruding in the least possible degree on the eye or the observation; the wall decorations, the next in importance, being entirely of the nature of a background, should be subordinate to the cabinet work; which, in its turn, should hardly be forced into undue competition with the skilful works in glass, porcelain, metal, or the fine arts, for which it serves merely as a means of display or arrangement. Yet how often is this order entirely reversed, and the simplicity of fine art outshone by the gorgeousness of mere furniture! Where the educated taste of a decorative artist is not sought for, this too often arises from want of taste in the purchaser, who selects each object for itself, and not on full consideration of this principle of subordination; but were the designer really alive to the truth of the principle, such gaudy and false ornamentation would hardly be applied to inferior fabrics. Jewellers are careful that the setting may be a proper foil to the more valuable stone, but those who have the means of richly decorating their dwellings often make such a show of the setting that it overpowers the gem."

In further comment upon these smaller and more precious articles present in a room, such as pottery, glass-ware, books, works in precious metals, Mr. Redgrave writes:

"It will at once be evident, that whatever is comprehended in this section ought to display the greatest purity of form and the rarest excellence of ornament; such objects should be characterized by the utmost refinement and finish, since they are daily under our hands, and continually subject to minute personal inspection. Their utility, moreover, should have special attention, and convenience and usefulness should be carefully studied. Here the ornamentist will have full scope for the highest efforts of his ingenuity and taste; and when working on the most precious materials, he may add by his labour even to *their* value and richness.

"Moreover, in those classes in which use is a first requisite, as is largely the case in china, pottery, and glass, the purest forms should be sought, allied to the greatest convenience and capaciousness; and the requisite means of lifting, holding, supporting,—of filling, emptying, and cleansing, should engage the attention of the designer, before the subject of their ornamentation is at all considered."

SECTION OF FRIEZE ON OUTER RAIL OF THE AMRAVATÈ TOPE.

In the left panel sits Suddhodana, the father of Gautama Buddha, surrounded by his court. In the central panel Gautama Buddha, symbolized by a white elephant, descends from heaven borne by dwarfs and surrounded by Devatas. In the right panel Maya, the mother of Gautama Buddha, reclines upon her bed surrounded by her women and a male guard at each corner, and dreams that the elephant enters her side.

Oriental Fine and Decorative Arts.

BY

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INDIAN ARCHITECTURE. (13)

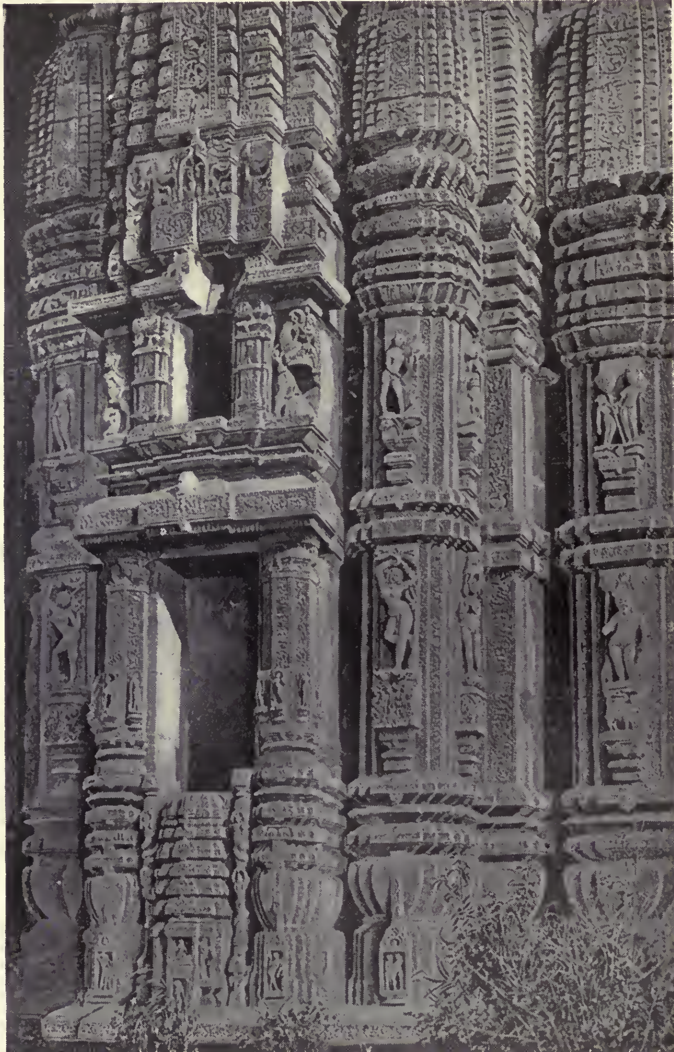
Indians are distinguished from all other peoples by their devotion to philosophy and religion, and by their neglect of history. Moreover, they include peoples of diverse race and culture divided into numerous petty states, each more or less mixed with the other. Only the broader facts of art-history, therefore, are recoverable, and these follow religious lines. Thus, the architectural styles comprise the Buddhist, Jaina, Brahman, and Indo-Moslem, and they arose in the order given. Geographical subdivision of each of these styles is possible, but is important only with the Brahman, which comprises the Northern Brahman, the Central or Chalukyan, and the Southern or Dravidian styles.

FACADE OF CHAITYA CAVE NO. 19 AT AJANTA.

All these styles, except the Indo-Moslem, which was violently introduced by the

Mohammedan conquerors of India, show certain common traits. Thus, there is minute and profuse ornament without regard to structural lines, and executed at great cost in laborious carving or sculpture; there is a multiplication of horizontal lines and bands, giving an appearance of stratification; there is frequent repetition of the same motive, which is often a miniature of the member it decorates; there is neglect of structural requirements in favor of abstract beauty and tradition; and finally there is absence of any internal loftiness, although horizontal extension is often very great.

Nothing certain is known of the origin of these Indian styles, but it is obvious that many details in all of them, except the Moslem, originated in a wooden structure of which, however, no remains are extant. The pyramidal stepping of the dominant masses may perhaps be traced through Persia to Mesopotamia; and early Buddhist art in northwest India was plainly influenced by Greek or Byzantine models; but still Indian architecture remains both preëminently original and unlike any other style. A system of horizontal architraves was consistently applied, and both piers and columns with capitals were used; but no regular orders like those of classic architecture appear, nor can the development of any arched style be traced, although true arches, imitated from other architectures, occasionally appear.



DETAIL OF BHUVANESWAR TEMPLE IN ORISSA.

It belongs to the North Brahman style, and was erected in the seventh century A. D.

Buddhist architecture prevailed in India along with the Buddhist religion during the millennium from the third century B. C. to the seventh century A. D., when both fell into disuse. Greek influence has already been noticed, and Persian influence is traceable here in the capitals of a bell-shape surmounted with a lion or bull. Buddhistic monachism called for the seclusion of rock-cut monasteries or viharas and rock-cut temples or chaityas. Hundreds of such caves exist, distributed, where geological conditions admit, in the Bombay Presidency, northern Ghats and Vindhya mountains. Famous groups of caves occur at Ajanta, Ellora and Karli. The vihara was sometimes a single monk's cell, but mostly a group of cells around a large pillared chamber. The chaitya resembled the abbey

DAGOBA IN A CHAITYA CAVE AT AJANTA.

church of medieval Christendom both in function, as appendage to the vihara, and in form, which showed an arched nave, side aisles and a semi-circular apse serving for sanctuary, around which the side aisle often runs as an ambulatory. In the apse stands a domical relic-shrine or dagoba. The fronts of the oldest chaityas were closed with wooden structures, but those of the later ones are provided with stone arches, columns and railings in imitation of the wood.

Besides these caves, Buddhism has left certain structures, the lats, which are isolated, inscribed, memorial pillars, most of them dating from the third century B. C.; and the topes or stupas, which were large dome-shaped structures of stone built to mark a sacred spot, or to contain relics, in which latter case they were named dagobas. The tope was surrounded by a stone rail which had one or more monumental gateways, being two uprights crossed by two or three bars, plainly in imitation of wood construction. The most ancient and famous tope is the Sanchi tope at Bhilsa in Bhopal, while carved rails and gateways survive their topes at Bharhut and Amravaté in the Dekhan.

INDIAN ARCHITECTURE.—*Concluded.* (14)

Jaina architecture shows a constructive skill and artistic taste of high order. Its temple consists of a small sanctuary for the idol surmounted by a lofty and nearly solid tower, and of one or two domed porches, the whole standing in a court surrounded by small cells each containing an idol and surmounted by a smaller tower or a dome. The tower tapers upward in a curve, and terminates in a bulbous shape. Whether this unique and beautiful design originated in structural, esthetic or symbolic considerations is unknown. The porch is roofed by one or several domes, carried on one, two or three stories of richly carved, bracketed columns, the upper columns rising above the roofing of the lower and exterior ones so as to form a clerestory. These domes have horizontal courses, and therefore exert no thrust and require no abutment. Jaina temples of white marble, splendid in their richness and perfection of sculptured decoration, were built at Mt. Abu in 1032 and 1192, and at Sadri about 1440.

The **Northern Brahman** or Indo-Aryan style resembles the Jaina more than it does the Chalukyan and Dravidian, which are here classed with it, the chief difference being the absence from Brahman temples of the surrounding court with its cells, and of the open domical porches. The Brahman temple consists of a small sanctuary surmounted by a lofty and nearly solid tower, an inner vestibule and a porch. The ground plan is broken into numerous rectangular steppings which make as many vertical breaks in the wall. The tower has a convex taper, and is either crowned by the bulbous shape or is covered by countless small models of itself arranged in vertical and horizontal rows. The porch is surmounted by a stepped pyramidal roof. The Vishnu Pud Temple illustrated p. 768 belongs to the latter species. Such buildings are unstructural, that is to say, architecturally illogical, and yet are most picturesque, and especially are productive of an impression of breadth and loftiness quite

VISHNU PUD TEMPLE, AT BANARES.

KANDARYA MAHADEVA, AT KHAJURAO IN BUNDELCUND.

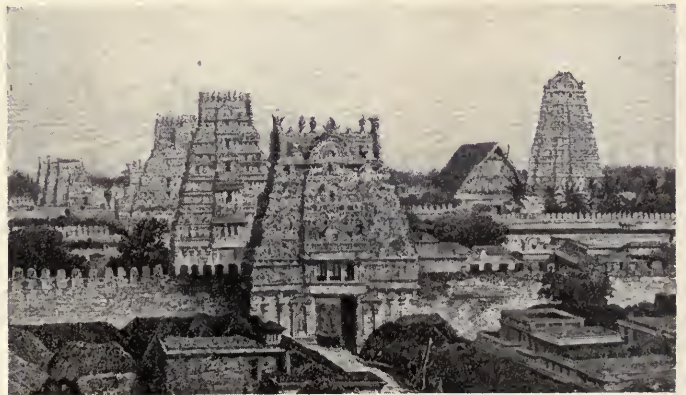
beyond their actual size. Dance-halls, shrines and columns often gather around the main temple. Notable examples of this style are the Parasurameswara and the Mukteswara of the sixth century, the Bhuvaneswar of the seventh, and the Kandarya Mahadeva at Khajurao, of the tenth. All the palaces of this style belong to a date later than the Moslem conquest, and consequently partake of Moslem architecture. Brahman caves exist in several of the great cave-groups of India, notably at Badami, Ellora and Elephanta. At Dhumnar and at Ellora are complete monolithic temples cut from the solid rock by excavating courts around them. The pit for

CAVES OF ELLORA, WHEREIN ARE MANY HINDU SCULPTURES.

the court at Ellora measures 270 by 150 feet.

The **Chalukyan style** prevails in the zone mainly between the Marbadda and Kistnah rivers. The pyramidal tower over its sanctuary is less lofty than in the preceding styles, and its porches are covered with still lower stepped pyramids. The vertical walls are richly sculptured, and provided with perforated stone screens for admitting the light. The Hullabid Temple of the thirteenth century is the most superbly sculptured temple in India, and is famous in particular for its fine friezes of animals. The style perished under the Moslem invasion in the fourteenth century.

The **Dravidian style** prevails south of the Kistnah river, and arose not earlier than the tenth century, to flower in the fourteenth. It differs entirely from all other Indian styles in both conception and planning. The plan of successive enclosures, each with its huge gopura or gate-tower in each face, covers a vast area. This gopura is a lofty, truncated pyramid covered with countless bands of sculpture and carved ornament. Within the inmost enclosure stands the temple with shrines about it, while in the outer ones are tanks for ablution, corridors, halls and vestibules; but all are either huddled or scattered without regard to cumulative effect, though not without picturesqueness, vastness and splendor. The temple itself is a cell of square plan surmounted by a tower of the gopura type. The most famous examples of the style are the temples at Seringam, Chillambaram, Madura, Tanjore and Combaconum. The Dravidian rajahs



TEMPLE AT SERINGAM.

fashioned their palaces after the Indo-Moslem style of northern India.

The **Indo-Moslem style** has governed innumerable mosques and palaces built since the thirteenth century, but belongs to the European system, as was explained on page 189.

BAS-RELIEF OF A DAGOBA ON THE INNER RAIL OF THE AMRAVATÈ TOPE.

The palaces are distinguished by their exquisite proportions, their white marble material, inlays of precious stones, and partitions or windows of marble fret. Modern Indian architects are by no means without skill, though incapable of the best work of past ages.

INDIAN SCULPTURE AND PAINTING. (15)

Indian **sculpture** may be characterized in the same general way as its architecture, namely, as luxuriously graceful. Indeed, it was wholly as a component part of that architecture that it not only arose but developed; for sculpture never attained, as in Greece, the dignity and freedom of an independent art, but remained as much the appendage of architecture as in the Gothic system. These sculptures appear, for the most part, carved in strong projecting relief on the outside of topes, dagobas, and temples with the utmost variety of size and grouping, or in the interior of the same upon the pillars and cornices, or in niches of the walls. Sculpture motives were adapted mostly from the native Buddhist or Hinduistic religions, and necessarily partook of their wildly fantastic natures, the ascetic imperturbability of the former, or the monstrous shapes, in many armed and headed or mixed human and animal figures, of the latter. These figures are also often overladen with symbols, without which, indeed, they would often prove indistinguishable among the throng of gods. Religious myths and legends in superabundance here exclude both daily human life and historical events. Indian fancy gladly availed itself of easily-wrought stucco as the plastic material in which to embody its numberless vagaries, but the cave-sculptures were of course in

stone, and independent stone statues also abound.

The prevalent Western estimate of Indian sculpture is too low, as naturally followed from unfamiliarity with its art-motives, and from access to it only through wretched wood-cuts. Mr. James Ferguson thus estimates its value relative to European types: "The mode of treatment is so original and so local that it is difficult to assign it any exact position in comparison with the arts of the Western world. It certainly, as a sculptural art, is superior to that of Egypt, but as far inferior to the art as practiced in Greece. The sculptures at Amravaté are perhaps as near in scale of excellence to the contemporary art of the Roman Empire under Constantine as to any other that could be named; or, rather, they should be compared with the sculptures of the early Italian Renaissance, as it culminated in the hands of Ghiberti, and before the true limits between the provinces of sculpture and painting were properly understood." This last claim is the highest that has been made for Indian sculpture; but it certainly may claim to rank with Gothic sculpture, while its vivacity places it above the rigid figures of Egypt and early western Europe.

STATUES AND MEDALLIONS ON THE BHARHUT STUPA.

Indian sculpture lacks sharp characterization and precise anatomy, and often shows exaggeration of female traits, and extravagance of pose in both male and female. Orderly composition and perspective are only nascent.

Pre-history alone saw the rise and growth of Indian sculpture from wood and clay forms; history has witnessed chiefly its gradual decay. The earliest remains were found upon stone rails around the Buddhist topes at Bharhut and Gaya, dating from the third century B. C. Here it is quite original, without any trace of foreign influence, but capable of a distinct and noble expression never afterward surpassed in India. Native animals, trees, and human forms are truthful to nature, and are well grouped in distinct action. Outside of Greek influence, no better sculpture has ever been seen. The sculpture on the gateways of the Sanchi Tope, executed in the first century A. D., shows a decline in precision. But in the fourth

GRECO-BUDDHIST STATUES.

The sedent one is in the Lahore Museum, the other in the Muttra Museum.

INDIAN PAINTING.

Brahma, the secondary Creator, springing from Vishnu, who reclines on the Serpent—Eternity, while Lakshmi chafes his feet. Hanuman and Garuda.

century B. C. there had occurred the invasion of India by Alexander the Great, and the foundation of the Greek kingdom of Bactria to the west of it. Stimulated by these Bactrian Greeks, and probably also maintained by intercourse with Byzantium, there arose in the Panjab a quasi-classical school of sculpture, numerous remains of which have been collected from ruined Buddhist topes in the neighborhood of Peshawar. This school flourished during the first five centuries A. D., and includes types where costume and treatment are almost purely Greek, as well as others more Indianized. The influence of this school is obvious in the sculpture on the rails at Amravaté on the Bengal coast to the north of Madras, where, in conjunction with the native style, it produced the best sculpture ever seen in India. After this, in the later Buddhist caves and the early Hindu temples, sculpture loses its fine qualities, and resorts to crude expedients such as doubling the size of eminent persons and multiplying the heads and arms of gods, though all is executed with much vigor and richness of effect. After the fourteenth century sculpture was checked in the north by Moslem iconoclasm, but in the south continued to flourish down to the middle of the eighteenth century, since when it has fallen painfully low.

Indian **paintings** are as rare as its sculptures are common, having mostly perished from the walls on which they were painted. Fragments left in the Ajanta Cave of the fifth century A. D. show well-drawn figures and lively expression, in red, blue, white and brown colors quite superior to any contemporary European work, but without perspective, as is also the later art. Later temple-paintings have been only crudely decorative, while the miniatures found in books show no progress in the art. During the Mogul period these latter show Persian influence; and the finish of their work by no means compensates for the faulty composition and absence of perspective.

INDIAN DECORATIVE ART. (16)

Except for the factories, mostly textile, established by the British, everything in India is wrought by hand, and therefore admits of much artistic freedom in the artisan. But, in spite of this freedom, Indian art-sense has lain dormant for long centuries, lulled by tradition into uninventive repetition of earlier patterns. Numerous and diverse ethnic elements have contributed each a part to the highly composite whole now included under the term Indian; and the Indian workman of all these races has shown himself specially capable of so adapting imported designs to his own taste as nearly to disguise their origin. In every Indian village all the traditional handicrafts are still to be found in practice. Here potter, weaver, smith and jeweler supply local needs, and adapt their art-motives from local fruits, flowers, foliage and people. These crafts are all hereditary, and have profited thereby to attain great excellence. Besides such villages, there are the great polytechnic cities gathered around the royal courts or at the seaports of the land. Here craftsmen are united into guilds, each with

WATER-JAR OF INCISED BRASS, FROM TANJORE.

its two hereditary rulers. These guilds limit the hours of labor and the amount of work to be done by each, in the interest of less favored workmen. The sumptuary arts of India, as practiced by these guilds of craftsmen, were promoted both by export for long centuries to the Western nations of antiquity and the middle ages, and also by the lavish patronage of the native princes and chiefs. The finest enamels, damascened work, and shawls are still produced in India at the royal factories respectively of Jaipur, Hyderabad and Srinagar. In these and all other crafts requiring manual dexterity and artistic taste, India challenges comparison with Europe of the eighteenth century, and has contributed not a little to reform its taste in the nineteenth.

Gold and silver plate is superbly wrought at various centers; but domestic and sacred utensils in **brass and copper** are made everywhere in India, these metals being in fact Indian substitutes for the pottery, glass and silverplate of a Western household. Hindus use brass, and Mohammedans copper vessels, except for drinking cups, which are generally of silver.. Banares is famous for the excellence of its idols and religious symbols, which are used in countless numbers throughout India; but its domestic brass-work is rickety in its forms and overladen with shallow and weak patterns. Nassik, Poona and Ahmedabad are famous centers, but are excelled by Madura and Tanjore. The latter produce brass-work with bold forms and elaborately inwrought ornament, either etched, incised or incrusted. In the last named process, the *crustae* or plates are either soldered on or are wedged into the surface of the object. When copper is thus incrusted on brass, or silver on copper, an effect of quite regal splendor is produced. The so-called dark bronzes of India are composed, not of copper and tin, which the Indians consider an impure mixture, but simply of copper.

Damascened work is done by undercutting a metal surface, inserting a wire therein, and hammering it until incorporated in the surface. Usually gold wire, but sometimes silver, is thus damascened on the surface of iron or steel or bronze. It was once carried to perfection in Damascus, as it now is in Persia and Spain. Next to enameling it is the highest decorative art practiced in India, and was introduced thither from Persia by the Mohammedans. On the silver damascening of Bidar in Hyderabad, where most of it is produced, the floral decoration is more naturalistic than is usual in India.

Enameling is the master art-craft of the world, and comprises three varieties: (1) surface enamel, which simply affords a

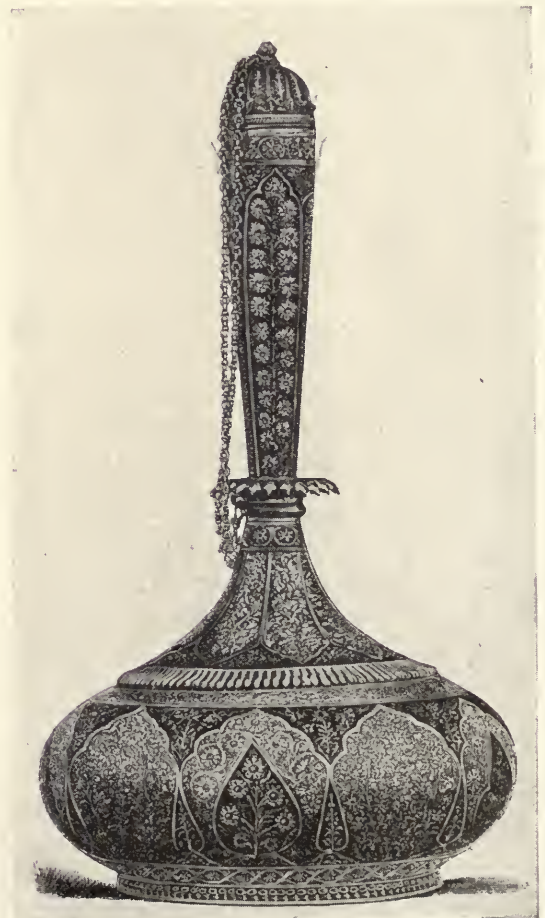
BRASS WATER-JAR INCRUSTED WITH COPPER, FROM TANJORE.

DECANTER DAMASCENED WITH SILVER, FROM HYDERABAD.

ground for painting; (2) *cloisonné* enamel, in which patterns are formed by narrow metal bands secured to the object, and the interstices are filled with enamel; and (3) *champlevé* enamel, where the patterns are cut out of the object, and the channels are filled with enamel. In each of these varieties the enamel must be *fused* onto the metal object. The enamels of Jaipur belong to the *champlevé* variety, and are of matchless perfection. One superb plate, presented to the Prince of Wales, took four years in making. "Even Paris can not paint gold with the ruby and coral reds, emerald green, and turquoise and sapphire blues of the enamels of Jaipur, Lahore, Banares and Lucknow." The best green enamel is really as lustrous and transparent as is an emerald. Enameling was probably a Turanian art, was introduced into China, India and Assyria, and was carried by the Phoenicians into Europe.

Indian **steel** has been famous from the earliest antiquity, the Damascus blades being in fact made of it. The collection owned by the Prince of Wales represents the armorer's art in every Indian province, from the rude spear of the Nicobar islander to the costly damascened, sculptured and jeweled swords and shields, spears, daggers and match-locks of Cashmere, Katch and Vizianagram. All are characterized by the high relief of their elaborately hammered and cut gold-work, and by the lavish use of gems in their ornamentation. Here as in other Indian art-work, the limits of moderation are often passed.

Indian **jewelry** appears in great variety, from primitive twisted gold wire and hollow gold cubes to the most delicate filagree



ENAMELED DECANTER, FROM THE PANJAB.

work. Jewelry is more generally worn in India than anywhere else in the world, and has preserved its patterns from at least two millenniums ago. The cost of Indian jewelry is only from one-twentieth to one-fourth above that of its weight, while English costs about four times its weight. "You see a necklace made up apparently of solid, rough-cut cubes of gold, but it is light as pith. Yet, though hollow, it is not false. It is of the finest gold, 'soft as wax,' and it is this which gives to the flimsiest and cheapest Indian jewelry its wonderful look of reality." Again, you see a necklace of gems which you suppose priceless, but its flawed or foul gems and its splinters of diamonds are rather valueless except as sparkles and splashes of effulgent color. With such jewelry the Indian woman is bedizened literally from head to foot; while richer folk, of course, wear costlier articles.

Furniture is as rare in India as jewelry is common, consisting merely of rugs, pillows, wardrobes, caskets, idols, and cooking and eating utensils. Chairs are known chiefly as the thrones of kings. Ivory, sandalwood and other fine woods are fashioned into boxes and such small articles, whether useful or ornamental. Lacquer is applied to furniture, toys, etc., with success; but the marvelously woven **tissues** and sumptuously inwrought apparel of India have been its immemorial glories. It was probably the first of all countries to perfect weaving in filmy muslins and gold brocades. When the Greeks reached India, they noticed that the garments worn there were made of "tree wool"; but the weaving of silk originated in China. Our word calico is derived from Calicut, and muslin from Mosul. Cotton weaving passed from India to Assyria and Egypt, thence in the thirteenth century to Italy, and not until the seventeenth century to the Netherlands and England. The cotton tissues and stuffs of India are famous for the fineness and softness with which they are woven, and even more so for their deep-toned vegetal dyes so superior to the harsh, flaring chemical dyes of Europe and America. Though the Indian export trade in cotton has succumbed to the competition of Manchester, a vast amount is still made for home use, and improved taste abroad is likely to revive the exportation of its hand-loom made and artistically dyed goods.

Indian **embroidery** is done on various fabrics; and the embroidery on wool of Cashmere, whether done with loom or needle, is of historical and universal fame in the shape of the Cashmere shawl.

Carpets, whether in cotton or wool, are not so well made as even thirty years ago, owing to their lowered price and the consequent hurry of the craftsman. Export firms with exact dates for delivery have displaced princely patrons who maintained craftsmen in their own palaces. Unglazed rude earthenware is made in every Indian village, and the best glazed variety at Madura, in Sindh, and in the Panjab.

CHINESE ARCHITECTURE. (17)

Chinese architecture affords astonishingly few remains from ancient times. Various causes have contributed to this end, the chief being the recurrent dynastic wars and barbaric invasions, the flimsy construction, and the

HALL OF THE CLASSICS, IN PEKIN.

Platform is marble, but walls and columns are of wood, and the roof of tile. The upper roof rests on a series of brackets.

TEMPLE OF HEAVEN, AT PEKIN.

modern examples now alone to be found in China itself. Hang-chow, capital of the famous Sung dynasty, was the Athens of China in the thirteenth century, but soon afterward the fiery Mongols swept over the country and demolished cities so completely that a horse could be ridden over them without stumbling. When the Ming dynasty had expelled these Mongols, it tried in vain to restore the old-time art. The Winter Palace at Pekin and the Summer Palace, seven miles outside its walls, reveal only coarse curves and clumsy masses through their overloaded ornament; while the Temple of Heaven, also in Pekin, built 1420, and the Nankin Pagoda show crudeness in both lines and proportions. The Temple of Heaven is built of wood with roofs of light blue tile, and stands upon a large platform with three terraces and balustrades all of marble.

preference of wood or brick for building, though stone is freely used for pavements, bridges, city-walls, foundations, and even for some outer columns of temples. Chinese history records the existence of grand palaces and tombs, centuries before the Christian era; and, though nothing is said of their style, it is natural to suppose it was the original of that now in use. Certainly the latter was not introduced by Buddhist missionaries in the first century A. D., as were the portable idols and paintings, for it differs entirely from any of the Indian types. Moreover, the arch, which the Chinese have used sparingly from very early times, is constructed on the radiating principle, and not, as is the Indian one, on the bracket principle—that is, with the brick or stones laid in horizontal courses. The precise style of Buddhist architecture about the sixth century A. D. may be learned better from the Buddhist temple of Horiuji in Japan, which was designed by Koreans in Chinese style, than from the degenerate

Unlike India and Europe, China has only one architectural style, and that is easily distinguishable from all others by the concave curve of its vast roof, which indeed forms the chief feature of its style. How did this sin-

FUKIEN TEMPLE, AT NINGPO.

gular and, in fact, unique choice of a concave curve come to be made? It doubtless forms a case of continuity in development, and took its rise from the sagging skin-tent of the originally nomadic Chinese, continued through the equally sagging bamboo rafters of their earliest sedentary homes. The very shape and disposition of these split bamboos have been preserved in the later tiles, which are laid in rows of broad, concave plates, the gaps between which are spanned by narrow semi-cylinders. In further accord with this derivation, the roof is supported on wooden columns, and not upon the walls, which can therefore be entirely displaced by sliding screens to serve as doors or windows. The abstract beauty of these concave curves falls, of course, in no wise below that of the convex curves familiar to us in the domes of the West. The open roof with its numerous beams, besides the peripheral walls and columns, affords ample scope for effective though often gaudy ornamentation of the interior; but the columns do not have either capital or spreading base, nor is there any entablature above them. The Fukien Temple, represented here, is one of the finest temples in the empire. Its stone columns supporting the central building are carved with dragons, the national Chinese symbol. These columns have ornamental brackets in place of capitals; and a system of triple brackets supports the upper roof.

Temples usually comprise several detached buildings for idol, bell, library, priests, etc., interspersed with trees and connected by stone paths. The Winter Palace forms three sides of a square, with a high and unbroken first story of stone walls, and a second one of numerous columns, supporting low, concavely curved roofs, with small pavilions at the salient angles. Pagodas are properly relic-shrines, but have been adapted to use, through their great height as protectives from evil and attractives of good, under what is called the *fang-shui* magic. They are very numerous, perhaps two thousand in the whole empire are nearly all in decay, and in Chinese scenery take the place of the ruined castles of the West. They are generally octagonal in plan, and usually of seven or nine stories in height, each story being marked by a cornice or a balcony. The very thick walls are built of brick and cased with decorative tiles, those on the roof being often yellow. Besides these temples, palaces and pagodas, there remain for notice only memorial gateways, which are generally made of stone profusely ornamented in relief. Their structure comprises a large gateway, with a smaller one on either side, formed by posts supporting three lintels and a narrow tile roof over all.

PAILOO, OR MEMORIAL GATEWAY, IN PEKIN.

CHINESE SCULPTURE AND PAINTING. (18)

Chinese sculpture has been exercised upon countless numbers of idols in wood and stone, posed in various attitudes and decked with appropriate symbols, according as Buddhism or Taoism supplied the subjects. This religious sculpture owes its best traits to the influence of the Greco-Indian art introduced by Buddhist missionaries in the first century A. D., in the shape of images of deities and saints. This style was modified by the Chinese into a harder and clumsier type, and outside its

influence crudeness and grotesqueness effectually mar most Chinese work. The feeble sense of personality and the ignorance of anatomy proved especially disastrous here, of course, where the figure must be treated, even though that be draped. The nude

ROCKS WITH WATERFALL. WU TAO-TSZ'.

was never represented either in sculpture or painting by the Chinese.

Chinese painting probably owed its higher development, as did its sculpture, to the Greco-Buddhist influence. Certainly the first Chinese painter whose name has been preserved, Tsao Fuh-hing, of the third century A. D., was famous for his Buddhistic pictures, as was Wu-Ti of the sixth century. Legend relates of the former that an emperor-critic attempted to brush away a fly that the artist had skilfully introduced into his picture. The seventh century brought the brothers Yen, one of whom is remembered for his portraits. But the most substantial figure in early Chinese art is Wu Tao-tsz' of the eighth century; and his enjoyment of imperial favor is significant of the high esteem in which art was already held. Like the older masters, he won his chief fame in the realm of religious art, but is remarkable also for the combined naturalism, power and picturesqueness of his landscape, qualities apparent even in the woodcut reproduction presented here. Among other principal artists of the Tang dynasty, which ruled from the seventh to the tenth centuries, three were noted for landscape, as many more for human figures and horses, and one for his minutely drawn representations of insect life. One of them, named Han Kan, evaded an imperial order to place himself under the instruction of a rival, with the claim that "he already had the best of teachers in the steeds of his sovereign's stables." Had the Chinese artists properly appreciated that insight, they need never have degenerated as they have done for long centuries past. This rise of landscape art, with the appreciation of natural scenery that it implies, antedated by several centuries the use of landscape as anything more than an accessory in European painting.

The Sung dynasty, which extended from the tenth to the thirteenth centuries, was rich in famous artists who mark the climax of painting in China, and have special interest for us as inspirers and models of the Japanese renaissance in the fifteenth century which has vitalized its arts to this present time. Ngan Hwui, Ma Huën and Hia Kwei formed the triad most esteemed by the Japanese in this service. This Sung style was distinguished for its combined nobility and simplicity, not without some naturalism; but it suffered from the neglect of chiaroscuro, perspective and anatomy, which are just those scientific elements of painting that have been devised by no people outside Europe. In the absence of perspective, dis-

tance is indicated by placing the remoter objects near the top of the picture, and the nearer at the bottom, while but little difference is made in their size. The Sung line was calligraphic, that is, it was splendidly expressive, but was at the same time unduly emphasized owing to the Chinese association of painting with writing, which in China is a most elaborate art. Its color favored tender harmonies of pale, transparent tints, but many of its masterpieces were executed in simple monochrome. Its motives were simple, such as a bird, a flower or a branch of bamboo; but Chinese thought abounds in associations of such objects with history, literature and personal qualities, and thus lifts them out of the sphere of triviality. Moreover, no other artists, save those of Japan, ever imparted one tithe of the life and action to be seen in such Chinese delineation of bird life. Owing to the lack of chiaroscuro they were less successful with flowers and trees, though abundantly able to evolve a picture from a mere spray as no Westerner could do.

THE PHYSICIAN AND THE GENIUS (RISHI). LI LUNG-YEN, ABOUT THE ELEVENTH CENTURY.

(The lines used here for folds of the garments and branches of the trees would serve also for components of the Chinese ideographs.)

Landscape also was much in vogue, and yielded transcripts of scenery that for breadth, atmosphere and picturesqueness can scarcely be surpassed. But portraiture, as practiced by a Vandyck or a Rubens with the aid of chiaroscuro and oils, was unknown to them, and only imaginary presentments of sages and saints in flat tones ever fell from their brushes. More complex and dramatic motives were furnished by secular and religious history. Material elements like brush and paper, together with their handling, were the same as in Japan, as will be explained later under Japanese art, since that alone has much present importance.

FALCON AND DOVE. EMPEROR HWEI TSUNG, 1101-1126.

(These became types of much subsequent lacquer and porcelain design in Japan.)

The decadence of Chinese pictorial art began under the Ming dynasty, which ruled from the fourteenth to the seventeenth centuries. The Japanese painter Sesshiu, who visited China as a student in the fifteenth century, turned from its current to its old masters and to nature. Indeed, the best painters of the period were avowed imitators of those old masters, and consequently fell far below them. One school favored a labored design and a minutely decorative coloring proper only to pottery. Another group carried to an extreme its appreciation of calligraphic dexterity, necessarily at the expense of naturalism. The third and latest form of decay resulted in "those combinations of hand-made rockery, toy-shop vegetation, and uninhabitable dwelling-places," which modern porcelain and lacquer decoration present to us as Chinese art, and which the educated Chinese would decry equally with us.

Consequently one must seek the type of Chinese art not in its present laborious and indiscriminating imitativeness, crude colors and monstrous conceptions; but in the grandeur of conception and power of execution characteristic of its old masters as described above. Anderson declares "that nothing produced by the painters of Europe between the seventh and thirteenth centuries of the Christian era approaches within any measurable distance of the works of the great Chinese masters who gave luster to the Tang, Sung and Yuën dynasties, nor—to draw a little nearer to modern time—is there anything in the religious art of Cimabue that would not appear tame and graceless by the side of the Buddhistic compositions of Wu Tao-tsz', Li Yung-yen and Ngan Hwui. Down to the end of the Southern Empire in 1279 A. D., the Chinese were at the head of the world in the art of painting, as in many things besides, and their nearest rivals were their own pupils, the Japanese."

But after this time no further progress was made, with the consequence that art, like all other elements of Chinese culture, ended in arrested development. Its faults arise from this source, and not from any caprice of choice or mistakes in judgment; and are therefore best defined as limitations. Besides the neglect of linear perspective, chiaroscuro and anatomy already mentioned, there is a failure to represent reality in their composition because of certain conventions which it follows. Again, figures are usually represented full-faced, and with the head bowed at an angle of 45 degrees, because such is the scholar's habitual attitude. Especially does the presentation of personality, through its index, the face, sink into insignificance beside the easy task of indicating rank by means of clothing and insignia. At the present day the Chinese artist finds his models not in nature but in certain illustrated dictionaries of art. Neither the attempts of the Jesuits to introduce scientific principles of painting in the seventeenth century nor any subsequent endeavor has succeeded in improving Chinese art in these directions. They regard the cast shadows seen in Western portraiture as a blemish, and continue to enjoy their own full-faced presentments after the shadowless, full-moon type. Truly their own prophet Confucius was right in his dictum: "I see that it is not easy to persuade men."

CHINESE DECORATIVE ART. (19)

Chinese decorative art enjoys the distinction of working in three mediums invented in China, and spread thence over the entire world, namely, porcelain, lacquer and silk, while its bronze is probably at least as ancient as any other. **Pottery** was made by the Chinese as early as 1700 B. C., but the more exacting porcelain probably not until the seventh century A. D., while no specimens survive from an earlier period than that of the Sung dynasty, 960-1280 A. D. The imperial factory in Kiang-si was established 1004 A. D., and still supplies all the fine porcelain used in China. Prior to the Tai-ping rebellion, which almost destroyed it, about a million men were employed in this factory. Painted decoration was first applied during this Sung period, as was also colored glaze,

to pieces baked in paste, that is, not first baked and then glazed. Another contemporary invention, probably by accident, was the crackle which ever since has been a universal favorite in both Chinese and Japanese ware, since its varied lines break up the plain surface and sometimes give Japanese ware a soft bloom. It is achieved by a rapid drop in temperature, which contracts the outer glaze more rapidly than the inner paste or biscuit. No less than seven periods in the history of porcelain manufacture are distinguished. Light blue, red, gilding, dark blue and green were successively appiled for designs of flowers, birds, etc. "The monochrome porcelain of the Ming (1368-1628) and Kien-lung (1736-1795) periods, the ruby *sang de bœuf*, imperial yellow, crushed strawberry, peach-bloom, moonlight-blue, camelia-green, apple-green, and other rare enamel porcelains of old China always have been and still remain inimitable."

CÉLADON VASE.

From Oriental Keramic Art, collection of W. T. Walters, Oct. 1886. By D. Appleton & Company.

The manufacture of porcelain reached its climax in the fifth period, conterminous with the reign of the Emperor Kang-hi, 1661 to 1721 A. D. *Céladons* and *flambés* first made in the Sung period, as stated above, were brought to perfection in this period. The *céladon* is distinguished from other single-color glazes by application of the glaze to the paste, and the consequent exposure with it to the first and intensest firing. This process often produced variegated hues in the single glaze, and such ware is known to the French as *flambé*, but to us as splashed. Subsequently several glazes were also used to produce the variegation at will. *Céladon* is produced in nearly every color, but especially in green; and all receive a peculiar depth of surface, owing to the incorporation of the glaze into the paste. It probably originated in the attempt to imitate jadestone in all its tones from dark green to milky white. The *céladon* vase here illustrated is covered with a monochrome glaze of pure sea-green tint varying in tone according to the depth from the surface, so as to bring out the decorative details underneath, which are worked in low relief on the paste. This decoration consists of the tails and claws of two dragons emerging from the sea. The vase dates from the Kang-hsi period, 1662-1722. The patches of high light on the neck and shoulder are reflections caused by the fine glaze. The *flambé* or splashed vase here illustrated is covered with a grayish superficially crackled glaze, exhibiting a rich vertical splash with mottled stripes of a tint changing from light blue to dark blue, purple, red and crimson. A dragon nearly surrounds the mouth of the vase. The style indicates the Chien-lung period, 1736-1795. The patch of high light

FLAMBÈ OR SPLASHED VASE.

From Oriental Keramic Art, collection of W. T. Walters, Oct. 1866. By D. Appleton & Company.

the ancient, except that the introduction of aniline dyes from the West has injured both the colors and their harmony. Bronze casting dates from the second millennium B. C. and is still practiced in the production of idols, vases, etc., sometimes with incrustation of metals or other alloys. During the Mongol rule over Asia from the Caspian to the Pacific, Persian and Arabian art exercised some beneficial influence over both the form and design of these bronzes.

As for the decorative design and color applied to these various wares, the general verdict is unfavorable. Chinese patterns are too realistic, indeed they can often be used by the botanist and zoologist as correct copies of life. Sharp naturalism rules to the exclusion of the conventional treatment of foliage, flowers and animals. Artistic imagination is as lacking as is the literary or scientific variety. Composition of art elements is also crude in the extreme, rarely rising above the perfectly patent and commonplace, such as any one could achieve

PILGRIM BOTTLE.

An example of sharp naturalism.

From Oriental Keramic Art, collection of W. T. Walters, Oct 1886. By D. Appleton & Company.

on the shoulder is a reflection caused by the fine glaze. Another kind of decoration now perfected was *soufflé*, which is produced by blowing the pigment from a tube. One such variety resembles and is termed agate ware. The sixth epoch comprises the reigns of Yung-ching and Kien-lung (1723-1796), and marks a new era, that of the modern school, equal to the former in technique, but leading to subsequent decay by its overloading with decoration. The seventh epoch is the present, and is one of decay, due in part to artistic decline in China and in part to indiscriminating demand for Chinese porcelain in Europe and America.

Lacquer is a far less important art to the West than is pottery, and may be passed here with a bare mention. Silk is worked into enhanced beauty by means of embroidery, in which the Chinese show great skill and endless patience. Modern work is in this particular department as good as

without effort. Nor are the solid forms of Chinese ware generally superior to the surface decorations upon them. Much of the pottery, for example, conforms to the cylindrical shape, whereas it might have been invested with varied and sometimes still more beautiful forms. The Chinese name for the pilgrim bottle illustrated here is "full-moon vase," but the curves vary subtly and beautifully from those of a circle into those of an egg-curve. The flower at the top is the plum; in the middle, the pomegranate; at the bottom, the *pyrus japonica*. The largest leaves are those of the bamboo, and below all is a sacred fungus. Other flowers are depicted on the reverse side.

Certainly the current Chinese art has little merit, and compares to great disadvantage with the current Japanese, although the latter was derived from it and shares some of its faults. Chinese art is that of an aged child, looking through enormous spectacles. Anderson, who is one of China's few appreciative critics, admits that "In every direction the story is the same, and in the present day the only superiority that China can boast is dependent upon secrets of composition which secure beauty of color to a few enamels and a single variety of lacquer."

JAPANESE ARCHITECTURE.(20)

In the ever-increasing wealth and art culture of America there is probably no class of art-works so commonly possessed, but so little appreciated, as is the Japanese. Such works are obviously beautiful, and yet so variant from our own familiar art-types as to call for special study, if we would properly appreciate them. They are, moreover, the creations of a people who excel as markedly in the invention of art-forms as do we Americans in the invention of machine-forms, and are therefore preëminently worthy of attention.

The Japanese live in a glorious art-home, which has but one plain out of sight of vast mountain ranges, has four well-marked seasons with their changing aspects, a humid atmosphere impelling to the observation of aerial perspective, and an abundant fauna and flora. The dwellers in this home are gifted as are no other living people with a sense for nature-beauty. Every one picnics, and that not in order to chase business or society, but to view the new season's charms. Every house has its garden, and is located by preference within view of *san sui*, that is, mountain-water. Boys do not climb trees, but admire trees; men rear trees, such as the plum and cherry, not for their fruit, but for their blossoms. Wordsworth's ode on "Worldliness" would prove a superfluity in Japan. Nor is the Japanese sense for art one whit less than that for nature. Art, both fine and decorative, is nothing less than pervasive in Japan. Everything is decorated, and that with consummate design and marvelous technique. And so Ruskin and Morris, whose decorative evangel is just reaching America, have no more to say to Japan than has Wordsworth.

The architecture of Japan includes two types, used respectively by the Shintoist and Buddhist religions, for religions are in Japan, as elsewhere, the chief patrons of architecture. The Shintoist type is the native trabeate and therefore straight lined type. The Buddhist type came with the Buddhist faith from the Koreans and ultimately from the Chinese, and therefore has the concavely curved roof for its most prominent trait. This curve belongs to the catenary or chain type, otherwise known as the egg curve or infinite curve, that is, one where the rate of curvature constantly changes; and just those are the most beautiful of all. The curvature of the Buddhist temple roof increases as it nears the lower support, and thus strictly conforms to its type. This grand, serene sweep of roof, seen against its customary background of irregular mountain shrubs or trees, forms a prime element of beauty in the Japanese landscape. No constructive development of architecture similar to that from Greek, through Roman and Romanesque to Gothic, has befallen either of the Japanese structural types. The interior of the Shintoist sanctuary is plain and never visited by a layman; that of the Buddhist is richly furnished with altar, idol and pictures, of which more anon.

JAPANESE SCULPTURE AND PAINTING. (21)

Japanese sculpture was from first to last wholly religious, was imported with Buddhism from the Koreans, and by them from the Chinese, who in turn derived it from India, the home of Buddhism, with the imported idols. This Indian sculpture, as we saw above (p. 772), owes its best traits to the Greek influence incidental to the conquests in India by Alexander the Great; so that this preëminently Greek art has spread from Far-Oriental Japan to Far-Occidental

LANDSCAPE, BY KANO MASANOBU.

America. As seen in Japan the familiar Greek merits are modified by more decorative elements in accessories, such as the lotus throne, and in rich gilding, as well as by a more smooth and abstract modeling of nude surfaces. These and other traits befit the Buddhist conception of gods, and can not be comprehended without reference to it. The art was introduced in the seventh century and has flourished ever since on the same traditional religious type in thousands of temples, where it serves to visualize to earnest votaries the glorious attributes of their gods. Its nobility, its grace and its exquisite technique make Japanese sculpture vastly superior to the related Chinese.

Painting was introduced, like other arts, from Korea, and during its first period, from the ninth to the twelfth centuries, was also exclusively religious. This school, variously named the Chinese Hieratic or the Buddhistic, was characterized by a line firm yet free and flexible, and by colors in high tones and gold, as befitted the dark temple interiors for which most of the *kakemono* or scrolls were destined. Yeishin, who was the Fra Angelico of Japan, painted gold figures of deities or saints on a dark blue ground. Other famous artists were Kobo and Kanaoka.

Civil war, with its individualism, gave rise to a second school, the Japanese Historical, or Yamato-Tosa, which in the thirteenth and fourteenth centuries depicted with fine action various stirring scenes of the recent civil war, in which masses gain unity by the totality of their motion. Renewed civil strife again stopped all culture until, in the fifteenth century, the Ashikaga dynasty restored peace, and in its interests imparted an impulse to all art that has borne fruit until this present. This school was a Chinese-derived landscape painting which sought to interpret nature by a Poetic Idealism. The Chinese Chu Hi had approximated the Hegelian dialectic; and Zen or Contemplative Buddhism taught, like Schelling, that spirit was immanent in both soul and nature. So art undertook to unfold the analogies of nature to man. The spontaneity of nature should serve as a type of human character. Birds were winged souls. Culture, artistic and literary, was pursued with such ardor that reigning monarchs like Yoshimitsu, in 1394, and Yoshimasa, in 1472, resigned their thrones to secure leisure for the cultivation of arts and manners at their Kyoto palaces. This Japanese renaissance was promoted by importation of scholars and artists from China. Art formed its chief exponent and was expressed mostly in black and white upon walls, screens and scrolls. Its first great artist was Sesshu, who had studied nine years in China, and whose style combines simplicity and force in the same direct manner as the

PHEASANT AND BAMBOO. KANO TSUNENOBU OF THE SEVENTEENTH CENTURY.

SWALLOW AND WILLOW. KANO TANYU OF THE SEVENTEENTH CENTURY.

charcoals of Millet. His "Jurojin" presents a sympathetic type of human wisdom in the shape of an old sage surrounded by a tangle of plum, pine and bamboo, and is reminiscent of Burne-Jones' "Merlin." Sesshu was succeeded as court painter by Kano Masanobu, and this position was held by one or other scion of the famous Kano family until the Japanese revolution in 1868 upset all precedents. Masanobu's landscape, reproduced herewith, offers a masterpiece of this poetic idealism, and is executed almost wholly in black and white. Motonobu, Utanosuke and Yeitoku are other illustrious painters of this Kano family.

The fourth and last period of Japanese painting was ruled by the Realistic and Genre School, which marks the final self-assertion of the native art-sense as contrasted with the foreign types that had hitherto mostly dominated it. It was largely the art of the now educated commonalty, found its center at the new capital Tokyo as well as the old one, Kyoto, and began with the new dynasty of the Tokugawa under Iyeyasu, the Napoleon of Japan, who crushed the Latin Christianity which was permeating the land, offset Buddhism by Confucianism, and closed Japan to foreign intercourse—except for the Dutch at one port only—for nearly three centuries. This Realistic School added to the superb line of the preceding period a glory of color-harmony all its own. Kano Tanyu was court painter and introduced a looser and more decorative composition, which spread over Japan. Richard Muther estimates the landscape of this period very high indeed: "The more familiar the motive, the more astonishing is the pictorial charm and the powerful and moving spirit rendered by simple strokes of the brush. . . . Only Chintreuil and Corot, the greatest poets of Europe, have expressed with the same tenderness and the same melancholy the feelings which the life of nature wakens in the human spirit."

Of the nine sub-schools traceable during this period three are notable: (1) The Korin School was aristocratic and largely decorative. Its breadth of drawing and wealth of color in treating plants and flowers are inimitable and have formed the type of Japanese decorative art. Korin and Sotatsu in painting, Koyetsu in lacquer and Kenzan in pottery belong here. (2) The Shijo School, located at Kyoto, and named after a bridge in it, included such masters as Okio, who excelled with fish, Sosen with monkeys, Ganku with tigers and Shiwokawa with landscape. "Shiwogawa Bunrin was one of the most original and powerful impressionists that Japan has produced in the last two centuries. His lightly tinted sketch of the Yodo river approaches the limits of perfection in its realization of atmospheric effects and its suggestions of color and distance." —Anderson. (See full page cut, on p. 744.) (3) Most original and most characteristic

MOUNT FUJI SEEN THROUGH REEDS. HOKUSAI.

of the period is the Ukioye (Passing-world) School. Its home was Tokyo, it grew up in book-illustration, color prints and the like, and depicted the contemporary and common life. "Though its strange tints and brutal frankness have been condemned as vulgar, it solved, as never elsewhere has the world's art, the problem of a primary grammar of harmony in a few flat, juxtaposed tones." It is this art that has specially commended itself to the West. Here the masters were Harunobu and Kiyonaga in the eighteenth century; with Utamaro for female figures, Hiroshige for landscapes and the great Hokusai for everything in the nineteenth century. We present one of the pieces from "A Hundred Views of Fuji," by the last named. It shows the peerless mountain nearly concealed by slight reeds, and has power in every line. For Hiroshige, see page p. 789.

JAPANESE FINE AND DECORATIVE ARTS IN THEIR CHARACTERISTICS. (22)

The characteristics of this Japanese art are remarkable both in what it has and in what it lacks. Its prime positive qualities lie in the fundamentals of line and color. Its line is variously described as firm yet free or flexible, as showing power and yet grace of touch, as possessing both decision and elegance; all of which antitheses amount to the same thing, which is just supreme control of line in qualities usually exclusive each of the other. This remarkable combination results from a simple material fact, common to both China and Japan, and highly conducive to art technique, namely, the exclusive use of the brush equally for writing, drawing and painting, whereas Western peoples use pencil or pen for both writing and drawing. Moreover, the Japanese holds his roll of paper in the left hand, instead of laying it upon a table, and must therefore write from the shoulder and elbow as well as from the wrist of his right hand. Finally, the paper used is porous and rapidly absorbs ink laid upon it, so as to show immediately what has been done. The total effect is to promote a combined strength, freedom and precision such as no other device of man could do. It also enables the Japanese to dispense with the maul-stick, though no other artist can draw with more minuteness or tenderness than he. Japanese, indeed, study writing with the same care, and esteem it as highly as they do drawing. They have only one word, *kaku*, for both operations, and classify both in the same way. Much of the art of Japan seeks mainly this abstract beauty of line, while it does no more for the objective fact than to symbolize it. The earlier schools, which dealt in divine or foreign (Chinese and Korean) persons and landscapes, and thus depended on copies or imagination, powerfully promoted this abstract beauty as the chief merit in art. Such artists rarely drew directly from nature, but from copies, or copies of copies. Only the realistic schools of the last century have drawn from life, but even they retain much of the older tradition. This has been termed the calligraphic quality of Japanese art, and it appears at its best in sketchy pieces where the power of suggestion is fully used, as in the accompanying drawing of Fujiyama—the most frequent art motive in Japan—seen from the sea.

MOUNT FUJI, SEEN FROM THE PACIFIC OCEAN.

CROWS AND MOON, BY KORIN.
Here the silhouette is a correct indication of moonlight.

Richard Muther declares frankly that the Japanese are the greatest draughtsmen upon earth. But Japanese art is hardly less distinctive for its color than for its line. Here refined tones, whether in tints or shades, greatly promote harmony, while the delicacy in gradations is marvelous.

Three negative characteristics of Japanese art, to which it owes much of its quaint charm and most of its faults, are the absence of chiaroscuro, of linear perspective, and of anatomical modeling. Only rarely is an isolated shadow introduced, as by the Shijo School, to impart relief or solidity to a bamboo or a grape. Projected shadow is never seen, though sun or moon be in the landscape. The vermilion sun is decorative, the white or yellow moon is symbolic of night, which, for the rest, is as light as day. Neither does a lamp in a room govern the diffusion of light, which is even here quite uniform. Again, high lights are never used, and hence the eyes of men and of animals show no life. Perspective is recognized only on compulsion, as when a distant mountain must be represented as no larger than a near tree, on pain of not getting it into the picture at all. But parts of a single object are always represented as isometric, as, for example, a house, or the window depicted in accompanying cut, which is a finely humorous piece by Utamaro. To the Western eye, long accustomed to linear perspective, such an isometric figure seems actually to enlarge as it recedes. But aerial perspective is invariably and admirably represented, though sometimes to an exaggerated degree.

Lack of anatomical study combines with the two foregoing traits to hide from the Japanese artist the subtler qualities of animal or human form, as seen in the relief of feature or limb, and leads him to prefer for his brush animals where much surface detail is in evidence. Thus, too, he must evade difficulties of pose that would involve foreshortening. It results from all this that he can achieve his finest results with fishes, snakes, frogs, tortoises, and especially with birds.

While the Japanese artist follows no rules of composition, his sense of fitness and picturesqueness generally leads him aright. The treatment of clouds is conventional in style and deficient in variety, but rain and wind are depicted to perfection, as are mists also. Water in river, lake or sea is merely symbolized by a flat blue tone traversed by sinuous lines in black or white. It has neither reflection nor transparency. The

THE VISIT. UTAMARO.
See further p. 788.

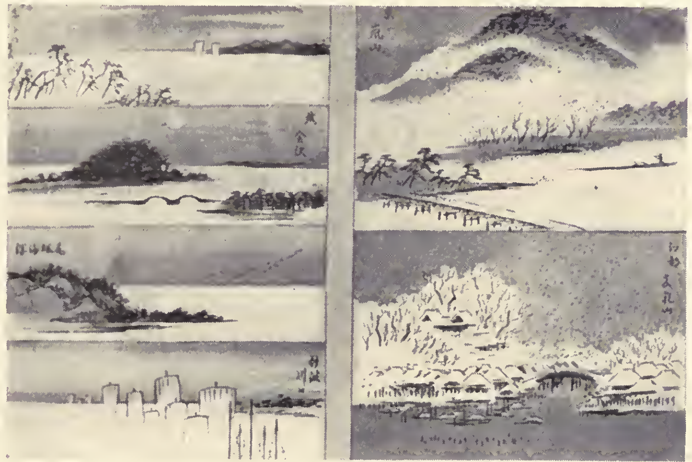
dash of waves is only indicated by abstract calligraphic curves. But whether in animal or vegetable forms the Japanese never fails to express generally correct proportions, and in particular life and motion. Mr. Anderson thus sums up his survey of the field: "Japanese pictorial art in its main principles of style and technique must be regarded as a scion of the more ancient art of China, in which the characters of the stock have been varied by native grafts. In its motives it claims a share of originality at least equal to that of any art extant; in the range and excellence of its decorative application it takes perhaps the first place in the world; but in the qualities of scientific completeness it falls much below the standard of modern Europe. Regarded as a whole, it is an art of great potentiality but incomplete development. It displays remarkable beauties and obvious faults; but while the latter are pardonable and remediable effects of a mistaken reverence for the traditional conventions, the former demonstrate the existence of qualities that mere academical teaching could never supply."

When we pass from the realm of formal beauty to that of significance the superiority of European art is again manifest in that it is greater and more serious, nobler and more comprehensive, just as is the life which its art mirrors. Here one sees the appropriateness of the maxim that Japanese art is great in small things, small in great things. The most beautiful and at the same time the most significant of all the vast range of art motives in Europe is the human form divine, equally undraped and unsullied. This nude figure, whether male or female, Japanese art has never felt impelled to treat as such, but only incidentally in the case of coolies in hot weather or wrestlers. This neglect cannot be attributed to superior modesty or taste; for climate and custom alike promote an exposure of the body unknown in Europe, and coarse or indecent pictures — tobaye — were previously well known. Nor can it spring from want of esthetic perception, among a people that can fashion such superb line on paper or in pottery. A reason must be sought in the *significance* of the subject, which is viewed by Buddhism—the ruling religion and philosophy in Japan — as the means of enslavement to a life essentially miserable and ignoble. Europe, on the other hand, derived its exalted appreciation for the nude figure from the Greeks, whose world-view was joyous and combined divine with human elements in those ideal creations which we call statues, but they knew as idols, gods in human form. If this view be correct, then Japan, and with it China, needs nothing so much for its art and for its entire life as a full recognition of the glory, and a redemption from dishonor, of the human body. On the other hand, every nude statue or figure seen in Europe or America, provided only, as is commonly the case, it be nobly conceived, uplifts the beholder to ever finer sense and sentiment.

Finally we should notice a keen sense of humor in both pictorial and decorative art. An example will be seen in the illustration of perspective, given above on page 787, where sly girls are preparing to guy a gallant upon his effusive greetings to the mistress—out of sight, but evidently there—of the house. Outside sits the gallant's rough attendant, who finds himself impelled by the neighborhood of so much beauty to pluck out his beard stubs with tweezers! In other cases Japanese art shows an exaggeration of fright or of melancholy very alien to eyes accustomed to the restrained Greek art.

The influence of an art so great, when it suddenly burst from its seclusion upon the astonished gaze of Europe was, of course, marked, though a foretaste of it had already, in the eighteenth century, led to the French movement under Louis XV. against the pompous Lebrun style, and had suggested a freer intuition of beauty, asymmetric, capricious and full of movement, everything by which the charming Louis XV. style was distinguished from the tiresome academic art of Louis XIV. But after 1860, when Japan was pouring out her long accumulated art treasures, Paris came again under her captivating influence, and through Paris the rest of the art world. Richard Muther, standard historian of painting in the nineteenth century, writes: "There is no doubt that the newest phase of French art, which

took its departure from Manet, has been inaugurated by the enthusiasm for things Japanese. Their drawing, coloring and composition deviated from everything hitherto accounted as art, and yet the esthetic character of these works was too artistic to permit of any one smiling on them as curiosities. Whether the discoverer was Alfred Stevens or Diaz, Fortuny, James Tissot or Alphonse Legros, the enthusiasm for the Japanese swept over the studios like a storm." In a short time great collections of the artistic products of Japan passed into the hands of Manet, Tissot, Whistler, Fantin-Latour, Degas, Duran and Monet. Finally the Paris International Exhibition of 1867 brought Japan still more into fashion. "Where there had been rhythm, tension, clarity, largeness and quietude in the old European painting, there was in them a nervous freedom, an artful carelessness, and life and charm. . . . Artists learned from them another manner of drawing and modeling, a manner of giving the impression of the object without the need for the whole of it being exacted, so that one knows that it is there only through one's knowledge."



SIX LANDSCAPES, BY HIROSHIGE. (SEE P. 786.)

Of equal importance was the influence of Japanese art upon color, which received from it an impetus toward lighter tones. As Paris was art center for the Western world, these Japanese traits, once adopted there, spread everywhere, and have now become so familiar to our eyes as to lose much of their former novelty. By reason of this currency such Japanese traits now seem as native to us as Shakespeare seems full of quotations.

All the qualities of line and color attributed in the foregoing account to Japanese pictorial or representative art may be transferred to its ornamental or decorative art, with the important exception that loss of chiaroscuro and perspective is gain to decorative art which calls for simplicity and suggestiveness rather than scientific completeness. The borders and diapers of Japanese decoration were doubtless derived, like those of other peoples, from the angular models of basketry or wattle, and from the curved models of pottery, plants and animals. The severe and reposeful Greek fret is unknown in Japan, which shows its characteristic versatility and perhaps restlessness in less regular forms. The commonest diaper is a complex diagonal pattern. But the Japanese fairly revels in diapers. If an entire surface needs to be covered, he invents new patterns and places them in irregularly shaped compartments. Geometric forms and also free curves are much used. These diapers are often broken up by conventional cloud forms—hardly recognizable as such by the Western eye—to secure a free, artistic effect. In the use of foliage and flowers the Japanese has no rivals, so true in form, tender in feeling and yet so bold and graphic are his drawings. In other decorative styles, like powderings and medallions, the prime trait is asymmetry. Either the repeat of the pattern is disguised as much as possible, or the pattern runs quite wild within its limited field. Japanese spacing commonly avoids diameters or any other easily perceivable system, and approximates—probably without conscious rule—such relations as 3 to 5, or 5 to 8, which is that known to Germans as the golden mean

WALL PAPERS, MADE IN PANELS 18X13 INCHES.

when the proportions of a rectangle are in question. In the matter of curved lines, as seen in pottery, Dresser holds that the Japanese fall below the Greeks, often show quaintness rather than grace, and that many vases are clumsy, awkward, podgy or heavy, though imitation of natural objects such as bamboo stems and gourds, or humor accounts for some of these. But certainly one must marvel at the numerous successes, when one remembers the vast variety of shapes that Japan has created.

So much for line. In color Japanese decoration prefers harmonies of analogy to harmonies of contrast, in other words it harmonizes with secondary preferably to complementary colors. Moreover, the best work is characterized by peculiarly quiet and refined tones. Modern science, however, has supplied glaring dyes and pigments which the Japanese has sometimes adopted in the interests of commerce to the suppression of his native taste.

In judging any decorative work, one cannot well separate design from technique; but in estimating Japanese products such separation is well nigh impossible, for here artist and workman are united in the same person, a craftsman. These Japanese craft-works are full of imperfections and even distortions, especially in drawing; but nevertheless their decoration "has charms of design, quaint beauties of treatment, and immense skill in the graphic delineation of natural objects, so far as the immediate requirements extend, and in the happy use of different materials, which one can find in the corresponding works of no other nation" (G. A. Audsley). The Japanese have invented little; but have always invested with the charm of their native expression whatever they borrowed from elsewhere. The sale, bequeathing and imitation of Japanese seals and names have gone to such an extent that little confidence can be placed upon them in the identification or valuation of Japanese wares.

JAPANESE DECORATIVE ART. (23)

Japanese decorative art is as remarkable for the range of its application as for the beauty it applies. Every article in daily use is touched into beauty, whether it be made of clay, metal, wood, paper, cotton or silk.

Tradition attributes the introduction of the **potter's** wheel from China to a priest named Gioki in the eighth century A. D.; and Shirozayemon, a Japanese potter, introduced from the same country the art of glazing in the thirteenth century. The latter's products were not more than small jars of stoneware with simple brown glazes speckled with black. These were produced at Seto in Owari province, whence Setomono be-

SATSUMA FAIENCE.

came the generic name for pottery in Japan, as is China in Europe. Decorated pottery was not produced by Japanese until the sixteenth century; and, at its close in 1598, the then Prince of Satsuma province invaded Korea, brought thence some seventeen skilled potters, and thus established facture of the famous Satsuma ware, a faience of firm texture resembling porcelain, reserved with its decoration in warm colors, crackled almost imperceptibly, and admirable for its smooth, ivory-toned surface. During the last few decades so-called Satsuma of varying merit has been made at several other centers in Japan. Single-color, splashed, and decorated wares were now first produced in faience; and in 1599 a Korean potter discovered on Mount Izumi, in Hizen province, the *kaolin* or peculiar clay needed for the production of porcelain, which also was now first made, and that very naturally in imitation of the Chinese blue and white. This Hizen ware is also known as Arita ware, from the town of its facture, and as Imari ware, from the place of its exportation. It was the first Japanese ware to reach Europe, and has been so much copied there that it now hardly seems Oriental. Green, yellow and red form the prevailing colors, except for the blue and white variety already mentioned. Finally, in 1648, the Japanese completed their Chinese education in keramics by acquiring the art of painting with vitrifiable enamels over the glaze.

The two centuries from 1645 to 1845 represent the golden age of Japanese keramics, as they do also of all its other decorative arts; and the climax was reached at the close of the period. During this period every factory of importance was under the patronage of some nobleman in whose fief it lay, or of some other wealthy connoisseur, with the consequence that no expenditure of time or toil was considered excessive. On the contrary, since the revolution in 1868, the Japanese craftsman has catered to the Western market with its superficial art judgments and commercial spirit.

Kyoto, with its suburb Awata, ranks with Satsuma and Hizon in the keramic facture of Japan. Here, in 1660, Ninsei was the first to apply vitrifiable enamels to the decoration of faience, whereas they had previously been applied only to porcelain at the Hizen kilns, where the secret was jealously guarded. At Awata also Kenzan, brother of Korin the painter, worked in faience; and later on Kinkozan applied metallic oxides in producing faience of great delicacy and taste. Hozan was another exceptionally skilful craftsman; and Yeisen, in the first half of the eighteenth century, was the first to make porcelain in Kyoto, succeeding even with the much-prized *céladon*. Mokubei (1804-32) made marvelous imitations of both *céladon* and other earlier wares. Modern Awata ware shows marked degeneracy equally in crude paste, impure and lusterless enamels, and careless application of them. Other varieties made in Kyoto are known as Kiyomizu, Gojozaka, and Iwakura. It is customary to add the word *yaki*, which means "bake," to all such place-names, when designating the keramic variety. The Kiyomizu ware has a white ground and tender decoration. Its best craftsmen are Kanzan and Takahashi. Old Kyoto wares were curious and quaint rather than fine examples of work.

HIZEN PORCELAIN.

Kutani is a fourth important kiln, and excels in production of porcelain with gold designs on a red ground. But at present Seto in Owari province produces more porcelain than any other factory in Japan. Its products are inferior, and almost all destined for the foreign market. The porcelain industry was started here in 1801, when Tomikichi visited Hizen province, married the widow of an Arima potter, learned the secret of porcelain manufacture, and then returned with it to Seto.

About 1872 Kozan commenced the production, at Ota near Yokohama, of a porcelain on which gradoated tints give effects of great delicacy. In Izumo province is produced a faience with a yellow glaze splashed with green and sometimes decorated in gold, which is highly esteemed.

Other varieties are Bizen ware with humorous animal-figures, and Banko ware with quaint teapots.

The porcelain known as "Old Japan" and frequently found in European collections, does not represent Japanese art; for, though made at Nagasaki in the seventeenth century, it was decorated with European designs at the order of Dutch traders. Since 1867, when Europe and America first became acquainted with genuine Japanese art at the Paris Exposition, there is hardly a branch of Western art, whether it be pottery, textiles, metal-work, engraving or painting that has not profited thereby.

EAGLE AND SNAKE ON A TREE-TRUNK.

The eagle is in silver with articulated neck, the snake and tree in bronze. Height 15¼ in. Takachika in nineteenth century.

JAPANESE DECORATIVE ART.—*Concluded.* (24)

Closely related to keramics is the **enamel-work** which in Japan consists entirely of *cloisonné.* (See p. 794.) The Japanese have carried this craft far beyond rivalry elsewhere. In older examples since the sixteenth century, irregularity of surface imparted a vibrating quality of color; while products of recent decades excel in exquisite perfection of finish. The finest work is still produced by Namikawa, an ex-nobleman living in Kyoto; while his namesake at Tokyo dispenses with the metal bands, and thus produces so-called wireless or cloisonless ware, which is not properly *cloisonné* but simply painted enamel.

Though the West has taught the East well-nigh everything in the mechanical use of metals, it has taught Japan nothing in the artistic use of them. Chief among these metals or their alloys is **bronze,** used for over a millennium, mostly in Buddhist temple bells, censers, vases, lanterns and idols; but during recent centuries fashioned into secular vases, bowls, plates, etc., of choicest shape and color. The art culminated 1750-1850. **Iron and steel** have also been used for swords and armor from early times, and reached their ornamental climax after the sixteenth century when no longer needed in actual warfare. Iron is now hammered into various fish, bird and beast forms for ornamental purposes with marvelous skill.

Gold and silver are also used though sparingly. "No craftsman, however, devoted himself exclusively to the precious metals. (The Japanese wear no jewelry, in striking contrast to the people of India.) There was no special guild of goldsmiths or silversmiths; all art metal-workers were content

to work in any metal, their sole desire being to produce objects which should be valued for their beauty alone. The value of the metal was secondary; originality of design, grace in ornament, and skillful handicraft were paramount; . . . But the chief works by which the old metal-workers of Japan have made themselves famous in the world of art were executed in neither gold nor silver, but in their alloys, *shakudo* and *shibuichi*" (W. Gowland).

This **shakudo** is an alloy of 97 per cent copper with 3 per cent gold, which yields, on suitable surface treatment with acids, a beautiful black patina with a violet sheen. It was much used in guards and other sword furniture. **Shibuichi** is an alloy of silver and copper in varying proportions, and yields a patina of charming shades of grey. "By the use in his designs of these alloys, together with gold, silver, copper and iron, the Japanese craftsman has achieved results in color which are unrivaled in the metal-work of the world. The white of silver, the black of *shakudo*, the yellows of gold of various grades, the greys of *shibuichi*, and the reds and browns of copper—all he employs in perfect harmonious combinations to enrich the effects of his sculptured designs" (W. Gowland). But brass, so generally used in India, is avoided in Japan. Another merit of Japanese metal-work is the varieties of texture produced by punches and other means, e. g., leather, wood, fruit-rinds and stone.

Lacquer, like *cloisonné*, is an art product in which Japan has no rivals and has probably reached perfection. Cultivation of this art since the sixth century has occasioned the rise of numerous styles, each with its special name, and the climax of all was reached in the eighteenth century, though choice specimens are still produced. No less than thirty-three operations, each requiring great skill, are required in its facture.

Japanese **ivory** carving has few rivals among the nations. Until recently such ivories were limited to *netsukes*, i. e., toggles for retaining a cord in the sash, and these show marvelous expressiveness in their animal forms as well as adaptability to the given use. But of late ivory-carving has expanded into an ivory-sculpture quite worthy of comparison with the terra-cottas of Tanagra or the statuettes of Renaissance or modern times. Here grace of movement and general correctness of form combine for happy effect.

Japanese **textiles** are invariably satisfactory in both design and color. The art, like all others in Japan, was learned from the Chinese, who still excel in the weaving of plain and heavy silks, but have been surpassed by the Japanese in all artistic respects. Patterns are not limited to regular

GODDESS KWANNON ON A CARP.

In ivory with height of 10½ in. Furukawa Nagamitsu.

diapers, powderings and medallions, but extend to bold scenic or figure decoration, in which dyeing, painting and embroidery are sometimes combined on a single garment with superb effect. Splendid brocades and cut velvets also are woven.

In **embroidery** Japan has for centuries surpassed all other nations. The embroiderers are mostly men, and have attained a most elaborate and intricate technique which enables them to produce pictures wrought with the needle, but as precise and vigorous as if done with the brush. Kyoto is the city where the art has flourished increasingly from the fourteenth century until now. The chief objects to be embroidered are *kimono* (robe), *obi* (sash), *fukusa* (wrapper for presents), and screens. The artist Kano Tanyu of the seventeenth century designed *fukusa;* and Korin of the same century designed two *kimonos*, which are reproduced here. They show no repeat, but collar, sleeves and body form three panels for free design in plants. For actors and courtezans, extravagant designs in brilliant colors and gold are wrought; while aristocrats wear rich and refined styles. The motives on the former were really representative, such as landscapes, seascapes, dragons, fish in a net, and flocks of birds. Effects are obtained from the luster of silk which surpass either water-color or oil paintings. M. Gonse writes: "The Japanese *fukusa* put under glass and framed is the most sumptuous ornament that the refinement of a connoisseur can bring into his home." Japanese stitches and couching resemble those used in old European embroidery, the fact being that both arose from an Indian or Chinese source.

ROBE DESIGNED BY KORIN IN THE SEVENTEENTH CENTURY.

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