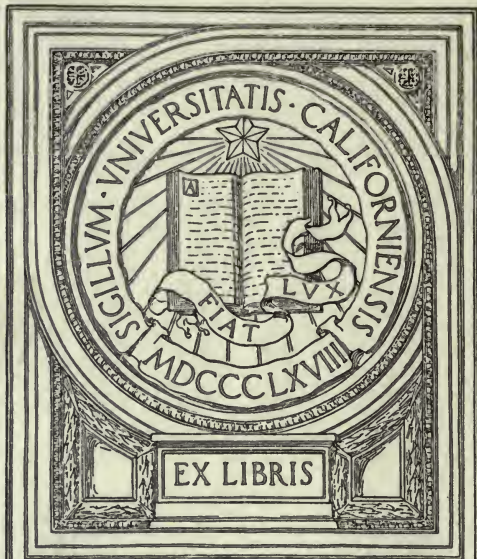


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HISTORY

— OF —

Sculpture, Painting,

— AND —

ARCHITECTURE.

TOPICAL LESSONS,

— WITH —

SPECIFIC REFERENCES

— TO —

VALUABLE BOOKS.

BY CHAS. S. FARRAR, A. M.,

PRESIDENT OF MILWAUKEE COLLEGE.

CHICAGO:

TOWNSEND MACCOUN.

1881.



1881
F.S.
* *

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Preface to Second Edition.

The first edition of these lessons having become exhausted, it was deemed wise to make the work more complete, in a second edition, by adding a third part, devoted to the History of Architecture. The whole has been carefully revised, and it is hoped, with considerable improvement.

Influenced by a large number of letters of enquiry, received during the last year, I will offer the following

PRACTICAL SUGGESTIONS.

Private possession of, at least, a few books, on the subject in hand, is of great advantage to the student.

1. Some good elementary work, as D'Anvers,' or DeForest's Elementary History of Art, or Radcliffe's Schools of Painting, and, for ready reference at all times, Clement's Handbook of Sculptors, Painters, etc.; hence references to these are omitted in this edition.

2. If only one higher work can be afforded, let it be Luebke's Outlines of the History of Art.

3. If two higher works can be afforded, let these be Luebke's History of Sculpture, and the Kugler Handbooks of Painting—last edition; and if to these could be added the new History of Painting by Messrs. Woltmann and Woermann, the equipment would be excellent, indeed.

Good photographs of the masterpieces of art, when examined in connection with reading, are almost as valuable as actual visits among the originals. A full portfolio is indispensable to every class or club of non-professional readers.

C. S. F.

MILWAUKEE, Sept. 1881.

PREFACE.

The following scheme for a branch of historical study has grown out of the actual experience of guiding large classes of students in the history of art; and, printed on separate lesson-slips it has already found considerable appreciation as a convenient instrument for the use of a non-circulating library.

It is believed that the best text-book for the study of any history is but a syllabus; the study of history, as well as of science, in order to result in solid edification, must involve the characteristics of real investigation, compelling the use of the judgment at every step. Especially is this true, at present, in the History of Art, where good sources of information and criticism are so various and even contradictory.

The catalogue of works referred to, purposely embraces elementary, as well as the more exhaustive in history and criticism.

C. S. F.

MILWAUKEE, 1880.

CONTENTS.

PART I.—HISTORY OF SCULPTURE.

	Page.
I. Introductory.....	1
II. The Daedalian Sculptures—The Bold Style.....	3
III. The Transition from Daedalus to Phidias—The Athletic Style.....	4
IV. The Phidian Period—The Grand Style.....	6
V. Great Sculptors Contemporary with Phidias	8
VI. The Period of Scopas—The Impassioned Style.....	10
VII. The Period of Praxiteles—The Graceful Style.....	11
VIII. Sculpture in the Peloponnesus—The Periods of Scopas and Praxiteles	13
IX. The Schools of Rhodes and Pergamus—The Pathetic and Tragic Style	15
X. Etruscan and Greek Sculpture among the Romans.....	18
XI. Roman Sculpture from Augustus to the Decline of the Empire.....	21
XII. The Pisan School of the Fourteenth Century	23
XIII. The Florentine School of the Fifteenth Century.....	25
XIV. The Great Masters of Florentine Sculpture	28
XV. Modern Students of the Antique	30

PART II.—HISTORY OF PAINTING.

I. Painting in Egypt and Asia.....	33
II. Ancient Painting in Europe.....	35
III. Early Christian Painting—Transition from Symbolism to Fine Art..	37
IV. Italian Painting from 1200 to 1340 A. D.—Cimabue and Giotto.....	39
V. The Decline of Mysticism and the Rise of Realism—Masaccio	42
VI. The Second Generation of Classic Realists.....	45
VII. Leonardo Da Vinci—The Universal Genius.....	51
VIII. Michael Angelo as a Painter.....	53

	Page.
IX. Raphael Sanzio, the Common Culmination of Spiritual Elevation and Natural Beauty.....	55
X. Correggio, the Greatest Master of Chiaroscuro.....	59
XI. The Great Venetian Colorists and Modern Realists.....	62
XII. The Last Revival of Painting in Italy—The Eclectic and Naturalistic Schools	66
XIII. Painting in Flanders—The Early Period.....	70
XIV. Painting in Flanders—The Later Period.....	72
XV. Painting in the Netherlands—Representation of Actual Life.....	76
XVI. Early Painting in Germany	80
XVII. Later Painting in Germany	84
XVIII. The Great Painters in Spain	85
XIX. The Leading Masters of the French School—The Early Period.....	88
XX. The Leading Masters of the French School—The Later Period.....	92
XXI. The Principal Masters in England.....	96
XXII. Chronological Perspective of Early Painters—Five Centuries.....	105
XXIII. Chronological Perspective of Later Painters—Three Centuries	106

PART III.—HISTORY OF ARCHITECTURE.

I. Technical Terms	107
II. Egyptian Architecture.....	110
III. Indian Architecture	113
IV. Architecture of Ancient Greece	115
V. Architecture of Ancient Rome	119
VI. Early Christian, Byzantine and Romanesque Styles of Architecture	122
VII. Saracenic Architecture.....	126
VIII. Gothic or Pointed Architecture.....	128
IX. Renaissance and Modern Styles of Architecture.....	131
Appendix—Catalogue of Books of Reference.....	137



PART FIRST.

History of Sculpture.

I.—INTRODUCTORY.

1. Definitions of terms and illustrations of the varieties of sculpture; the technical varieties of reliefs and intaglios.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 1-2.
FLAXMAN, *Lect. on Sculp.*, pp. 152-4.

FAIRHOLT, *Dictionary of Terms in Art.*

2. Different materials employed in sculpture, and their respective merits.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 68-9.
FLAXMAN, *Lect. on Sculpture*, p. 155.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
pp. 275, 278-9, 286-7, 290.

WINCKELMANN, *Hist. Anc. Art*, Vol. 1,
pp. 143-52, 154-5; Vol. 2, pp. 653-6,
666-7.

3. The various mechanical methods of sculpture, and the successive stages of these in the development of a statue.

- KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 283-7. ENC. BRITANNICA, Art. "Sculpture."
 WINCKELMANN, Anc. Art, Vol. 1, pp. 143-52, 154-5, 283-7; Vol. 2, pp. 51-3, 57-60, 65-8, 71-7. ENG. Cyc., Arts and Sci., Vol. 7, p. 367.

4. General relation of sculpture to architecture; position (out of doors or within, elevated or on the line) as one of the elements of design in sculpture.

- LUEBKE, Hist. Sculpture, Vol. 1, pp. 1-5, 64, 67-8. ZERFFI, Hist. Dev. Art, pp. 20-1, 186-7.

5. Statement of the favorite subjects of sculpture in different nations and ages.

- LUEBKE, Hist. Sculp., Vol. 1, pp. 3-5. ENG. Cyc., Arts and Sci., Vol. 7, pp. 370-1.
 WINCKELMANN, Anc. Art, Vol. 1, pp. 312-3.

6. Historic questions as to drapery and color in sculpture.

- LUEBKE, Hist. Sculp., Vol. 1, pp. 5-6, 68-9. FLAXMAN, Lect. on Sculp., pp. 188-92, 196-214.
 WINCKELMANN, Anc. Art, Vol. 1, pp. 148-9, 181-5, 188-9; Vol. 2, note 18, p. 428. KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 294-5, 298-9, 302.

II.—THE DAEDALIAN SCULPTORS.

THE BOLD STYLE.

[BEFORE 600 B. C.]

1. General account of the primitive sculptures of Asia, Africa and America; materials, subjects, aims, and relation to nature.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 9-57;
Hist. Art, Vol. 1, pp. 36-46, 61-6, 74-7,
 106-9; *Mon. Art*, Vol. 1, Pls. 3, 6, 6A,
 8, 11, Text pp. 8-10, 18-26, 30-3, 38-40.

FLAXMAN, *Lect. on Sculp.*, pp. 54-78,
 216-7.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II.
 pp. 164-5, 168-9, 172, Text pp. 162-78.

KOEHLER, *Hist. Art*, Pls. 2-5.

WINCKELMANN, *Anc. Art*, Vol. 1, pp.
 167-72, 173-90, 195-207, 210-9.

D'AGINCOURT, *Hist. Art*, Vol. 2, Text
 pp. 3-4.

ZERFFI, *Hist. of Dev. of Art*, pp. 45-131.

WILKINSON, *Anc. Egypt.*, Vol. 2, pp. 263-91.

VIARDOT, *Wonders of Sculp.*, pp. 5-41,
 42-61.

2. Conditions favorable to originality in art among the early Greeks.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 61-6;
Hist. Art, Vol. 1, pp. 121-4, 167-75.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p.
 179.

WINCKELMANN, *Anc. Art*, Vol. 1, pp.
 286-98.

ZERFFI, *Hist. Dev. of Art*, pp. 153-66,
 209-11.

TAINE, *Art in Greece*, pp. 10-63, *Phil.*
Art, pp. 119-37.

RUSKIN, *Mod. Painters*, Vol. 3, pp.
 175-83. Vol. 5, pp. 222-6.

FELTON, *Anc. Greece*, Vol. 2, pp. 5-12.

WORDSWORTH, *Greece*, pp. 62-4.

ST. JOHN, *Greece*, pp. 29-44, 289-313

GROTE, *Hist. Greece*, Vol. 1, pp. 458-61.

JARVES, *Art Idea*, pp. 29-34.

VIARDOT, *Wonders of Sculp.*, pp. 71-2,
 95-8, 101-4.

3. The historic question as to Daedalus—an allegorical myth or a historical character?

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|---|--|
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 179, 182. | DWIGHT, <i>Mythology</i> , pp. 344-5, 413-5. |
| FLAXMAN, <i>Lect. on Sculpture</i> , pp. 81-3. | KEIGHTLY, <i>Clas. Mythology</i> , pp. 353-4. |
| VIARDOT, <i>Wonders of Sculpture</i> , p. 74. | ANTHON, <i>Clas. Dict.</i> , pp. 308-9. |
| SEEMAN, <i>Mythology</i> , (Bianchi Ed.) p. 229. | ENG. Cyc. and Enc. BRIT., "Daedala", "Daedalus." |

4. Characteristics of the Daedalian statues, distinguishing them from Oriental and Egyptian sculptures.

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| LUEBKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 74-5; <i>Hist. Art</i> , Vol. 1, p. 176; <i>Mon. Art</i> , Vol. 1, Pl. 16, Text pp. 59-60. | WINCKELMANN, <i>Anc. Art</i> , Vol. 1, p. 138; Vol. 2, p. 176. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text p. 182. | ZERFFI, <i>Hist. of Dev. of Art</i> , pp. 190-3. |
| FLAXMAN, <i>Lect. Sculpture</i> , pp. 81-4, 217. | WORDSWORTH, <i>Greece</i> , pp. 340-2. |
| | VIARDOT, <i>Wonders of Sculp.</i> , pp. 72-4. |
| | KOEHLER, <i>Hist. Art</i> , Pls. 22-3. |

III.—THE TRANSITION FROM DAEDALUS TO PHIDIAS.

THE ATHLETIC STYLE.

[600-470 B. C.]

1. Ageladas, the first master of the dramatic group in marble and bronze. Myron, the sculptor of nature; his conceits in art.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 29, 116-20; *Hist. Art*, Vol. 1, pp. 184-5, 190-1.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 241, Text. p. 254.
- WINCKELMANN, *Anc. Art*, Vol. 1, p. 338; Vol. 2, pp. 178, 186-7, 207-9.
- FLAXMAN, *Lect. Sculpture*, Pl. 24, p. 231.
- ZERFFI, *Hist. of Dev. of Art*, pp. 193-4.
- JAMESON, *Sketches of Art*, p. 192.
- VIARDOT, *Wonders of Sculp.*, pp. 79-80.
- GUHL, *Greeks and Romans*, pp. 222-3.
- KOEHLER, *Hist. Art*, Pls. 24-5.

2. The Æginetan marbles; ancient importance of Ægina; theory as to the origin of the respective pediments of the temple.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 100-1, 102-6; *Hist. Art*, pp. 186-8; *Mon. Art*, Vol. 1, Pl. 16, Text pp. 61-2.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 24-5, Text. pp. 30, 187, 190-1.
- WINCKELMANN, *Anc. Art*, Vol. 2, p. 180.
- JAMESON, *Sketches of Art*, pp. 189-91.
- VIARDOT, *Wonders of Sculp.*, pp. 80-90.
- EATON, *Rome*, 19th Cent., Vol. 2, pp. 313-7.
- KOEHLER, *Hist. Art*, Pl. 23.

3. Statement of the peculiar features of the new style—the athletic.

- LUEBKE, *Hist. Sculp.*, Vol. 1, p. 103-6, 117.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 183, 191.
- FLAXMAN, *Lect. on Sculp.*, pp. 82-6.
- WINCKELMANN, *Anc. Art*, Vol. 2, pp. 123-4, note p. 407.
- VIARDOT, *Wonders of Sculp.*, pp. 101-2.

4. The occasion of the athletic style; the history of the palaestra and the gymnasium.

- FLAXMAN, *Lect. on Sculp.*, pp. 162, 177-9, 219.
- TAINÉ, *Art in Greece*, pp. 107-19, 143-62; *Phil. Art*, pp. 124-37; *Rome and Naples*, pp. 55-7, 111-4, 119-26.
- WORDSWORTH, *Greece*, pp. 313-6.
- GUHL, *Greeks and Romans*, pp. 105-10, 213-25.
- WINCKELMANN, *Anc. Art*, Vol. 1, p. 312.
- CURTIVS, *Hist. Greece*, Vol. 2, pp. 78-80.

THE PHIDIAN PERIOD.

THE GRAND STYLE.

[470-400 B. C.]

1. Outline of the history of Greek thought culminating in this period; the Homeric poems; the Persian war; the Athenian constitution.

LUEBKE, *Hist. Sculp.*, Vol. 1. pp. 123-4.

WINCKELMANN, *Anc. Art.* Vol. 2, p. 190.

ZERFFI, *Hist. Dev. of Art*, pp. 193-4.

TAINÉ, *Art in Greece*, pp. 168-78.

FELTON, *Anc. Greece*, Vol. 1. pp. 89-126;

Vol. 2, pp. 71-110.

GROTE, *Hist. Greece*, Vol. 2, pp. 118-

209; Vol 3, pp. 88-162.

COX, *Greece*, pp. 97-210; *Greeks and Persians*.

JEBB, *Greek Literature*, pp. 19-48,

FROUDE, *Short Studies*, 1st Series, pp. 406-39.

GLADSTONE, *Homer*.

2. The character and the administration of Pericles.

WINCKELMANN, *Anc. Art.* Vol. 2, pp. 191-3.

CURTIUS, *Hist. Greece*, Vol. 2, pp. 412-609; Vol. 3, pp. 1-85.

COX, *Greece*, pp. 255-85; *Athenian Empire*, pp. 37-62.

PLUTARCH, *Lives*, "Pericles."

FELTON, *Anc. Greece*, Vol. 2, pp. 133-45.

3. The leading doctrines of the dramas of Æschylus; the various real functions of the theatre at Athens.

CURTIUS, *Hist. Greece*, Vol. 2, pp. 577-84.

FELTON, *Greece*, Vol. 1, pp. 196-213.

JEBB, *Greek Lit.* pp. 69-83.

SCHLEGEL, *Dram. Lit.* pp. 92-118.

ST. JOHN, *Greece*, Vol. 2, pp. 220-68.

GUHL, *Greeks and Romans*, pp. 121-33.

4. Phidias and his rank in the state; enumeration of the statues and reliefs ascribed to him.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 124-35; *Hist. Art*, Vol. 1, pp. 191-9; *Mon. Art*, Vol. 1, Pl. 17, Text pp. 63-4.
 FLAXMAN, *Lect. on Sculp.*, Pls. 19-20, pp. 86-93, 108-11, 116-7, 223-5.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text pp. 206-7.
 WINCKELMAN, *Anc. Art*, Vol. 2, pp. 193-5, 198, notes on pp. 406, 430.
 ZERFFI, *Hist. Dev. Art*, pp. 194-6.
 CURTIUS, *Hist. Greece*, Vol. 2, pp. 606-19.

5. The Parthenon as a type of the Greek temple, especially as showing the relation of architecture to sculpture in Greece; detailed description and analysis of its sculptures—pediments, metopes, friezes, statue of the goddess and incidental sculptures.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 147-58; *Hist. of Art*, Vol. 1, pp. 203-11; *Mon. Art*, Vol. 1, Pl. 14, Text pp. 51-2.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2. II. pp. 180-217, Text pp. 207-26.
 FERGUSSON, *Hist. of Arch.*, Vol. 1, pp. 241-68.
 STUART, *Antiq. Athens*, pp. 49-61.
 VIARDOT, *Wonders of Sculp.*, pp. 157-80.
 HAZLITT, *Essays on Fine Arts*, pp. 278-308.
 GUHL, *Greeks and Romans*, pp. 25-9.
 FELTON, *Anc. Greece*, Vol. 1, pp. 453-4.
 GROTE, *Hist. Greece*, Vol. 6, pp. 21-4.
 ZERFFI, *Hist. of Dev. Art*, pp. 196-9.
 WORDSWORTH, *Greece*, pp. 135-43.
 CURTIUS, *Hist. Greece*, Vol. 2, pp. 620-32.
 KOEHLER, *Hist. Art*, Pl. 26.

6. The temple of Olympian Jupiter at Elis: the great statue of Jupiter and the subordinate sculptures; the pediment groups.

- CURTIUS, *Hist. Greece*, Vol. 3, pp. 45-6.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 129-30; *Hist. Art*, Vol. 1, pp. 195-8; *Mon. Art*, Pls. 14A, 17, Text pp. 54-5, 63-4.
 WORDSWORTH, *Greece*, pp. 307-13.
 FLAXMAN, *Lect. on Sculp.*, Pl. 20, pp. 223-5.
 GUHL, *Greeks and Romans*, pp. 34-7.
 KOEHLER, *Hist. Art*, Pl. 25.

V.—GREAT SCULPTORS CONTEMPORARY WITH PHIDIAS.

THE GRAND STYLE, CONTINUED.

(470—400 B. C.)

1. Attic artists—sculptors of the gods; Alcamenes of Athens; the respective characteristics of the gods as shown in his statues of them; his statues of Vulcan, Bacchus, Æsculapius, etc; his group in the pediment of the temple of Jupiter Olympia.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 134-8;
Hist. Art, Vol. 1, pp. 199-20.
 WINCKLEMANN, *Anc. Art*, Vol. 2, pp. 195-6.

VIARDOT, *Wonders of Sculp.*, pp. 98-100.
 KOEHLER, *Hist. Art*, Pl. 24.

2. Other Attic artists and works of the Phidian period.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p.
 258.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 139-43.
 KOEHLER, *Hist. Art*, Pls. 24-5.

3. Peloponnesian artists—sculptors of men and Amazons; Polycletus of Argos; his style, favorite subjects and most important works.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 161-4, 165-70; *Hist. Art.*, pp. 213-7; *Mon. Art.*, Vol. 1, Pl. 18; Text pp. 67-8.
 KNIGHT, *Pict. Gal. Arts.*, Vol. 2, Text p. 258.
- CURTIVS, *Hist. Greece*, Vol. 2, p. 603.
 WINCKELMAN, *Anc. Art.*, Vol. 1, pp. 350, 472; Vol. 2, pp. 199-200, 407.
 KOEHLER, *Hist. Art.*, Pls. 26-7.

4. Multitude of representations of Amazons and Centaurs in Greek art; theories of the historic and the allegorical meaning of these.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 164-5; *Mon. Art.*, Vol. 1, Pl. 17, Text p. 67.
 KNIGHT, *Pict. Gal. Arts.*, Vol. 2, Text p. 234.
- WORDSWORTH, *Greece*, pp. 198-9.
 ZERFFI, *Hist. Dev. Art.*, pp. 200-1.
 SEEMAN, *Myth.*, pp. 180-4.
 R. P. KNIGHT, *Symbolical Art.*, pp. 32-4.

5. The temple at Bassæ and the Phigalian marbles; history of their discovery and a critical account of them.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 170-5; *Hist. Art.*, pp. 217-9; *Mon. Art.*, Vol. 1, Pls. 12, 14, 17, Text pp. 43, 50, 66.
 VIARDOT, *Wonders of Sculp.*, pp. 151-2.
- KNIGHT, *Pict. Gal. Arts.*, Vol. 2, Pl. pp. 24, 213-4, 216., Text pp. 30, 230-1, 234-5.
 WORDSWORTH, *Greece*, pp. 318-21.
 KOEHLER, *Hist. Art.*, Pl. 27.

6. The frieze and metopes of the temple of Theseus at Athens.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 144-6; *Mon. Art.*, Vol. 1, Pl. 14, Text pp. 49-50.
- KNIGHT, *Pict. Gal. Arts.*, pp. 204-5, Text p. 226.
 STUART, *Antiq. Athens.*, pp. 94-9.

VI.—THE PERIOD OF SCOPAS.

THE IMPASSIONED STYLE.

(400-350 B. C.)

1. General characteristics of the period and style; respects in which this style was a development of the grand or Phidian style.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 175-6; ZERFFI, *Hist. Dev. Art*, pp. 201-2.
Hist. Art, Vol. 1, pp. 219-20. CURTIUS, *Hist. Greece*, Vol. 5, pp. 205-6.

2. Cephisodotus, the master of the transition; his works, especially his Irene and Plutus.

LUEBKE, *Hist. Sculp.*, Vol. 1, p. 177-9p; VIARDOT, *Wonders of Sculp.*, pp. 133-4.
Hist. Art, Vol. 1, pp. 220-1. KOEHLER, *Hist. Art*, Pl. 29.

3. The two pediment groups of the temple of Minerva at Tegea.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 180-1. ENC. BRIT., *Art*. "Tegea".

4. Scopas' statues of the gods: his selection of attitudes and "moments"; Apollo, Mars and Æsculapius.

LUEBKE, *HIST. Sculp.*, Vol. 1, pp. 181-2; KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
Hist. Art, Vol. 1, pp. 221-2; Mon. p. 258.
Art, Vol. 1, Pl. 18, Text pp. 68-9. ZERFFI, *Hist. Dev. Art*, pp. 202-5.

5. The reliefs of the Marriage of Neptune and Amphitrite.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 182-6.
SEEMAN, *Mythology*, (Bianchi Ed.) pp.
101-5.

ESCHENBERG, *Manual Clas. Lit.*, p. 98.
KOEHLER, *Hist. Art*, Pl. 28.

6. Leochares: evidences of the high rank he held in his time; his group of Ganymede.

LUEBKE, *Hist. Sculp.*, Vol. 1, p. 186;
Mon. Art, Vol. 1, Pl. 18, Text p. 70.
ENG. CYC. and ENC. BRIT., "Leochares."

ANTHON, *Clas. Dict.*, p. 733.
KOEHLER, *Hist. Art*, Pl. 28.

VII.—THE PERIOD OF PRAXITELES.

THE GRACEFUL STYLE.

(360-300 B. C.)

1. Praxiteles, his relation to Cephisodotus and Scopas; his style and execution compared with theirs.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 187-8;
Hist. Art, Vol. 1, pp. 222-3.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
p. 258.

WINCKELMANN, *Anc. Art*, Vol. 2, pp.
133-5.
ZERFFI, *Hist. Dev. Art*, pp. 205-6.
CURTIUS, *Hist. Greece*, Vol. 5, pp. 206-8.

2. Praxiteles' statues of Venus compared with those of earlier and later periods.

- FLAXMAN, Lect. Sculp., Pl. 22, pp. 93-4, 230-1.
 WINCKELMANN, Anc. Art, Vol. 2, notes pp. 409, 442-4.
 VIARDOT, Wonders of Sculp., p. 110.
 EATON, Rome, Vol. 2, p. 78.
 LUEBKE, Hist. Sculp., Vol. 1, pp. 188-9; Hist. Art, Vol. 1, p. 223; Mon. Art, Vol. 1, Pl. 18, Text p. 69.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 258.

3. His many representations of Cupid; how different from those of later art.

- LUEBKE, Hist. Sculp., Vol. 1, pp. 189-90; Hist. Art, Vol. 1, pp. 123-4; Mon. Art, Vol. 1, Pl. 18, Text p. 69.
 ESCHENBERG, Manual of Clas. Lit. pp. 106-7.

4. Special characteristics of his statues of Bacchus, of Apollo and of Satyrs.

- LUEBKE, Hist. Sculp., Vol. 1, pp. 190-3; Hist. Art, Vol. 1, pp. 224-5; Mon. Art, Vol. 1, Pl. 18, Text p. 69.
 WINCKELMANN, Anc. Art, Vol. 1, pp. 322-3; Vol. 2, pp. 136, 216, notes on pp. 442, 444.
 VIARDOT, Wonders of Sculp., p. 108.
 JAMESON, Sketches of Art, pp. 192-3.
 HARE, Walks in Rome, pp. 80, 561.
 KOEHLER, Hist. Art, Pl. 28.

5. The group of Niobe and the group of Medea; statement of the stories and of the "moments" selected.

- LUEBKE, Hist. Sculp., Vol. 1, pp. 196-200, 215-6; Hist. Art, Vol. 1, pp. 225-7; Mon. Art, Vol. 1, Pl. 18, Text pp. 69-70.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 224, Text pp. 258-9, 262.
 WINCKELMAN, Anc. Art, Vol. 1, p. 361; Vol. 2, p. 201.
 ZERFFI, Hist. of Dev. Art, pp. 206-7.
 TAINE, Florence and Venice, pp. 70-1.
 VIARDOT, Wonders of Sculp., pp. 125-9.
 SEEMAN, Mythology, (Bianchi Ed.) pp. 176-9, 235-7.
 KOEHLER, Hist. Art, Pl. 29.

6. Praxiteles' numerous groups illustrating the stories of Ceres, Proserpine, Latona, etc.

LUEBKE, *Hist. Sculp.*, Vol 1, pp. 193-4. KEIGHTLEY, *Myth.*, pp. 100-1, 151-64,
SEEMAN, *Mythology*, (Bianchi Ed.) pp. 457.
137, 145.

7. The Monument of Lysicrates and the Mausoleum of Halicarnassus.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 200-1, 207-14; *Hist. Art*, Vol. 1, pp. 163, 227-8; *Mon. Art*, Vol. 1, Pl. 18, Text p. 70. STUART, *Antiq. Athens*, Pls. 12-7, Text pp. 34-41.
VIARDOT, *Wonders of Sculp.*, p. 152. KOEHLER, *Hist. Art*, Pl. 29.
SEEMAN, *Mythology*, pp. 116-7.

VIII.—SCULPTURE IN THE PELOPONNESUS.

THE PERIODS OF SCOPAS AND PRAXITELES.

(400-300 B. C.)

1. Lysippus, the master in bronze: his portrait statues of Alexander and his ideal statues of historic characters.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 216-8; WINCKELMANN, *Anc. Art*, Vol. 2, p. 226,
Hist. Art, Vol. 1, pp. 228-9; *Mon. Art*, note on pp. 451-2.
Vol. 1, Pl. 19, Text p. 74. KOEHLER, *Hist. Art*, Pl. 30.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 258.

2. Lysippus' various statues of Hercules and the characteristics of his type of the hero.

LUEBKE, *Hist. Sculp.*, Vol. 1, p. 217; SEEMAN, *Mythology*, pp. 197-216.
Hist. Art, Vol. 1, p. 229; *Mon. Art*,
 Vol. 1, Pl. 18, Text p. 72.

3. The bronze gods of Lysippus: Jupiter, Neptune, Apollo, Mercury and Bacchus; criticism as to the proper material for ideal statues.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 216-7, SEEMAN, *Mythology*, pp. 22-30, 40-8,
 222; *Hist. Art*, Vol. 1, p. 229. 100-4.

4. Lysippus' devotion to the truth of nature, as shown in his Apoxyomenus; Mars Ludovisi; Mercury resting.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 219-22; HARE, *Walks in Rome*, pp. 355, 553.
Hist. Art, Vol. 1, pp. 229-30; *Mon. Art*, Vol. 1, Pl. 18A, Text p. 73. JARVES, *Art Thoughts*, p. 30.
 TAINÉ, *Rome and Naples*, pp. 120-2.
 WINCKELMANN, *Anc. Art*, Vol. 1, note on p. 463. KOEHLER, *Hist. Art*, Pl. 30.

5. Lysippus' artistic spirit compared with that of his great predecessor Polycletus.

WINCKELMANN, *Anc. Art*, Vol. 2, pp. 133-4. LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 218-9.

6. Sculpture applied to genre subjects by the pupils and followers of Lysippus in the Peloponnesus; Drunken

Flute Player, Wild Horse, Boy with Goose, Thorn Extractor, etc.

LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 220, 225-7.

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, II. p. 220, Text p. 263.

WINCKELMAN, *Anc. Art*, Vol. 2, pp. 141-2.

KOEHLER, *Hist. Art*, Pls. 28, 30.

Lysippus' School as the continuation of those of Myron and Polycletus — the naturalistic.

LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 221-5.

WINCKELMAN, *Anc. Art*, Vol. 2, pp. 133, 227, note on p. 429.

IX.—THE SCHOOLS OF RHODES AND PERGAMUS.

THE PATHETIC AND TRAGIC STYLE.

(300-146 B. C.)

1. The signs and the causes of the decay of Greek art becoming evident at this time.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 229-32; *Hist. of Art*, Vol. 1, pp. 231-2.

WINCKELMANN, *Anc. Art*, Vol. 2, pp. 143-4, 148-9, 240-3.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 266.

JARVES, *Art Thoughts*, pp. 51-2; *Art Hints*, pp. 20-1.

ZERFFI, *Hist. of Dev. Art*; pp. 208-11.

2. The circumstances and spirit of the Rhodian people—The Apollo of Rhodes.

- LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 224, 232-3; *Hist. of Art*, Vol. 1, p. 232.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text p. 258.
 FLAXMAN, *Lect. on Sculp.*, Pl. 48, pp. 184, 225-6, 237.
 SEEMANN, *Mythology*, pp. 89-91.
 MERIVALE, *Hist. Romans*, Vol. 3, pp. 107-8.
 THIRLWALL, *Hist. Greece*, Vol. 2, pp. 339-42.
 ROLLIN, *Anc. Hist.*, Vol. 2, on pp. 31-6, 95.

3. The Laocoon group: its subject story; artistic merits compared with those of groups of the earlier periods, especially with that of Niobe.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 233-7; *Hist. Art*, pp. 233-4; *Mon. Art*, Vol. 1, Pl. 19, Text pp. 74-5.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, II. p. 223, Text p. 262.
 FLAXMAN, *Lect. on Sculp.*, pp. 97, 233.
 WINCKELMANN, *Anc. Art*, Vol. 1, pp. 338, 361; Vol. 2, pp. 228-32.
 D'AGINCOURT, *Hist. of Art*, Vol. 2. Pl. 1.
 ZERFFI, *Hist. of Dev. Art*, pp. 206-7.
 TAINE, *Rome and Naples*, pp. 129-30.
 JARVES, *Art Thoughts*, pp. 61-2; *Art Idea*, pp. 52-4.
 EATON, *Rome, 19th Cent.*, pp. 110-3.
 BELL, *Anat. Exp.*, pp. 173-5.
 VIARDOT, *Wonders of Sculp.*, pp. 141-2.
 LESSING, *Laocoon*.
 SEEMAN, *Mythology*, pp. 254-6.
 BULFINCH, *Age of Fable*, pp. 311-3.
 KOEHLER, *Hist. Art*, Pl. 31.

4. The group of the Farnese Bull: its merits compared with those of the Laocoon.

- LUEBKE, *Hist. Sculp.*, Vol. I, pp. 237-9; *Hist. Art*, Vol. 1, p. 235; *Mon. Art*, Vol. 1, Pl. 18, Text p. 75.
 FLAXMAN, *Lect. on Sculp.*, pp. 97, 233.
 VIARDOT, *Wonders of Sculp.*, pp. 146-7.
 SEEMANN, *Mythology*, pp. 172-5.
 WINCKELMANN, *Anc. Art*, Vol. 2, pp. 243-5.
 ZERFFI, *Hist. of Dev. Art*, pp. 207-8.
 TAINE, *Rome and Naples*, p. 58.
 KOEHLER, *Hist. Art*, Pl. 32.

5. The group of the Wrestlers at Florence, and the statue of the Fallen Warrior at Venice.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 239-40; 241-2. WINCKELMANN, *Anc. Art*, Vol. 2, pp. 201-2, 218.
- FLAXMAN, *Lect. on Sculp.*, pp. 114-6. VIARDOT, *Wonders of Sculp.*, pp. 133-4.
- EATON, *Rome, 19th Cent.*, Vol. 1, p. 4. KOEHLER, *Hist. Art*, Pl. 31.
- GUILL, *Greeks and Romans*, pp. 221-2.

6. The votive offering of Attalus to Athens—four extensive battle groups.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 241-4; ANTHON, *Clas. Dict.*, p. 231.
Hist. of Art, Vol. 1, pp. 235-6. *ENC. BRIT.*, *Art*, "Pergamus."

7. Statues of the dying: the dying Alexander; the dying Gaul ("Gladiator"); the tragic Group of the Gauls ("Arria and Pætus").

- LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 239, JARVES, *Art Thoughts*, pp. 62-3; *Art*
241-7; *Hist. of Art*, Vol. 1, pp. 235-8. *Idea*, pp. 54-5.
- KNIGHT, *Pict. Gal. of Arts*, Vol. 2. II. p. EATON, *Rome, 19th Cent.*, Vol. 2, pp.
224, Text pp. 262-3. 79-82.
- WINCKELMANN, *Anc. Art*, Vol. 2, pp. BELL, *Anat. Exp.*, pp. 176-9.
104-5, note on pp. 301, 408. KOEHLER, *Hist. Art*, Pl. 31.
- D'AGINCOURT, *Hist. of Art*, Vol. 2, Pl. 1.

8. Contrasts between the pathetic and tragic of this school and the impassioned of the school of Scopas.

- LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. WINCKELMANN, *Anc. Art*, Vol. 2, p. 153.
236-7; *Hist. of Art*, Vol. 1, pp. 234-5. ZERFFI, *Hist. of Dev. Art*, pp. 206-9.

X.—ETRUSCAN AND GREEK SCULPTURE AMONG THE ROMANS.

THE DECLINE OF CLASSIC SCULPTURE.

[246 B. C.—14 A. D.]

1. Etruscan Sculpture and Etruscan contributions of art to ancient Rome.

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| <p>LUEBKE, <i>Hist. Sculp.</i>, Vol. 1, pp. 258-73;
 <i>Hist. of Art</i>, Vol. 1, pp. 253-70; <i>Mon. Art</i>, Vol. 1, Pl. 25, Text pp. 99-3.</p> | <p>VIARDOT, <i>Wonders of Sculp.</i>, pp. 62-9.
 HARE, <i>Walks in Rome</i>, pp. 571-5.</p> |
| <p>WINCKELMANN, <i>Anc. Art</i>, Vol. 1, pp. 233-8, 237-40, 247-56; Vol. 2, p. 163.</p> | <p>JARVES, <i>Art Thoughts</i>, pp. 36-48.
 MOMMSEN, <i>Hist. of Rome</i>, Vol. 1, pp. 605-10.</p> |
| <p>D'AGINCOURT, <i>Hist. of Art</i>, Vol. 2, Pl. 1.</p> | <p>PERKINS, <i>Tuscan Sculptors</i>, Vol. 1, Introduction, pp. 17-26.</p> |
| <p>ZERFFI, <i>Hist. of Dev. Art</i>, pp. 112-24.</p> | |

2. Art spoils of the Roman conquests of the Etruscan and of the Grecian cities; the important place these spoils received in the triumphal procession.

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| <p>LUEBKE, <i>Hist. Sculp.</i>, Vol. 1, pp. 273-4.</p> | <p>MERIVALE, <i>Hist. of Romans</i>, Vol. 6, pp. 275-8.</p> |
| <p>KNIGHT, <i>Pict. Gal. of Arts</i>, Vol. 2, Text pp. 266-7.</p> | <p>ROLLIN, <i>Anc. Hist.</i>, Vol. 2, pp. 227, 239-40, 447-8.</p> |
| <p>FLAXMAN, <i>Lect. on Sculp.</i>, pp. 100, 227-8.</p> | <p>GUHL, <i>Greeks and Romans</i>, pp. 586-91.</p> |
| <p>ZERFFI, <i>Hist. of Dev. Art</i>, pp. 247-9.</p> | <p>PLUTARCH, <i>Lives</i>, pp. 198-9.</p> |

3. The revival of Greek sculpture in the service of the Romans.

- LUEBKE, *Hist. Sculp.* Vol. 1, pp. 274-5; *Hist. of Art*, Vol. 1, pp. 302-3.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text pp. 266-7.
 ZERFFI, *Hist. of Dev. Art*, pp. 250-8.
 VIARDOT, *Wonders of Sculp.*, pp. 181-2.
 PERKINS, *Tuscan Sculptors*, Vol. I, Introduction, pp. 27-33.
 FLAXMAN, *Lect. on Sculp.*, pp. 99-100, 195-6.
 WINCKELMANN, *Anc. Art*, Vol. 2, pp. 161-2, 166-7, 170, 272, 276, 282.

4. The Torso of the Belvedere; the Farnese Hercules; The Medician Venus and its various copies.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 276-8; *Hist. of Art*, Vol. 1, pp. 303-4; *Mon. Art*, Vol. 1. Pls. 18-9, Text pp. 72, 75.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, II. p. 236, Text pp. 259, 262-3.
 FLAXMAN, *Lect. on Sculp.*, pp. 26, 138, 141.
 HARE, *It. Cities*, Vol. 3, pp. 21-2.
 WINCKELMANN, *Anc. Art*, Vol. 1, notes on pp. 276, 467; Vol. 2, pp. 263-6.
 D'AGINCOURT, *Hist. of Art*, Vol. 2, Pl. 1.
 TAINE, *Florence and Venice*, p. 140; *Rome and Naples*, pp. 58, 132.
 VIARDOT, *Wonders of Sculp.*, pp. 129-31, 142-3, 145-6.
 KOEHLER, *Hist. Art*, Pls. 32-4.

5. Caryatidæ; the various theories of the origin of the employment of human figures in place of columns.

- LUEBKE, *Hist. of Sculp.*, Vol. 1, p. 160; *Hist. of Art*, Vol. 1, pp. 304-5.
 FERGUSSON, *Hist. of Arch.*, Vol. 1, pp. 258-9.
 WINCKELMANN, *Anc. Art*, Vol. 2, pp. 282-3, 294.
 GWILT, *Enc. Arch.*, pp. 700-1.

6. The Borghese Gladiator; the Apollo Belvedere; the Colossi of Monte Cavallo.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 248-52, 279-80; *Hist. of Art*, Vol. 1, pp. 238-9; *Mon. Art*, Vol. 1, Pls. 18A, 23, Text pp. 72, 115.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, II. p. 220, Text pp. 259, 263.
 FLAXMAN, *Lect. on Sculp.*, pp. 25-6, 96-7, 229-30.
 FERGUSSON, *Hist. of Arch.*, Vol. 1, pp. 258-9.
 D'AGINCOURT, *Hist. of Art*, Vol. 2, Pl. 1.
 HARE, *Walks in Rome*, pp. 58-60.
 COUSIN, *True, Beautiful and Good*, pp. 145-7.
 VIARDOT, *Wonders of Sculp.*, pp. 138-41.
 KOEHLER, *Hist. Art*, Pls. 32-3.

7. Diana of Versailles; the sleeping Ariadne; the Agrippina of the Capitol.

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| LUEBKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 282-4;
<i>Hist. Art</i> , Vol. 1, pp. 305-6, 309; <i>Mon.</i>
<i>Art</i> , Vol. 1, Pl. 18A; Text pp. 72-3. | D'AGINCOURT, <i>Hist. of Art</i> , Vol. 2, Pl. 1.
VIARDOT, <i>Wonders of Sculp.</i> pp. 94-5.
HARE, <i>Walks in Rome</i> , pp. 73, 563. |
| WINCKELMANN, <i>Anc. Art</i> , Vol. 2, p. 308. | KOEHLER, <i>Hist. Art</i> , Pl. 33. |

8. Roman portrait statues compared with those by Praxiteles and Lysippus.

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| LUEBKE, <i>Hist. of Sculp.</i> , Vol. 1, pp. 195,
282-3; <i>Hist. of Art</i> , Vol 1, pp. 307-9;
<i>Mon. Art</i> , Vol. 1, Pls. 32-3, Text pp.
114-7. | TAINÉ, <i>Phil. Art</i> , pp. 52-8; <i>Rome and</i>
<i>Naples</i> , pp. 114-6.
HARE, <i>Walks in Rome</i> , pp. 73-6.
EATON, <i>Rome, 19th Cent.</i> , Vol. 2, pp.
69-70. |
| JARVES, <i>Art Thoughts</i> , pp. 30-3. | |

9. The Achillean portrait statues; some distinguished examples.

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| LUEBKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 283-5;
<i>Hist. of Art</i> , Vol. 1, pp. 309-12; <i>Mon.</i>
<i>Art</i> , Vol. 1, Pls. 32-3, Text pp. 114,
116-7. | KNIGHT, <i>Pict. Gal. of Arts</i> , Text pp.
267, 270. |
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XI.—ROMAN SCULPTURE FROM AUGUSTUS TO THE DECLINE OF THE ROMAN EMPIRE.

HISTORIC AND DECORATIVE RELIEFS.

(14-235 A. D.)

1. The national traits of the Romans compared with those of the Greeks; religious, political and æsthetic.

LUEBKE, *Hist. of Sculp.*, Vol. 1, p. 272;

Hist. of Art, Vol. 3, pp. 271-5.

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text p. 270.

FLAXMAN, *Lect. on Sculp.*, pp. 147-8.

WINCKELMANN, *Anc. Art*, Vol. 1, pp. 288-9.

ZERFFI, *Hist. of Dev. Art*, pp. 228-45.

JARVES, *Art Thoughts*, pp. 32-3, 49-50.

MERIVALE, *Hist. Romans*, Vol. 4, pp. 17-28, 302-3.

LECKY, *European Morals*, Vol. 1, pp. 175-7.

DRAPER, *Int. Dev. Europe*, Vol. 1, pp. 257, 263-5.

GUHL, *Greeks and Romans*, pp. 297-9, 303-5.

2. The relation of sculpture to architecture among the Romans; great variety of public buildings and the profusion of decorative sculpture.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 285-7;

Hist. of Art, Vol. 1, pp. 275-302; *Mon.*

Art Vol. 1, Pls. 27-31, Text pp. 96-112.

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Pl. p. 44, Text pp. 42-54.

D'AGINCOURT, *Hist. Art*, Vol. 1, Pls. 1-3.

ZERFFI, *Hist. Dev. Art*, pp. 238, 245-58.

FERGUSON, *Hist. of Arch.*, Vol. 1, pp. 293-351.

ROSENGARTEN, *Arch. Styles*, pp. 109-59.

HARE, *Walks in Rome*, pp. 26-8, 105-18, 134-43, 478-82.

JARVES, *Art Thoughts*, pp. 105-7; *Art Idea*, pp. 108-9.

TAINÉ, *Rome and Naples*, pp. 44-52, 132-9.

GUHL, *Greeks and Romans*, pp. 306-30, 357-75, 399-406.

PERKINS, *Tuscan Sculptors*, Vol. 1, *Introduction*, pp. 33-6.

3. The introduction of perspective into sculptured reliefs; the historic reliefs of the arch of Titus; of Trajan's column; of the sarcophagi in the Capitol.

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| LUEBKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 293-7,
301-8; <i>Hist. of Art</i> , Vol. 1, pp. 312-9;
<i>Mon. Art</i> , Vol. 1, Pls. 32-3, Text pp.
112-7. | ZERFFI, <i>Hist. Dev. of Art</i> , pp. 255-7. |
| KNIGHT, <i>Pict. Gal. of Arts</i> , Vol. 2, Text
pp. 270-1. | HARE, <i>Walks in Rome</i> , pp. 99-100,
129-30. |
| PERKINS, <i>Tuscan Sculptors</i> , Vol. I, In-
troduction, pp. 35-8. | D'AGINCOURT, <i>Hist. Art</i> , Vol. 2. Pls. 1-2.
TAINÉ, <i>Rome and Naples</i> , pp. 112-3.
GUHL, <i>Greeks and Romans</i> , pp. 387-96,
481-4, 580-91. |

4. The finest statues of this period: the youthful Centaur; the father Nile; Pallas Giustiniani; Silenus holding the child Bacchus; the dancing Faun and the Faun in red marble.

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| LUEBKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 287-92;
<i>Hist. Art</i> , Vol. 1, pp. 305-6. | TAINÉ, <i>Rome and Naples</i> , pp. 112, 123.
VIARDOT, <i>Wonders of Sculp.</i> , pp. 113-5. |
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5. Sculptures found in the ruins of Herculaneum and Pompeii.

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| LUEBKE, <i>Hist. of Sculp.</i> , Vol. 1, pp. 287,
293. | KNIGHT, <i>Pict. Gal. of Arts</i> , Vol. 2, II,
pp. 257, 260-1, Text pp. 271-4. |
| DYER, <i>Pompeii</i> , pp. 160-5, 296-300, 566. | KOEHLER, <i>Hist. Art</i> , Pls. 32-4. |

XII.—THE DEVELOPMENT OF CHRISTIAN SCULPTURE, CULMINATING IN THE PISAN SCHOOL OF THE FOURTEENTH CENTURY.

RUDE SYMBOLS, CHURCH STATUARY AND PICTURESQUE: RELIEFS IN MARBLE.

1. General account of the rude sculptures of the early Christian centuries. (Before 700 A. D.)

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 335-57;
Hist. of Art, Vol. 1, pp. 372-4, 534-8,
540-50; *Mon. Art*, Vol. 1, Pl. 36, Text
pp. 127-9.

PERKINS, *Tuscan Sculptors*, Vol. 1, In-
troduction, pp. 38-41, 42-3.

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 4-27.

JARVES, *Art Hints*, pp. 33-5.

LACROIX, *Arts of Mid. Ages*, pp. 339-57.

KOEHLER, *Hist. Art*, Pls. 40-1.

TYRWHITT, *Christ. Art*, pp. 34-70.

2. The more artistic sculpture developed with Christian architecture as everywhere seen in church porches, portals, facades, choir-screens, etc. (1000-1200 A. D.)

LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 357-
409; *Hist. of Art*, Vol. 1, pp. 344-7,
362-3, 372-3, 396-7.

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text
pp. 58, 67.

TYRWHITT, *Christian Art*, pp. 75-102.

VASARI, *Lives*, Vol. 1, p. 60; Vol. 2,
pp. 58-67.

SYMONDS, *Renaissance*, pp. 40-60.

PERKINS, *Tuscan Sculptors*, Vol. 1, In-
troduction, pp. 41-2, 43-6.

3. Nicola Pisano, the first to revive the antique (1206?—1278); the Descent from the Cross on the portal of the Cathedral of Lucca; the pulpit in the Baptistery at

Pisa; the pulpit in the Cathedral of Siena; the fountain at Perugia.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 111-7; *Hist. of Art*, Vol. 1, pp. 564-7; *Mon. Art*, Vol. 1, Pl. 48, Text pp. 159-60.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text p. 303.
 D'AGINCOURT, *Hist. of Art*, Vol. 2, Pl. 32.
 LACROIX, *Arts Middle Ages*, p. 358.
 JARVES, *Art Thoughts*, p. 81; *Art Hints*, pp. 35-7, 204; *Art Studies*, pp. 127-8.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 3-35.
- TAINÉ, *Florence and Venice*, pp. 43-7, 61-2.
 VASARI, *Lives*, Vol. 1, pp. 67-71.
 TYRWHITT, *Christian Art*, pp. 102-3.
 VIARDOT, *Wonders of Sculp.*, pp. 201-2.
 NORTON, *Church Building*, pp. 126-34.
 HARE, *It. Cities*, Vol. 2, pp. 282-3, 451-3; Vol. 3, p. 267.
 KOEHLER, *Hist. Art*, Pls. 108-10.
 SYMONDS, *Renaissance*, pp. 100-9.

4. Giovanni Pisano, the author of a new style—the Christian subjective (1240–1320); sculptures on the façade of the Cathedral of Orvieto; allegorical statues of the city of Pisa and of the spiritual graces and attributes.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 123-7; *Hist. of Art*, Vol. 2, pp. 94-7; *Mon. Art*, Vol. 1, Pl. 61, Text p. 196.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text p. 303.
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 52-4.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 37-50.
- SYMONDS, *Renaissance*, pp. 110-6.
 NORTON, *Church Building*, pp. 137-40.
 HARE, *It. Cities* Vol. 2, pp. 452-3, 466, 517; Vol. 3, pp. 324-5, 364; *Days Near Rome*, pp. 122-5.
 KOEHLER, *Hist. Art*, Pls. 10-11.
 LACROIX, *Arts Mid. Ages*, p. 358.

5. The "Professor" monuments and other sarcophagi of this school and period.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 120-1, 130; *Mon. Art*, Vol. 1, Pl. 61, Text p. 196.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 44, 48, 51-3.
- HARE, *It. Cities*, Vol. 2, pp. 464-5, 475, 515-6.
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 32, 35.
 TAINÉ, *Florence and Venice*, pp. 166-7.

6. Andrea Pisano (1270–1345): his bronze gate of the Baptistery at Florence and his other works.

LUEBKE, *Hist. of Sculp.*, Vol. 2, p. 129;

Hist. of Art, Vol. 2, pp. 97-8; *Mon.*

Art, Vol. 1, Pl. 61, Text p. 197.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 303.

LACROIX, *Arts of the Mid. Ages*, p. 359.

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 32-5.

SYMONDS, *Renaissance*, pp. 119-22.

HARE, *It. Cities*, Vol. 3, pp. 101-2; *Days Near Rome*, pp. 123-4.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 63-70.

XIII—THE FLORENTINE SCHOOL OF SCULPTURE OF THE FIFTEENTH CENTURY.

PICTURESQUE RELIEFS IN BRONZE AND TERRA-COTTA.

1. The prominence and influence of the goldsmith's art, at this time in Italy.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 155-8.

TAINÉ, *Florence and Venice*, pp. 116-9, 209-10.

SCOTT, *Fine Arts*, pp. 148-56.

LABARTE, *Arts Mid. Ages*, pp. 237-58.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 303.

2. The occasion of the combination of arts in the same profession at this period.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 108, 153; *Hist. Art*, Vol. 2, p. 94.

SYMONDS, *Renaissance*, pp. 40-1, 53, 78-90.

3. Lorenzo Ghiberti and the history of the production of the second and third bronze doors of the Baptistery at Florence (1378–1455).

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 158-62; *Hist. Art*, Vol. 2, pp. 186-7.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 303-6.
 SYMONDS, *Renaissance*, pp. 127-8.
 OLIPHANT, *Makers of Florence*, pp. 124-8.
 NORTON, *Church Building*, pp. 236-9, 265-6.
 HEATON, *Hist. of Painting*, pp. 77-8.
- JARVES, *Art. Studies* pp. 101-2; *Art Thoughts* pp. 81-2.
 VASARI, *Lives of Painters*, Vol. 1, pp. 361-6.
 GRIMM, *M. Angelo*, Vol. 1, pp. 32-4.
 LACROIX, *Arts, Mid. Ages*, p. 365.
 VIARDOT, *Wonders of Sculp.*, p. 203.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 122-5.

4. Subjects, number and size of these reliefs, and a critical comparison between them and the earlier reliefs.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 159, 161; *Hist. Art*, Vol. 2, pp. 187-8; *Mon. Art*, Vol. 2, Pl. 65, Text pp. 204-5.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 306.
 FLAXMAN, *Lect. on Sculp.*, pp. 252-3.
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 41-2.
 GRIMM, *M. Angelo*, Vol. 1, pp. 34-6.
 KOEHLER, *Hist. Art*, Pls. 112-3.
- JAMESON, *Hist. Our Lord*, Vol. 1, pp. 90-1, 96-8, 119, 131, 167-8.
 SYMONDS, *Renaissance*, pp. 128-36.
 TAINE, *Florence and Venice*, pp. 95-7.
 HARE, *It. Cities*, Vol. 3, pp. 62-3, 98, 102.
 VASARI, *Lives of Painters*, Vol. 1, pp. 366-87.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 125-37.

5. Donatello, the sculptor of dramatic reliefs (1386-1468); the reliefs of the Sacristies of the Cathedral and of San Lorenzo at Florence; of the Singers' Gallery of San Antonio at Padua; the entombment in San Lorenzo at Florence.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 163-9; *Hist. Art*, Vol. 2, pp. 190-3; *Mon. Art*, Vol. 2, Pls. 65-6, Text pp. 205, 207.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 306.
 FLAXMAN, *Lect. on Sculp.*, pp. 250-1.
- GRIMM, *M. Angelo*, Vol. 1, pp. 43-7.
 JARVES, *Art Thoughts*, p. 82; *Art Hints*, p. 215.
 TAINE, *Florence and Venice*, pp. 95, 147, 204.
 HARE, *It. Cities*, Vol. 1, pp. 347-51; Vol. 3, pp. 61, 84, 87-8, 107.

- JAMESON, Sacred Art, Vol. 2, pp. 403-4, 618-9. OLIPHANT, Makers of Florence, pp. 129-31, 138-42.
 SYMONDS, Renaissance, pp. 136-42. VIARDOT, Wonders of Sculp., p. 203.
 PERKINS, Tuscan Sculptors, Vol. 1, pp. 137-58. KOEHLER, Hist. Art, Pls. 113-4.

6. Luca della Robbia, the sculptor in terra-cotta (1400-1481); his marble reliefs on the Campanile and of the Singing Boys in the Cathedral at Florence.

- LUEBKE, Hist. Sculp., Vol. 2, pp. 169-72; Hist. Art, Vol. 2, pp. 188-9. OLIPHANT, Makers of Florence, pp. 146-8.
 JAMESON, Hist. Our Lord, Vol. 1, p. 272; Vol. 2, pp. 229-30; Legends of the Madonna, p. 188. VIARDOT, Wonders of Sculp., p. 204.
 SYMONDS, Renaissance, pp. 148-9. VASARI, Lives of Painters, Vol. 1, pp. 335-44.
 KOEHLER, Hist. Art, Pls. 114-5.

7. Della Robbia's terra-cotta reliefs; Madonna with Angels; Annunciation; vaulted ceilings of S. Croce, of San Miniato, etc.

- LUEBKE, Hist. Sculp., Vol. 2, pp. 172-4; Hist. Art, Vol. 2, pp. 199-200; Mon. Art Vol. 2, Pl. 66, Text p. 206. SYMONDS, Renaissance, pp. 149-50.
 PATER, Renaissance, pp. 68-77.
 OLIPHANT, Makers of Florence, pp. 148-52.
 JACQUEMART, Ceramic Art, pp. 243-6. LABARTE, Arts, Mid. Ages, pp. 284-7.
 PERKINS, Tuscan Sculptors, Vol. 1, pp. 192-8.

XIV.—THE GREAT MASTERS OF FLORENTINE SCULPTURE.

[1500—1550 A. D.]

1. Andrea Sansovino (1460—1529); the Madonna with St. Anna of St. Agostino at Rome; the statues and reliefs of the Casa Santa at Loreto.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 341-8;
Hist. of Art, Vol. 2, pp. 356-60.
 HARE, *Walks in Rome*, p. 443.

SYMONDS, *Renaissance*, pp. 166-8.
 PERKINS, *Tuscan Sculptors*, Vol. I, pp.
 241-6.

2. Jacopo Sansovino (1477—1570); his statues of Apollo and Mercury, and of Mars and Venus at Venice; the series of reliefs in San Antonio at Padua.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 362-7;
Hist. Art, Vol. 2, pp. 272-7.
 SYMONDS, *Renaissance*, pp. 168-71.
 HARE, *It. Cities*, Vol. 1, p. 350.

TAINE, *Florence and Venice*, pp. 205-6,
 220-3.
 PERKINS, *Tuscan Sculptors*, Vol. 1, pp.
 246-53.

3. Michael Angelo the first great reviver of the antique; his experience with Lorenzo de Medici.

LUEBKE, *HIST. Sculp.*, Vol. 2, pp. 370-3;
Hist. Art, Vol. 2, pp. 260-3.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
 p. 306.
 FLAXMAN, *Lect. on Sculp.*, pp. 250-4.
 SYMONDS, *Renaissance*, pp. 171-2, 384-9.
 JARVES, *Art Thoughts*, pp. 140-2; *Art
 Studies*, pp. 66-7, 72-4, 418-28.
 ROSCOE, *Lorenzo de Medici*, pp. 312-6.
 BLACK, *M. Angelo*, pp. 1-8.

OLIPHANT, *Makers of Florence*, pp.
 353-60.
 TYRWHITT, *Christ. Art*, pp. 139-71.
 VASARI, *Lives*, Vol. 5, pp. 227-34.
 GRIMM, *M. Angelo*, Vol. 1, pp. 1-169.
 WILSON, *M. Angelo*, pp. 1-20.
 PERKINS, *Tuscan Sculptors*, Vol. 2, pp.
 1-12 54-71; *Raphael and Michael
 Angelo*, pp. 30-3, 36-43.

4. Michael Angelo's early works in sculpture: Hercules and Centaurs; the Angel with Candelabrum; the Pieta; the Madonna at Bruges; the David at Florence.

- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 370-8; *Hist. Art*, Vol. 2, pp. 260-3; *Mon. Art*, Vol. 2, Pl. 27, Text p. 218.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 307.
 D'AGINCOURT, *Hist. of Art*, Vol. 2, Pl. 47.
 FLAXMAN, *Lect. on Sculp.*, pp. 257-8.
 SYMONDS, *Renaissance*, pp. 389-91.
 OLIPHANT, *Makers of Florence*, pp. 360-2.
 BOHN, *M. Angelo's Outlines*, Pls. 1, 5, 7, 17.
 JARVES, *Art Thoughts*, pp. 67-8; *Art Idea*, pp. 64-5.
 HARE, *It. Cities*, Vol. 3, pp. 131-2.
 VASARI, *Lives*, Vol. 5, pp. 234-42, 273-4.
 GRIMM, *M. Angelo*, Vol. 1, pp. 183-7, 231-9.
 BLACK, *M. Angelo*, Pls. 4-6, pp. 9, 13-8.
 WILSON, *M. Angelo*, pp. 49-57, 394-5.
 KOEHLER, *Hist. Art*, Pl. 119.
 PERKINS, *Tuscan Sculptors*, Vol. 2, pp. 12-20; *Raphael and Michael Angelo*, pp. 43-4, 47, 51-3, 67-71.

5. The story of the monument of Pope Julius II.; the sitting statue of Moses now at the monument; the statues of the two Slaves now in the Louvre.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 378-81; *Hist. Art*, Vol. 2, pp. 263-7; *Mon. Art*, Vol. 2, Pl. 72, Text p. 218.
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 46-7.
 SYMONDS, *Renaissance*, pp. 398-404.
 OLIPHANT, *Makers of Florence*, pp. 364-9.
 EATON, *Rome, 19th Cent.*, Vol. 1, pp. 456-7.
 VIARDOT, *Wonders of Sculp.*, pp. 216-22.
 HARE, *Walks in Rome*, pp. 367-70.
 GRIMM, *M. Angelo*, Vol. 1, pp. 268-71, 418-26; Vol. 2, pp. 325-7, 400-2.
 BLACK, *M. Angelo*, Pl. 7, pp. 21-9, 47-9, 78-81, 123-4.
 WILSON, *M. Angelo*, pp. 73-8, 193-200, 437-54.
 BOHN, *M. Angelo's Outlines*, Pls. 7-13.
 KOEHLER, *Hist. Art*, Pls. 119-20.
 PERKINS, *Tuscan Sculptors*, Vol. 2, pp. 22-30, 36-43; *Raphael and Michael Angelo*, pp. 80-92, 139-40, 203-17.

6. Monuments of the brothers Guiliano and Lorenzo de Medici.

- LUEBKE, Hist. Sculp., Vol. 2, pp. 331-4;
 Hist. Art, Vol. 2, pp. 267-9; Mon.
 Art, Vol. 2, Pl. 72, Text p. 219.
 D'AGINCOURT, Hist. Art, Pl. 47.
 SYMONDS, Renaissance, pp. 513-21.
 OLIPHANT, Makers of Florence, pp.
 380-4.
 BELL, Anat. Exp. pp. 186-92.
 KOEHLER, Hist. Art, Pl. 120.
 VIARDOT, Wonders of Sculp., p. 214.
- HARE, It. Cities, Vol. 3, pp. 110-3.
 TAINE, Florence and Venice, pp. 147-50.
 GRIMM, M. Angelo, Vol. 2, pp. 136-8,
 152-8.
 BLACK, M. Angelo, Pl. 8, pp. 49-54.
 WILSON, M. Angelo, pp. 388-94.
 BOHN, M. Angelo's outlines, Pls. 5-6.
 PERKINS, Tuscan Sculptors, Vol. 2, pp.
 46-8; Raphael and Michael Angelo,
 pp. 217, 221-7.

XV.—MODERN STUDENTS OF THE ANTIQUE.

NEW EFFORTS TO REVIVE GREEK ART.

[1600—1850 A. D.]

1. Lorenzo Bernini (1598—1680); the chief sculptor of the affected dramatic style of the period between Michael Angelo and Canova.

- a. Statues for churches.
- b. Sculptures of the suffering and of the dying.
- c. Monumental reliefs and allegorical figures.

- LUEBKE, Hist. Sculp., Vol. 2, pp. 416-20;
 Hist. Art, Vol. 2, p. 516; Mon. Art,
 Vol. 2, Pl. 96, Text pp. 267-8.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text
 pp. 310-1.
 FLAXMAN, Lect. on Sculp., pp. 259,
 282-4, 291-2.
 ENG. CYC. and ENC. BRIT., "Bernini."
 KOEHLER, Hist. Art, Pls. 122-3.
- HARE, Walks in Rome, pp. 357, 401,
 495, 521-2.
 TAINE, Rome and Naples, pp. 16-7,
 31-2, 205, 255-8, 262-3.
 JARVES, Art Thoughts, pp. 71-2.
 VIARDOT, Wonders of Sculp., pp.
 226-7.
 EATON, Rome, 19th Cent., Vol. 1, p. 459.

2. Winckelmann and Lessing; general art study and criticism.

LUEBKE, *Hist. of Sculp.*, Vol. 2, p. 433.

JARVES, *Art Studies*, pp. 1-21.

PATER, *Renaissance*, pp. 164-225.

GRIMM, *M. Angelo*, Vol. 2, pp. 468-86.

WINCKELMANN, *Anc. Art*, pp. 1-104.

ENG. CYC. and ENC. BRIT., "Winckelmann".

3. Antonio Canova and his partial success after the spirit of the antique (1601-1667); Kreugas and Damoxenes; Hercules and Lychas; Theseus and the Centaur; monument sculptures of Clement XIII; of Christina of Austria; of Lord Nelson.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 434-8;

Hist. Art, Vol. 2, pp. 601-2; *Mon. Art*,

Vol. 2, Pl. 103, Text p. 289.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p.

317, Text. pp. 318-9.

EATON, *Rome, 19th Cent.*, Vol. 1, pp.

107-9; Vol. 2, pp. 299-304.

KOEHLER, *Hist. Art*, Pl. 128.

ALBRIZZI, *Works of Canova*, (Osgood Ed.)

JAMESON, *Sketches of Art*, pp. 201-2.

TAINÉ, *Florence and Venice*, pp. 248-9;

Rome and Naples, pp. 128, 351.

HARE, *Walks in Rome*, pp. 520-1, 638-9.

FLAXMAN, *Lect. on Sculp.*, pp. 30-3.

4. John Flaxman, the English master of classic design, and his efforts after the spirit of antique reliefs (1755-1826.)

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, II. p.

316, Text pp. 315-8.

POPE, *Iliad and Odyssey*, Illustrated by

Flaxman.

LUEBKE, *Hist. Sculp.*, Vol. 2, p. 440;

Hist. Art, Vol. 2, p. 602; *Mon. Art*

Vol. 2, Pl. 103, Text p. 289.

5. Bertel Thorwaldsen, the real "posthumous Greek" (1770-1844).

a. Reliefs: Achilles and Briseis; Ganymede and the Eagle; Dance of the Muses; the Four Seasons, etc.

b. Groups; the Graces; Bacchus and Ariadne, etc.

c. Monuments: Pius the VII.; the Dying Lion, etc.

d. Sculptures of the Frauenkirche at Copenhagen.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 440-6;
Hist. Art, Vol. 2, pp. 602-3; *Mon. Art*,
 Vol. 2, Pl. 103; Text p. 290.

HARE, *Walks in Rome*, pp. 523-4.

PALGRAVE, *Essays on Art*, pp. 226-36.

EATON, *Rome, 19th Cent.*, Vol. 2, pp.
 304-7.

THIELE, *Thorwaldsen and His Works*,
 Vol. 1, pp. 12, 16-8, Pls. 14, 17-8;
 Vol. 2, pp. 20-6, 32-42, 51-2, Pls. 108-
 12, 115-41, 147-52; Vol. 3, pp. 30, 37-8,
 Pls. 53, 68-71; Vol. 4, p. 37, Pl. 182.

JAMESON, *Sketches of Art*. pp. 201-2,



PART SECOND.

History of Painting.

I.—PAINTING IN EGYPT AND ASIA.

1. Painting in Egypt; best period 1400–523 B. C.

a. Mural paintings in the tombs around the pyramids and in the grottoes.

b. Paintings on the mummy cases and cloths.

c. Paintings on the papyrus rolls.

LUEBKE, *Hist. Art*, Vol. 2, pp. 47-8;

Mon. Art, Vol. 1, Pl. 6, Text p. 19.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II.
pp. 321-4, Text pp. 322-6.

HEATON, *Hist. Painting*, pp. 1-9.

WILKINSON, *Anc. Egypt*, Vol. 2, pp. 155,
278-89; Vol. 3, pp. 435-6.

WINCKELMANN, *Anc. Art*, Vol. 1, pp.
208-9.

LEPSIUS, *Egypt*, pp. 52, 111, 246, 268.

WOLTMANN and WOERMANN, *Hist.*
Painting, Vol. 1, pp. 3-21.

SHARPE, *Hist. Egypt*, Vol. 1, pp. 78-80,
193-5, 232-3.

HAWKS, *Mon. Egypt*, pp. 50-3, 73-80.

MANNING, *Land of Pharaohs*, pp. 92,
102-3, 127-32, 172.

WRIGHT, *Hist. Caricature*, pp. 1-12.

KOEHLER, *Hist. Art*, Pl. 187.

2. Painting in Nineveh and Assyria.

HEATON, *Hist. Painting*, pp. 9-11.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 22-9.

LAYARD, *Nineveh*, Vol. 1, pp. 71-2;
Vol. 2, pp. 17-8, 238-43.

KOEHLER, *Hist. Art*, Pl. 187.

RAWLINSON, *Anc. Monarchies*, Vol. 1, pp. 331-3, 357-65, 377-82, 389.

ENG. CYC., *Arts and Sci.*, Vol. 6, Col. 196.

ENC. BRIT. *Art*. "Nineveh".

3. Painting in China and India; dexterity without artistic expression.

JOHNSON, *Oriental Religions*, China, pp. 79-81.

JARVES, *Art Thoughts*, p. 221.

LUEBKE, *Hist. Art*, Vol. 1, p. 109.

HEATON, *Hist. Painting*, p. 12.

4. Painting in Japan; masterly suggestion and characterization.

JOHNSON, *Oriental Religions*, China, pp. 81-3.

JARVES, *Art Thoughts*, pp. 221-9, *Art in Japan*, pp. 13-47, 167-211.

PALGRAVE, *Essays on Art*, pp. 185-92.

ALCOCK, *Art in Japan*, pp. 82-101.

LUEBKE, *Hist. Art*, Vol. 1, pp. 116-7.

5. Conditions retarding the development of any fine art among the Orientals.

ALCOCK, *Art in Japan*, pp. 244-5, 249-54, 273-5.

JOHNSON, *Oriental Religions*, China, pp. 113-4.

ZERFFI, *Hist. Dev. Art*, pp. 45-6, 153-5.

WINCKELMANN, *Anc. Art*, Vol. 1, p. 162.

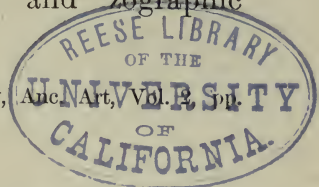
WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 29-30.

II.—ANCIENT PAINTING IN EUROPE.

1. Gradations in the early development of painting in Greece: skiagraphic, monographic and zographic styles.

ESCHENBERG, Manual Clas. Lit., pp. 409-12.

WINCKELMANN, Anc. Art, Vol. 2, pp. 105-6.



2. The several varieties of classic art in color: encaustic, fresco, tablet and mosaic.

LUEBKE, Hist. Art, Vol. 1, p. 246; Mon. Art, Vol. 1, Pl. 22-3, Text pp. 82-6.

VIARDOT, Hist. Painting, pp. 29-30.

SCOTT, Fine Arts, pp. 242-5, 246-57.

WOLTMANN and WOERMANN, Hist. Painting, Vol. 1, pp. 92-4.

GUHL, Greeks and Romans, pp. 471-5.

ESCHENBERG, Manual of Clas. Lit. pp. 412-3.

BLANC, Gram. Painting, pp. 180-1, 199-200.

WINCKELMANN, Anc. Art, Vol. 2, pp. 106-14.

LACROIX, Arts Mid. Ages, pp. 269-71.

3. The four epochs of painting in Greece and the masters of each: Bularchus; Polygnotus and Apollodorus; Zeuxis and Parrhasius; Apelles and Protogenes.

LUEBKE, Hist. Art, Vol. 1, pp. 246-53.

WOLTMANN and WOERMANN, Hist. Painting, Vol. 1, pp. 38-65.

KNIGHT, Pict. Gal. of Arts, Vol. 2, Text pp. 330-5.

St. JOHN, Anc. Greece, Vol. 1, pp. 306-7.

HEATON, Hist. Painting, pp. 17-23.

VIARDOT, Hist. Painters, pp. 9-10.

WINCKELMANN, Anc. Art, Vol. 1, pp. 297-9.

CURTIVS, Hist. Greece, Vol. 2, pp. 596-600; Vol. 5, pp. 210-2.

4. Vase painting in Greece and in the Grecian colonies.

- LUEBKE, Hist. Art, Vol. 1, pp. 253-7;
 Mon. Art, Vol. 1, Pls. 20-1, Text pp.
 77-82.
- PRIME, Pottery and Porcelain, pp. 90-1.
- WOLTMANN and WOERMANN, Hist.
 Painting, Vol. 1, pp. 70-85.
- HARE, Walks in Rome, pp. 572-3.
- HUNT, Bits of Travel, pp. 103-11.
- ESCHENBERG, Manual Clas. Lit., pp.
 387, 415.
- GUHL, Greeks and Romans, pp. 142-8.
- CURTIVS, Hist. Greece, Vol. 5, pp. 212-4.
- KOEHLER, Hist. Art, Pl. 188.

5. Mural paintings found in the tombs of Etruria.

- LUEBKE, Hist. Art, Vol. 1, pp. 267-70;
 Mon. Art, Vol. 1, Pl. 26, Text pp. 93-6.
- WOLTMANN and WOERMANN, Hist.
 Painting, Vol. 1, pp. 99-101, 103-10.
- HEATON, Hist. Painting, pp. 24-5.
- WINCKELMANN, Anc. Art, Vol. 1, pp.
 244-6.
- KOEHLER, Hist. Art, Pl. 189.

6. Roman painting as revealed by the ruins of Pompeii and Herculaneum.

- LUEBKE, Hist. Art, Vol. 1, pp. 319-23;
 Mon. Art, Vol. 1, Pl. 31A, Text p. 112.
- KNIGHT, Pict. Gal. Arts, Vol. 2, II.
 pp. 325, 328, 332, 336.
- WOLTMANN and WOERMANN, Hist. Paint-
 ing, Vol. I, pp. 95-8, 110-39.
- HEATON, Hist. Painting, pp. 28-9.
- WINCKELMANN, Anc. Art, Vol. 2, pp. 86-
 102, 332-3.
- D'AGINCOURT, Hist. Art, Vol. 3, Pl. 4.
- DYER, Pompeii, pp. 273-96, 310-1, 312-4,
 375-82.
- GELL, Pompeiana, Pls. 41-3, 76-7, pp.
 82-7.
- ESCHENBERG, Manual of Clas. Lit., pp.
 415-6.
- TAINÉ, Phil. Art, pp. 46-8.
- GUHL, Greeks and Romans, pp. 350-67,
 466-71.
- VIARDOT, Hist. Painters, pp. 2-3, 10-3.
- MOMMSEN, Hist. Rome, Vol. 2, pp.
 567-8.
- KOEHLER, Hist. Art, Pls. 188-91.

7. Indirect evidences of the superior excellence of painting in Greece; the question as to chromatic sculpture in Greece.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 68-9; *Mon. Art.*, Vol. 1, Pl. 15A, Text, pp. 18-9.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 35-7, 140-2.
- FELTON, *Anc. Greece*, Vol. 2, p. 143.
- WINCKELMANN, *Anc. Art.*, Vol. 1, pp. 29, 102-4, 219-23, 330.
- VIARDOT, *Hist. Painters*, pp. 1-2.
- MOMMSEN, *Hist. Rome*, Vol. 2, pp. 567-8.

III.—EARLY CHRISTIAN PAINTING.

TRANSITION FROM SYMBOLISM TO FINE ART.

[200-1200 A. D.]

1. Paintings in the Catacombs and Christian cemeteries of Rome and Naples.

a. General account of the galleries, chambers and chapels.

b. Conversion of mythological symbols and characters to Christian uses.

c. Original symbols in the early development of Christian art.

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 1-15.

LUEBKE, *Hist. Art.*, Vol. 1, pp. 372-6; *Mon. Art.*, Vol. 1, Pls. 36-7, Text pp. 129-32.

JAMESON, *Sacred Art*, Vol. 1, pp. 22-38; *Hist. Our Lord*, Vol. 1, pp. 16-8.

KNIGHT, *Pict. Gal. Arts*, Text pp. 339, 342.

D'AGINCOURT, *Hist. Art.*, Vol. 3, Pls. 6-11.

HARE, *Walks in Rome*, pp. 273-83, 340, 446-7.

SCOTT, *Fine Arts*, pp. 9-17, 28-9.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 151-64.

ROSENGARTEN, *Arch. Styles*, pp. 174-6.

JARVES, *Art Hints*, pp. 182-5.

MILMAN, *Latin Christ.*, Vol. 8, pp. 464-8.

KOEHLER, *Hist. Art.*, Pl. 192.

2. Byzantine Painting: its characteristics, subjects and uses.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 43-89.
- LUEBKE, *Hist. Art*, Vol. 1, pp. 388-91; *Mon. Art*, Vol. 1, Pl. 37, Text p. 131.
- HEATON, *Hist. Painting*, pp. 35-40.
- MILMAN, *Latin Christ.*, Vol. 8, pp. 473-6.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 181-7, 221-3, 236-43.
- TAINÉ, *Florence and Venice*, pp. 183-5.
- LACROIX, *Arts Mid. Ages*, pp. 272-4, 284-6.

3. Mosaics and manuscript illuminations of this period: Byzantine and Romanesque.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 17-39, 92-100, 112-4.
- LUEBKE, *Hist. Art*, Vol. 1, pp. 383-7, 391-400, 551-7; *Mon. Art*, Vol. 1, Pls. 37, 49, Text pp. 130-2, 161-2.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 165-81, 188-96, 218-20, 223-36, 324-40, 344-6.
- JAMESON, *Hist. Our Lord*, Vol. 1, pp. 18-20.
- VIARDOT, *Hist. Peintures*, pp. 25-9.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 342-3.
- HARE, *Walks in Rome*, pp. 234-5, 405-6; *Cities of Italy*, Vol. 2, pp. 26-30, 306-8.
- LABARTE, *Arts Mid. Ages*, pp. 58-64, 91-6.
- RUSKIN, *Stones of Venice*, Vol. 2, pp. 20-1, 77, 122, 124.
- LACROIX, *Arts Mid. Ages*, pp. 434-75.
- FAIRHOLT, *Rambles of an Archaeologist*, pp. 9-11, 18-22.

4. The various edicts of church authority regarding the use of images and pictures in worship, from that of Leo the Isaurian, 726 A. D. to that of the Council at Constantinople, 879 A. D.

- DRAPER, *Int. Dev. Europe*, Vol. 1, pp. 357, 360, 372-3, 413-22.
- MILMAN, *Latin Christ.*, Vol. 2, pp. 293-384, Vol. 8, pp. 452-63.
- GIBBON, *Hist. Rome*, Vol. 5, pp. 1-18.
- FELTON, *Anc. Greece*, Vol. 2, pp. 352-4.
- JAMESON, *Legends of the Madonna*, Introduction, pp. 23-5.
- SCOTT, *Fine Arts*, pp. 35-45.
- NEANDER, *Hist. Christ. Church*, Vol. 3, pp. 197-243, 532-53.

5. The discussion among the bishops as to the most appropriate representations of Christ.

- MILMAN, *Latin Christ.*, Vol. 8, pp. 468-73. JAMESON, *Hist. Our Lord*, Vol. 1, pp. 31-53.
 DRAPER, *Int. Dev. Europe*, Vol. 1, p. 361.

IV.—THE DAWN OF ITALIAN PAINTING AS A FINE ART.

[FROM 1200 TO 1340 A. D.]

1. The three nurseries of new art: Siena, Pisa and Florence.

- TAINÉ, *Florence and Venice*, pp. 43-54, 108-9. LANZI, *Hist. Painting*, Vol. 1, pp. 15-9, 39-42, 372-8, 455.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 423-5. SYMONDS, *Renaissance*, pp. 182-3, 261-5.

2. The two great repositories of Italian painting of this period: the church of St. Francis at Assisi and the Campo Santo at Pisa.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 52-4; *Mon. Art*, Vol. 1, Pl. 57, Text p. 183. FERGUSON, *Hist. Arch.*, Vol. 2, pp. 325-6.
 TAINÉ, *Florence and Venice*, pp. 16-27, 62-9. HARE, *Cities of Italy*, Vol. 2, pp. 452-3; Vol. 3, pp. 382-5.
 TYTLER, *Old Masters*, pp. 24-6. SCOTT, *Fine Arts*, pp. 257-8.

3. The forerunners of Giotto: Nicola and Giunta of Pisa; Guido and Duccio of Siena; Andrea Tafi and Cimabue of Florence.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 105-15.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 564-9;
Mon. Art, Vol. 1, Pl. 49, Text p. 160.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 341, Text pp. 343, 346.
 HEATON, *Hist. Painting*, pp. 40-51.
 VIARDOT, *Hist. Painting*, pp. 38-9, 44-5.
 LANZI, *Hist. Painting*, Vol. 1, pp. 5-23.
 VASARI, *Lives*, Vol. 1, pp. 35-45, 60-93, 241-4.
 OTTLEY, *Early Florentine Schools*, Pls. 2-10.
 JARVES, *Art Studies*, pp. 111-21.
- SYMONDS, *Renaissance*, pp. 187-9.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 425-33.
 TAINE, *Florence and Venice*, pp. 51-2, 78-9.
 OLIPHANT, *Makers of Florence*, pp. 95-100.
 JAMESON, *It. Painters*, pp. 7-24; *Sacred Art*, Vol. 2, pp. 589-90, 599; *Hist. Our Lord*, Vol. 2, pp. 9-39, 58, 64, 168, 174, 181, 215-6, 276, 279-80, 399; *Legends of the Madonna*, pp. 64-6, 76-7.
 KOEHLER, *Hist. Art*, Pl. 198.

4. Giotto the leading master of the period (1276-1336); outline of his life, incidents showing his character and proofs of his great industry.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 120-1.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 346.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 435, 450.
 HEATON, *Hist. Painting*, pp. 53-5, 63-4.
 LANZI, *Hist. Painting*, Vol. 1, pp. 23-7.
 JARVES, *Art Studies*, pp. 141-5.
- VASARI, *Lives*, Vol. 1, pp. 93-5, 102-3, 115-6, 119-22.
 TYTLER, *Old Masters*, pp. 8-12, 20-2.
 VIARDOT, *Hist. Painters*, pp. 40-1.
 JAMESON, *It. Painters*, pp. 25-8, 36-7, 41-6.
 OTTLEY, *Early Florentine Schools*, Pls. 12-21.

5. The great literary contemporaries of Giotto and their influence on art.

- OLIPHANT, *Makers of Florence*, pp. 1-91; *Foreign Classics*, pp. 7-17.
 RAEVE, *Petrarch*, pp. 19, 44.
 TAINE, *Florence and Venice*, pp. 21-6, 66-9.
 JARVES, *Art Studies*, pp. 139-41.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 443-4.
 GRIMM, *M. Angelo*, Vol. 1, p. 479; Vol. 2, pp. 77-83.
 RUSKIN, *Stones of Venice*, Vol. 2, pp. 358-61.

6. Giotto's masterpieces in fresco painting: the series in the Arena chapel at Padua; the series in the church of St. Francis at Assisi; the several chapel series in the church of Santa Croce, at Florence.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 121-35.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 103-6; *Mon. Art*, Vol. 1, Pl. 62, Text pp. 198-200.
 LANZI, *Hist. Painting*, Vol. 3, pp. 9-10.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 435-43, 444-50.
 VIARDOT, *Hist. Painting*, p. 41.
 JARVES, *Art Studies*, pp. 130-2, 134-6.
 KOEHLER, *Hist. Art*, Pl. 195.
- JAMESON, *It. Painters*, pp. 29-36; *Hist. Our Lord*, Vol. 1, pp. 303-4; Vol. 2, pp. 37-8, 309-10; *Legends of Monastic Orders*, pp. 259-61, 265-7.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 341, Text p. 346.
 VASARI, *Lives*, Vol. 1, pp. 95-115.
 SYMONDS, *Renaissance*, pp. 190-1.
 HEATON, *Hist. Painting*, pp. 55-62.
 TYTLER, *Old Masters*, pp. 16-9.
 TAINE, *Florence and Venice*, pp. 20-1.

7. General criticism of the works of Giotto in comparison with those of his predecessors.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 135-6.
 LANZI, *Hist. Painting*, Vol. 1, pp. 23-8.
 TAINE, *Florence and Venice*, pp. 100-3, 201-2.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 440-1, 442-3.
 SYMONDS, *Renaissance*, pp. 192-7.
 JARVES, *Art Studies*, pp. 128-30, 132-3, 137-8, 146-9.

V.—THE LAST OF MYSTICISM AND THE BEGINNING OF REALISM.

[1300-1450 A. D.]

1. The Giottesqui or the followers of Giotto: Taddeo Gaddi, the militant (1300-1366); Simone Martini, the spiritual (1283-1344).

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 1, pp. 137-40, 165-9. | VASARI, <i>Lives</i> , Vol. 1, pp. 181-91, 191-203. |
| LUEBKE, <i>Mon. Art</i> , Vol. 1, Pl. 62, Text p. 199. | HARE, <i>It. Cities</i> , Vol. 3, pp. 74-5. |
| WOLTMANN and WOERMANN, <i>Hist. Painting</i> , Vol. 1, pp. 452-3, 463-6. | VIARDOT, <i>Hist. Painting</i> , pp. 41, 45. |
| KOEHLER, <i>Hist. of Art</i> , Pls. 196-8. | OTTLEY, <i>Early Florentine Schools</i> , Pls. 26-8. |
| D'AGINCOURT, <i>Hist. Art</i> , Vol. 3, Pls. 118, 122. | SYMONDS, <i>Renaissance</i> , pp. 216-8. |
| LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 58-60, 388-92. | JAMESON, <i>Legends of the Madonna</i> , pp. 141-2; <i>Monastic Orders</i> , pp. 377-8; <i>Hist. Our Lord</i> , Vol. 2, pp. 9-10, 105-7, 245-6. |
| JARVES, <i>Art Studies</i> , pp. 193-8. | |

2. The great subject of the period—the Last Judgment; Andrea Orcagna (?-1376); the master or masters of the Triumph of Death in the Campo Santo at Pisa.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 1, pp. 149-58. | D'AGINCOURT, <i>Hist. Art</i> , Vol. 3, Pl. 119. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 107-10; <i>Mon. Art</i> , Vol. 1, Pl. 63, Text p. 200. | TYTLER, <i>Old Masters</i> , pp. 25-30. |
| HEATON, <i>Hist. Painting</i> , pp. 68-71. | LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 54-6. |
| VIARDOT, <i>Hist. Painters</i> , p. 43. | TAINÉ, <i>Florence and Venice</i> , pp. 64-8. |
| JAMESON, <i>Hist. Our Lord</i> , Vol. 2, pp. 399-402, 405-7; <i>Sacred Art</i> , Vol. 1, p. 90; <i>Legends of the Madonna</i> , pp. 28, 319. | HARE, <i>It. Cities</i> , Vol. 2, pp. 454-8. |
| VASARI, <i>Lives</i> , Vol. 1, pp. 204-18. | OTTLEY, <i>Early Florentine Schools</i> , Pl. 31. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Il. p. 341. | SYMONDS, <i>Renaissance</i> , pp. 199-205. |
| | JARVES, <i>Art Studies</i> , pp. 175-82. |
| | WOLTMANN and WOERMANN, <i>Hist. Art</i> , Vol. 1, pp. 456-63. |
| | KOEHLER, <i>Hist. Art</i> , Pls. 197-8. |

3. New impetus given to painting by the goldsmiths; the creation of Ghiberti's bronze doors of the Baptistery at Florence.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 186-8; *Mon. Art*, Pl. 65, Text pp. 204-5.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, Text pp. 303-6.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 41-2.
 HEATON, *Hist. Painting*, pp. 75-8.
 GRIMM, *M. Angelo*, Vol. 1, pp. 32-47.
 OLIPHANT, *Makers of Florence*, pp. 124-8.
 TYTLER, *Old Masters*, pp. 30-3.
- JAMESON, *It. Painters*, pp. 64-75; *Hist. Our Lord*, Vol. 1, pp. 96-8, 119, 131, 168.
 OTTLEY, *Early Florentine Schools*, Pls. 34-8.
 VASARI, *Lives*, Vol. 1, pp. 361-87.
 SYMONDS, *Renaissance*, pp. 126-34.
 TAINE, *Florence and Venice*, pp. 95-7, 116-9.
 HARE, *It. Cities*, Vol. 3, pp. 62-3, 102.

4. Fra Angelico, the last master under the reign of pure faith (1387-1455); history and character of the man; select works of the master: Last Judgment in the cathedral of Orvieto; Coronation of the Virgin; Descent from the Cross; Madonna of the Star; Angel pictures.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 179-86.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 111-4; *Mon. Art*, Pl. 67, Text pp. 250-1.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 350.
 HEATON, *Hist. Painting*, pp. 81-6.
 JAMESON, *It. Painters*, pp. 89-94; *Hist. Our Lord*, Vol. 1, pp. 266-7, 358; Vol. 2, pp. 16-7, 76-7, 188-93, 229, 259-60, 409, 413-6. *Legends of the Madonna*, pp. 17-9; *Sacred Art*, Vol. 1, pp. 100-1, 265-6; Vol. 2, pp. 438-9, 536-7.
 LANZI, *Hist. Painting*, Vol. 1, pp. 75-6.
 VASARI, *Lives*, Vol. 2, pp. 24-40.
- D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 145.
 OTTLEY, *Early Florentine Schools*, Pls. 40-1.
 VIARDOT, *Hist. Painters*, pp. 48-9.
 HARE, *It. Cities*, Vol. 3, pp. 118-22, 127.
 PHILLIMORE, *Fra Angelico*, pp. 25-56.
 SWEETSER, *Fra Angelico*.
 TYTLER, *Old Masters*, pp. 36-40.
 TAINE, *Florence and Venice*, pp. 8-9, 131-9; *Ideal in Art*, pp. 175-6.
 JARVES, *Art Hints*, pp. 341-2, 344-7; *Art Studies*, pp. 230-40.
 RUSKIN, *Stones of Venice*, Vol. 1, pp. 423-30.

5. Masaccio, the greatest pioneer master of realism in painting (1402–1429); his frescoes in the Brancacci chapel; in the church Santa Maria del Carmine at Florence; the characteristics of these frescoes making pupils of all the succeeding masters down to the time of Raphael.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 220-4.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 203-8; *Mon. Art*, Pl. 67A, Text pp. 210-1.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, Text pp. 347-50.
 JAMESON, *It. Painters*, pp. 75-83; *Sacred Art*, Vol. 1, pp. 210-1.
 HEATON, *Hist. Painting*, pp. 79-81.
 LANZI, *Hist. Painting*, Vol. 1, pp. 73-5.
 VASARI, *Lives*, Vol. 1, pp. 401-13.
 VIARDOT, *Hist. Painters*, pp. 51-2.
 TYTLER, *Old Masters*, pp. 35-6.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 147-55.
 OTTLEY, *Early Florentine Painters*, Pls. 42-4.
 KOEHLER, *Hist. Art*, Pl. 200.
 DOHME, *Early Masters*, pp. 292-315.
 PHILLIMORE, *Fra Angelico*, pp. 16-24.
 SYMONDS, *Renaissance*, pp. 228-31.
 JARVES, *Art Studies*, pp. 253-8.
 TAINE, *Florence and Venice*, pp. 123-7.

6. Other masters contributing to the great development of this period; Paolo Uccello (1396–1469?) and Pietro della Francesca (1415–1509?)—perspective and foreshortening.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 216-7, 255-8.
 LUEBKE, *Hist. Art*, Vol. 2, p. 220.
 HEATON, *Hist. Painting*, pp. 78-9.
 LANZI, *Hist. Painting*, Vol. 2, pp. 23-6.
 VASARI, *Lives*, Vol. 1, pp. 348-61; Vol. 2, pp. 13-23.
 VIARDOT, *Hist. Painters*, pp. 50-1, 73-4.
 PHILLIMORE, *Fra Angelico*, pp. 2-10.
 SYMONDS, *Renaissance*, pp. 231-2.
 JARVES, *Art Studies*, pp. 250-3, 269-70.
 KOEHLER, *Hist. Art*, Pl. 201.
 OTTLEY, *Florentine Schools*, Pl. 33.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 146.

7. Followers of Masaccio and of Angelico; Fra Filippo Lippi (1412-1469); Benozzo Gozzoli (1424-1496).

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 1, pp. 224-7, 236-9. | PHILLIMORE, <i>Fra Angelico</i> , pp. 58-67, 74-80. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 208-10, 214-7. | DOHME, <i>Early Masters</i> , pp. 317-32. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 344, Text p. 350. | VIARDOT, <i>Hist. Painters</i> , pp. 52-3. |
| JAMESON, <i>It. Painters</i> , pp. 84-8, 95-101; <i>Hist. Our Lord</i> , Vol. 1, pp. 305-7. | OTTLEY, <i>Early Florentine Schools</i> , Pls. 46-9. |
| LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 77-80. | D'AGINCOURT, <i>Hist Art</i> , Vol. 3, Pl. 163. |
| VASARI, <i>Lives</i> , Vol. 2, pp. 73-87, 115-21. | KOEHLER, <i>Hist. Art</i> , Pl. 201. |
| HEATON, <i>Hist. Painting</i> , pp. 86-92. | SYMONDS, <i>Renaissance</i> , pp. 239-47. |
| | JARVES, <i>Art Thoughts</i> , pp. 258-66, 302-6. |
| | TAINÉ, <i>Florence and Venice</i> , p. 127. |

VI.—THE SECOND GENERATION OF CLASSIC REALISTS.

DEVELOPMENT OF THE DRAMATIC ELEMENTS IN PAINTING AND THE MORE SKILFUL USE OF COLOR.

[1450-1500 A. D.]

1. The respective aesthetic tendencies of Umbria, Padua, Florence and Venice.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 290-2, 325-6. | LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 147-50; Vol. 3, pp. 91-9. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 211, 223-4, 240-2. | TAINÉ, <i>Florence and Venice</i> , pp. 110-1. |
| VIARDOT, <i>Hist. Painters</i> , pp. 34-7, 73. | JARVES, <i>Art Studies</i> , pp. 312-5, 319-20. |
| | SYMONDS, <i>Renaissance</i> , pp. 180-4. |

2. The influence of the Medici on art—Cosmo, Lorenzo and Leo X.

GRIMM, M. Angelo, Vol. 1, pp. 27-32, 90-118.
 LANZI, Hist. Painting, Vol. 1, pp. 68-70.
 TAINE, Florence and Venice, pp. 111-9.

SYMONDS, Renaissance, pp. 262-5.
 ROSCOE, Lorenzo De Medici, pp. 306-12, 316-24.

3. Sandro Botticelli (1447-1515); History of Moses, Temptation of Christ and Punishment of Korah in the Sistine Chapel; Madonna with angels and the Birth of Venus at Uffizi gallery, Florence.

KUGLER, It. Schools of Painting, Vol. 1, pp. 229-30.
 LUEBKE, Hist. Art, Vol. 2, pp. 210-1; Mon. Art, Vol. 2, Pl. 67A, Text pp. 210-1.
 HEATON, Hist. Painting, p. 94.
 JAMESON, It. Painters, pp. 104-5; Legends of the Madonna, pp. 111-2, 202-3, 256; Hist. Our Lord, Vol. 1, p. 312; Vol. 2, p. 230.
 LANZI, Hist. Painting, Vol. 1, pp. 35-6.

VASARI, Lives, Vol. 2, pp. 230-40.
 VIARDOT, Hist. Painters, pp. 58-9.
 DOHME, Early Masters, pp. 341-55.
 OTTLEY, Early Florentine Schools, Pl. 50.
 SYMONDS, Renaissance, pp. 249-55.
 JARVES, Art Studies, pp. 266-9.
 PHILLIMORE, Fra Angelico, pp. 90-5.
 D'AGINCOURT, Hist. Art, Vol. 3, Pl. 173.
 KOEHLER, Hist. Art, Pls. 201-3.

4. Luca Signorelli (1441-1523); his great fresco paintings in the Cathedral of Orvieto; Madonna alter-piece in the Academy at Florence; School of Pan in the Museum at Berlin; Meeting of Moses and Joshua.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 247-51.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 220-1; *Mon. Art*, Vol. 2, Pl. 67, Text pp. 209-10.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, Text p. 350.
- HEATON, *Hist. Painting*, pp. 105-7.
- JAMESON, *It. Painters*, p. 105; *Legends of the Madonna*, pp. 131-2; *Hist. Our Lord*, Vol. 2, pp. 410-1.
- LANZI, *Hist. Painting*, Vol. 1, pp. 98-9.
- VASARI, *Lives*, Vol. 2, pp. 347-56.
- VIARDOT, *Hist. Painters*, pp. 57-8.
- OTTLEY, *Early Florentine Schools*, Pls. 52-4.
- SYMONDS, *Renaissance*, pp. 279-94.
- PHILLIMORE, *Fra Angelico*, pp. 110-4.
- PATER, *Renaissance*, pp. 54-67.
- D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 156.
- KOEHLER, *Hist. Art*, Pls. 202-4.

5. Andrea Mantegna, the plastic or sculpturesque painter and the master of the Paduan School (1431-1506); *Madonna della Vittoria* in the Louvre; series of paintings, the *Triumph of Caesar*, now at Hampton Court; *Judith with the head of Holofernes*.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 294-9.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 224-9; *Mon. Art*, Vol. 2, Pls. 67A, 69, Text pp. 210, 212.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 345, Text p. 351.
- JAMESON, *It. Painters*, pp. 113-33; *Hist. Our Lord*, Vol. 2, pp. 168-9, 230-1, 238-9.
- KOEHLER, *Hist. Art*, Pl. 205.
- LANZI, *Hist. Painting*, Vol. 3, pp. 70-2; Vol. 4, pp. 6-11.
- VASARI, *Lives*, Vol. 2, pp. 267-73.
- VIARDOT, *Hist. Painters*, pp. 66-7.
- TYTLER, *Old Masters*, pp. 64-9.
- DOHME, *Early Masters*, pp. 373-401.
- SYMONDS, *Renaissance*, pp. 266-78.
- JARVES, *Art Studies*, pp. 311-2.
- D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 139-40.
- CARR, *It. Masters*, Pls. 1-2, Text pp. 1-5.

6. Giovanni Bellini, the painter of every excellence in moderate degree and the founder of the Venetian school (1422-1516); his various *Pietas*; *Madonna with Saints and Singing Angels*; *Feast of the Gods*.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 327-32.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 234-9;
Mon. Art, Vol. 2, Pl. 69, Text p. 212.
 JAMESON, *It. Painters*, pp. 134-40;
Legends of the Madonna, pp. 109-10.
 HEATON, *Hist. Painting*, pp. 199-211.
 SYMONDS, *Renaissance*, pp. 365-6.
- LANZI, *Hist. Painting*, Vol. 3, pp. 50-7.
 VASARI, *Lives*, Vol. 2, pp. 159-73.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Pl. p. 344, Text p. 351.
 VIARDOT, *Hist. Painters*, pp. 82-3.
 TYTLER, *Old Masters*, pp. 54-64.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 143.

7. Filippino Lippi (1459-1504); his fresco paintings in the Brancacci chapel; Triumph of St Thomas over the Heretics in the church of Santa Marie sopra Minerva, Florence; vision of St. Bernard in the Badia, Florence.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 232-5.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 211-12;
Mon. Art, Vol. 2, Pl. 67, Text p. 209.
 HEATON, *Hist. Painting*, pp. 94-6.
 LANZI, *Hist. Painting*, Vol. 1, pp. 92-4.
 VASARI, *Lives*, Vol. 2, pp. 174-84.
 VIARDOT, *Hist. Painters*, p. 60.
- DOHME, *Early Masters*, pp. 330-41.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 149.
 OTTLEY, *Early Florentine Schools*, Pl. 51.
 JARVES, *Art Studies*, pp. 282-7.
 SYMONDS, *Renaissance*, pp. 247-9.
 TAINE, *Florence and Venice*, p. 127.

8. Domenico Ghirlandajo, the master of "motive" who completed the development which Masaccio began (1449-1494); Calling of Peter and Andrew in the Sistine Chapel; Birth of the Virgin; Adoration of the Magi in the church of the Innocents, Florence.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 239-44.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 217-20;
Mon. Art, Vol. 2, Pl. 67, Text pp. 209-10.
- VASARI, *Lives*, Vol. 2, pp. 200-20.
 VIARDOT, *Hist. Painters*, p. 59.
 TYTLER, *Old Masters*, pp. 69-73.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Pl. p. 345.

- HEATON, *Hist. Painting*, pp. 96-100. DOHME, *Early Masters*, pp. 356-72.
 JAMESON, *It. Painters*, pp. 106-12; *Hist.* KOEHLER, *Hist. Art*, Pl. 203.
 Our Lord, Vol. 1, pp. 263-4, 374; JARVES, *Art Studs*, pp. 287-90.
 Legends of the Monastic Orders, pp. SYMONDS, *Renaissance*, pp. 258-61.
 263-7. GRIMM, *M. Angelo*, Vol. 1, pp. 83-90.
 LANZI, *Hist. Art*, Vol. 1, pp. 94-6. TAINE, *Florence and Venice*, pp. 127-30.

9. Pietro Perugino, the first great master of the Umbrian school (1446-1524); Christ's Charge to Peter in the Sistine Chapel; series of frescoes in the Sala del Cambio, Perugia; Pieta in the Pitti Palace; Madonna Enthroned and Four Saints at Perugia.

- KUGLER, *It. Schools of Painting*, Vol. VIARDOT, *Hist. Painters*, p. 76.
 1, pp. 269-71. VASARI, *Lives*, Vol. 2, pp. 306-8.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 242-3. TAINE, *Florence and Venice*, pp. 9-15.
 HEATON, *Hist. Painting*, pp. 110-6. SYMONDS, *Renaissance*, pp. 294-5, 297-
 LANZI, *Hist. Painting*, Vol. 2, pp. 29-32. 301.
 JAMESON, *It. Painters*, pp. 104-5. JARVES, *Art Studies*, pp. 324-7.

10. The best period of Perugino (1490-1505); the period and the occasion of his decline.

- KUGLER, *It. Schools of Painting*, Vol. D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 182.
 1, pp. 271-5. LANZI, *Hist. Painting*, Vol. 2, pp. 32-4.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 243-5; VASARI, *Lives*, Vol. 2, pp. 308-23.
 Mon. Art, Vol. 2, Pl. 70, Text p. 213. CARR, *It. Masters*, Pls. 3-4, Text pp. 7-8.
 JAMESON, *It. Painters*, pp. 147-8; VIARDOT, *Hist. Painters*, pp. 76-7.
 Legends of the Madonna, pp. 261-2; GRIMM, *M. Angelo*, Vol. 1, pp. 309-10.
 Hist. Our Lord, Vol. 1, pp. 312-3; JARVES, *Art Studies*, pp. 327-33.
 Vol. 2, pp. 230-1, 310-1. SYMONDS, *Renaissance*, pp. 295-6, 299-300.
 KOEHLER, *Hist. Art*, Pl. 205.

11. Fra Bartolommeo (1475-1517); Holy Family in the Cowper collection; Marriage of St. Catharine; Ma-

donna della Misericordia at San Romano, Lucca; Pieta at Pitti Palace, Florence.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 390-5.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 315-8;
Mon. Art, Vol. 2. Pl. 67, Text pp. 325-6.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 345, Text pp. 354-5.
 HEATON, *Hist. Painting*, pp. 137-41.
 LANZI, *Hist. Painting*, Vol. 1, pp. 187-93.
 JAMESON, *It. Painters*, pp. 159-69;
Legends of the Monastic Orders, p. 374.
 VASARI, *Lives*, Vol. 2, pp. 445-63.
 TYTLER, *Old Masters*, pp. 77-81.
 VIARDOT, *Hist. Painters*, pp. 97-8.
 OLIPHANT, *Makers of Florence*, pp. 347-51.
 DOHME, *Early Masters*, pp. 402-21.
 SCOTT, *Fra Bartolommeo*, pp. 1-70.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 200.
 HAMILTON, *Schola Italica*, Pl. 6.
 TAINÉ, *Florence and Venice*, pp. 158-9;
Rome and Naples, pp. 165-6.
 SYMONDS, *Renaissance*, pp. 304-10.
 JARVES, *Art Studies*, pp. 338-48.

12. Andrea del Sarto (1487-1531): his Last Supper in the convent of San Salvi; Madonna del Sacco; Dispute on the Holy Trinity; Madonna of St. Francis.

- ✓ KUGLER, *It. Schools of Painting*, Vol. 2, pp. 399-403.
 ✓ LUEBKE, *Hist. Art*, Vol. 2, pp. 318-22;
Mon. Art, Vol. 2, Pls. 76, 79A, Text pp. 226-7, 234.
 ✓ JAMESON, *It. Painters*, pp. 223-7; *Sacred Art*, Vol. 1, pp. 272-3; *Hist. Our Lord*, Vol. 1, pp. 164-7, 308-9; *Legends of the Madonna*, pp. 148-9.
 JARVES, *Art Studies*, pp. 363-70.
 ✓ LANZI, *Hist. Painting*, Vol. 1, pp. 194-202.
 ✓ VASARI, *Lives*, Vol. 3, pp. 180-236.
 HEATON, *Hist. Painting*, pp. 189-93.
 VIARDOT, *Hist. Painters*, pp. 99-102.
 TYTLER, *Old Masters*, pp. 81-2.
 DOHME, *Early Masters*, pp. 422-47.
 SCOTT, *Fra Bartolommeo*, pp. 72-114.
 CARR, *It. Masters*, Pl. 17, Text pp. 31-2.

VII.—LEONARDO DA VINCI.

THE UNIVERSAL GENIUS.

[1452-1519 A. D.]

1. Leonardo da Vinci; outlines of his life; his genius and gifts and their comparative unfruitfulness.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 347-9. | LACROIX, <i>Arts of Mid. Ages</i> , pp. 92-3. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 280-3. | SWEETSER, <i>Leonardo da Vinci</i> , pp. 7-41, 54-7, 68-75, 90-140. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 351-4. | JARVES, <i>Art Studies</i> , pp. 380-90. |
| JAMESON, <i>It. Painters</i> , pp. 170-7. | RUSKIN, <i>Stones of Venice</i> , Vol. 2, p. 189. |
| VASARI, <i>Lives</i> , Vol. 2, pp. 366-75. | SYMONDS, <i>Renaissance</i> , pp. 311-25. |
| HEATON, <i>Hist. Painting</i> , pp. 122-6. | PATER, <i>Renaissance</i> , pp. 105-26. |
| TYTLER, <i>Old Masters</i> , pp. 83-7. | GRIMM, <i>M. Angelo</i> , Vol. 1, pp. 48-56. |

2. Leonardo's life and works at Milan; history and analysis of his Last Supper.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 351-7. | HEATON, <i>Hist. Painting</i> , pp. 126-31. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 284-6; | SWEETSER, <i>Leonardo da Vinci</i> , pp. 42-53. |
| <i>Mon. Art</i> , Vol. 2, Pl. 74, Text pp. 22-3. | TYTLER, <i>Old Masters</i> , pp. 87-8, 92-4. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 348, Text p. 354. | D'AGINCOURT, <i>Hist. Art</i> , Vol. 3, Pls. 175-6. |
| JAMESON, <i>It. Painters</i> , pp. 178-81; | KOEHLER, <i>Hist. Art</i> , Pl. 207. |
| <i>Hist. Our Lord</i> , Vol. 2, pp. 21-3. | GRIMM, <i>M. Angelo</i> , Vol 1, pp. 239-42. |
| LANZI, <i>Hist. Painting</i> , Vol. 4, pp. 244-7. | BLANC, <i>Grammar of Painting</i> , pp. 80-3. |
| VASARI, <i>Lives</i> , Vol. 2, pp. 376-82. | JARVES, <i>Art Studies</i> , pp. 391-9. |
| VIARDOT, <i>Hist. Painters</i> , pp. 92-4. | TAINÉ, <i>Florence and Venice</i> , pp. 350-3. |
| | SYMONDS, <i>Renaissance</i> , pp. 325-7. |
| | PATER, <i>Renaissance</i> , pp. 128-32. |

3. A full and critical history of the treatment of the subject of the Last Supper in painting, especially by Giotto, Angelico, Signorelli, Ghirlandajo, Raphael, Andrea del Sarto and Titian.

JAMESON, *Hist. Our Lord*, Vol. 2, pp. 18-21; *Sacred Art*, Vol. 1, pp. 261-77. WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 284-5.

4. Leonardo's life and works at Florence; Battle of the Standard; Mona Lisa; St. Anna and the Virgin.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 349-51, 357-61. LANZI, *Hist. Painting*, Vol. 4, p. 224.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 278-90; VASARI, *Lives*, Vol. 2, pp. 382-7.
 Mon. Art, Vol. 2, Pl. 74, Text p. 223. WILSON, M. Angelo, pp. 69-71.
 HEATON, *Hist. Painting*, pp. 131-4. GRIMM, M. Angelo, Vol. 1, pp. 243-5, 289-91.
 JAMESON, *It. Painters*, pp. 181-9. HAMILTON, *Schola Italica*, Pl. 5.
 VIARDOT, *Hist. Painters*, pp. 89-91. TAINE, *Florence and Venice*, pp. 155-6.
 TYTLER, *Old Masters*, pp. 89-90. PATER, *Renaissance*, pp. 132-9.
 SWEETSER, *Leonardo da Vinci*, pp. 55-9, 62-5. JARVES, *Art Studies*, pp. 399-401.

5. Other works showing the great versatility of this master.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 359-60. D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 174-5.
 VIARDOT, *Hist. Painters*, pp. 89-92. CARR, *It. Painting*, Pls. 9-11, Text pp. 15-7.
 HEATON, *Hist. Painting*, pp. 30-1.
 VASARI, *Lives*, Vol. 2, pp. 173, 383, 387.

VIII.—MICHAEL ANGELO AS A PAINTER.

[1475-1564 A. D.]

1. General outline of Michael Angelo's life, as to places of residence, journeys, patrons and greatest works—the whole in chronological order.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 370-4. | ROSCHIE, Lorenzo de Medici, pp. 78, 313-9. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 301-2, 311-5. | CLEMENT, M. Angelo. |
| HEATON, <i>Hist. Painting</i> , pp. 169-75. | JARVES, <i>Art Studies</i> , pp. 412-28. |
| JAMESON, <i>It. Painters</i> , pp: 191-203, 207-10, 214-22. | TAINÉ, Rome and Naples, pp. 186-9; Florence and Venice, pp. 147-9; <i>Ideal in Art</i> , pp. 21-4. |
| LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 162-7, 176-8. | SYMONDS, <i>Renaissance</i> , pp. 342-4, 384-95, 397-402, 413-23, 428-36, 512-28. |
| VASARI, <i>Lives</i> , Vol. 5, pp. 227-44, 246-54, 267-80, 291-370. | PATER, <i>Renaissance</i> , pp. 78-104. |
| VIARDOT, <i>Hist. Painters</i> , pp. 105-6. | REYNOLDS, <i>Discourses on Art</i> , Vol. 1, pp. 370-4; Vol. 2, pp. 306-19, 348-50. |
| BLACK, M. Angelo, pp. 147-218. | OLIPHANT, <i>Makers of Florence</i> , pp. 352-62, 364-84, 386-9. |
| WILSON, M. Angelo. | TYTLER, <i>Old Masters</i> , pp. 96-102, 104-5, 107-11. |
| GRIMM, M. Angelo. | |
| CARR, <i>It. Masters</i> , pp. 21-2. | |
| SWEETSER, M. Angelo. | |

2. Michael Angelo's first great cartoon—Soldiers Bathing in the Arno.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 374-5. | CLEMENT, M. Angelo, pp. 23-6. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 302-4; <i>Mon. Art</i> , Vol. 2, Pl. 77, Text p. 229. | GRIMM, M. Angelo, Vol. 1, pp. 287-90, 426-9. |
| JAMESON, <i>It. Painters</i> , pp. 198-9. | WILSON, M. Angelo, pp. 68, 71, 87-90. |
| LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 167-9. | BLACK, M. Angelo, Pl. 16, pp. 20-1, 56-7. |
| VASARI, <i>Lives</i> , Vol. 5, pp. 244-6. | BOHN, <i>Angelo's Works</i> , Pl. 29, Text p. 7. |
| HEATON, <i>Hist. Painting</i> , pp. 175-6. | JARVES, <i>Art Studies</i> , pp. 431-2. |
| VIARDOT, <i>Hist. Painters</i> , pp. 106, 109-12. | SYMONDS, <i>Renaissance</i> , pp. 395-7. |
| SWEETSER, M. Angelo, pp. 31-3. | OLIPHANT, <i>Makers of Florence</i> , p. 363. |

3. The ceiling of the Sistine Chapel; architectural analysis; subjects and description of the four wide and the five narrow frescoes; the twelve triangular pendentive and the corner frescoes; the artistic unity of the whole.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 375-81, 387-9.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 304-8; *Mon. Art*, Vol. 2, Pl. 77, Text pp. 227-8.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. 349, Text pp. 355, 358.
 JAMESON, *It. Painters*, pp. 203-7; *Hist. Our Lord*, Vol. 1, pp. 83-4, 93, 103-5, 128-9, 252-6.
 LANZI, *Hist. Painting*, Vol. 1, pp. 169-71.
 VASARI, *Lives*, Vol. 5, pp. 254-67.
 VIARDOT, *Hist. Painters*, pp. 106-8.
 WILSON, *M. Angelo*, Pls. 9-10, Text pp. 117-90.
 BLACK, *M. Angelo*, Pls. 10-3, pp. 32-46, 198-200.
 HEATON, *Hist. Painting*, pp. 177-9.
 TYTLER, *Old Masters*, pp. 33-4.
 HARE, *Walks in Rome*, pp. 541-4.
 GRIMM, *M. Angelo*, Vol. 1, pp. 315-48, 374-8.
 SWEETSER, *M. Angelo*, pp. 48-58.
 CLEMENT, *M. Angelo*, pp. 38-44.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 200, 203.
 HAMILTON, *Schola Italica*, Pls. 1-4.
 OTTLEY, *Florentine Schools*, Pl. 55.
 KOEHLER, *Hist. Art*, Pl. 208.
 JARVES, *Art Thoughts*, pp. 90-3.
 TAINE, *Rome and Naples*, pp. 189-94, 344.
 SYMONDS, *Renaissance*, pp. 344-6, 404-12.
 BLANC, *Grammar of Painting*, pp. 77-80.
 OLIPHANT, *Makers of Florence*, pp. 370-1.

4. The Sistine fresco of The Last Judgment; its composition compared with that of other frescoes of the same subject.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 382-5.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 308-11; *Mon. Art*, Vol. 2, Pl. 77, Text pp. 288-9.
 JAMESON, *It. Painters*, pp. 210-4; *Hist. Our Lord*, Vol. 2, pp. 392-416.
 WILSON, *M. Angelo*, Pl. 16, pp. 405-35.
 BLACK, *M. Angelo*, Pl. 14, pp. 84-100.
 BOHN, *M. Angelo's Works*, Pl. 26, Text p. 5.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 180.
 SWEETSER, *M. Angelo*, pp. 98-104.

- LANZI, Hist. Painting, Vol. 1, pp. 171-5.
 VASARI, Lives, Vol. 5, pp. 280-2, 285-90.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 359.
 VIARDOT, Hist. Painters, pp. 108-9.
 HEATON, Hist. Painting, pp. 182-4.
 HARE, Walks in Rome, pp. 545-9.
 EATON, Rome, 19th Cent., Vol. 2, pp. 39-43.
 GRIMM, M. Angelo, Vol. 2, pp. 200-22.
- CLEMENT, M. Angelo, pp. 62-7.
 KOEHLER, Hist. Art, Pl. 208.
 JARVES, Art Studies, pp. 429-31; Art Hints, p. 250-1.
 RUSKIN, Mod. Painters, Vol. 2, pp. 178-85.
 TAINE, Rome and Naples, pp. 170, 194-5.
 SYMONDS, Renaissance, pp. 423-8.
 OLIPHANT, Makers of Florence, pp. 384-6.

IX.—RAPHAEL SANZIO.

THE COMMON CULMINATION OF SPIRITUAL ELEVATION AND NATURAL BEAUTY.

[1483-1520 A. D.]

1. Raphael's early conditions—home, parents, neighborhood and master.

- KUGLER, It. Schools of Painting, Vol. 6, pp. 406-9.
 LUEBKE, Hist. Art, Vol. 2, pp. 323-5.
 JAMESON, It. Painters, pp. 228-32.
 LANZI, Hist. Painting, Vol. 2, pp. 51-3.
 VASARI, Lives, Vol. 3, pp. 1-4.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 355.
- VIARDOT, Hist. Painters, pp. 113-4.
 PASSAVANT, Raphael, pp. 9-34.
 SWEETSER, Raphael, pp. 7-16.
 TYTLER, Old Masters, pp. 125-7.
 D'ANVERS, Raphael, pp. 1-5.
 JARVES, Art Studies, pp. 321, 439-42.
 TAINE, Florence and Venice, p. 15.
 SYMONDS, Renaissance, pp. 302-3.

2. Raphael's Umbrian life and earliest independent works; Infant Jesus and St. John; the Crucifixion; Coronation of the Virgin at the Vatican; the Espousals of the Virgin now at Milan.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 409-15.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 326-7.
 LANZI, *Hist. Painting*, Vol. 2, pp. 53-60.
 VASARI, *Lives*, Vol. 3, pp. 4-6.
 HEATON, *Hist. Painting*, pp. 142-6.
 PERKINS, *Raphael and Michael Angelo*, pp. 55-64.
- D'ANVERS, *Raphael*, pp. 6-9.
 KOEHLER, *Hist. Art*, Pl. 209.
 PASSAVANT, *Raphael*, pp. 35-49.
 JARVES, *Art Studies*, pp. 442-3.
 JAMESON, *It. Painters*, pp. 233-4; *Legends of the Madonna*, pp. 24-5, 160-1.
 SWEETSER, *Raphael*, pp. 16-24.

3. Raphael's Florentine life and modifications of style; Madonna of the Goldfinch; Madonna in the Meadow; Holy Family under the Palm; the Entombment.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 415-23.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 327-30.
 JAMESON, *It. Painters*, pp. 234-5.
 LANZI, *Hist. Painting*, Vol. 2, pp. 60-4.
 VASARI, *Lives*, Vol. 3, pp. 6-13.
 HEATON, *Hist. Painting*, pp. 146-9.
 VIARDOT, *Hist. Painters*, pp. 114-15.
 TYTLER, *Old Masters*, pp. 128-9.
 PERKINS, *Raphael and Michael Angelo*, pp. 64, 72-9, 151-3, 191-6.
- GRIMM, *M. Angelo*, Vol. 1, pp. 259-61.
 PASSAVANT, *Raphael*, pp. 49-80.
 SWEETSER, *Raphael*, pp. 25-40.
 D'ANVERS, *Raphael*, pp. 70-22.
 OLIPHANT, *Makers of Florence*, pp. 344-6.
 WALKER, *Raphael's Madonnas*, Pl. 5, pp. 45-6.
 JARVES, *Art Studies*, pp. 443-5.
 HARE, *It. Cities*, Vol. 3, pp. 176-9.

4. Raphael's Roman life and his relations with other masters and prominent men.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 325-6.
 JAMESON, *It. Painters*, pp. 235-6, 274-7.
 LANZI, *Hist. Painting*, Vol. 2, pp. 64-8, 87-103.
 VASARI, *Lives*, Vol. 3, pp. 53-64.
 HEATON, *Hist. Painting*, pp. 149-50, 153-6.
 REYNOLDS, *Discourses on Art*, Vol. 2, pp. 48-54.
- SWEETSER, *Raphael*, pp. 41-6, 56-8, 66-72, 135-44.
 D'ANVERS, *Raphael*, pp. 50-3.
 TYTLER, *Old Masters*, pp. 133-5.
 JARVES, *Art Studies*, pp. 444-60.
 TAINE, *Rome and Naples*, pp. 150-1.
 SYMONDS, *Renaissance*, pp. 312, 327-39.
 PERKINS, *Raphael and Michael Angelo*, pp. 93-4, 108-13, 133-4, 158-9, 187-9.

5. Raphael's Madonnas compared with those of other masters; especially the Madonnas di San Sisto, del Baldacchino, della Sedia, di Foligno and Belle Jardiniere.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 450-60.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 342-6; *Mon. Art*, Vol. 2, Pl. 78, Text pp. 229-32.
 JAMESON, *It. Painters*, pp. 269-70, 277-8; *Legends of the Madonna*, pp. 35, 39, 75, 113-5, 117-8, 123-4, 257-8.
 LANZI, *Hist. Painting*, Vol. 2, pp. 94-6.
 VASARI, *Lives*, Vol. 3, pp. 25-6, 32.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 360.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 184-5.
 CARR, *It. Masters*, Pl. 6, pp. 10-12.
 VIARDOT, *Hist. Painters*, pp. 115-6, 121-2.
- HEATON, *Hist. Painting*, pp. 162-8.
 PASSAVANT, *Raphael*, Pls. 5, 12-14, 17, 20, Text pp. 188-90, 279-80, 293-5, 304-5.
 TYTLER, *Old Masters*, pp. 148-52.
 SWEETSER, *Raphael*, pp. 54-6, 62-3, 109-15, 119-22.
 WALKER, *Raphael's Madonnas*, pp. 39-42, 51-3, 63-7, 79-80, 97-101, Pls. 4, 6, 8, 9, 12.
 D'ANVERS, *Raphael*, pp. 20, 39, 82-3, 88-90.
 JARVES, *Art Studies*, p. 461; *Art Hints*, pp. 355-6.
 TAINÉ, *Florence and Venice*, pp. 154-5.
 BLANC, *Grammar of Painting*, pp. 113-6.

6. Raphael's decorations of the three state apartments in the Vatican—the Stanza frescoes; School of Athens; Dispute of the Sacrament; Expulsion of Heliodorus; Incendio del Borgo.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 424-37.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 330-6; *Mon. Art*, Vol. 2, Pl. 79, Text pp. 232-3.
 JAMESON, *It. Painters*, pp. 236-44; *Hist. Our Lord*, Vol. 2, pp. 358-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 352, Text pp. 358-9.
 LANZI, *Hist. Painting*, Vol. 2, pp. 69-82.
- PASSAVANT, *Raphael*, Pls. 7-10, pp. 84-105, 116-24, 221-7, 235-8, 242-5.
 SWEETSER, *Raphael*, pp. 46-50, 63-5, 73-5, 92-5.
 D'ANVERS, *Raphael*, pp. 25-37, 43-9, 64-5.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pls. 186-94.
 KOEHLER, *Hist. Art*, Pls. 210-1.
 JARVES, *Art Studies*, pp. 464-5; *Art Hints*, pp. 360-3.

- VASARI, Lives, Vol. 3, pp. 13-24, 26-32, 40-4.
 VIARDOT, Hist. Painters, pp. 117-9.
 HEATON, Hist. Painting, pp. 150-3, 156-7.
 PERKINS, Raphael and Michael Angelo, pp. 113-31, 135-9, 153-8, 173-7.
- RUSKIN, Lect. Arch., pp. 168-70.
 TAINÉ, Rome and Naples, pp. 141-2, 144-6, 156-8.
 SYMONDS, Renaissance, pp. 334-5.
 HARE, Walks in Rome, pp. 581-6.

7. Raphael's series of fresco paintings of Bible History in the Loggie of the Vatican.

- KUGLER, It. Schools of Painting, Vol. 2, pp. 439-42.
 LUEBKE, Hist. Art, Vol. 2, pp. 339-40.
 JAMESON, It. Painters, pp. 245-6; Hist. Our Lord, Vol. 1, pp. 113-5, 172-8, 152-3, 163-5.
 VASARI, Lives, Vol. 3, pp. 45-6.
 PERKINS, Raphael and Michael Angelo, pp. 184-7.
- VIARDOT, Hist. Painters, p. 116.
 HEATON, Hist. Painting, pp. 157-8.
 HARE, Walks in Rome, pp. 579-81.
 PASSAVANT, Raphael, pp. 164-6, 245-55.
 SWEETSER, Raphael, pp. 87-92.
 D'ANVERS, Raphael, pp. 66-70.
 EATON, Rome, 19th Cent., Vol. 2, pp. 56-7.
 TAINÉ, Rome and Naples, pp. 141, 153.
 TYTLER, Old Masters, pp. 130-3.

8. The cartoons for the Sistine tapestries; methods of transferring the designs from the cartoons to the tapestries; history of this series of cartoons and description of the several designs.

- KUGLER, It. Schools of Painting, Vol. 2, pp. 442-8, 472-4.
 LUEBKE, Hist. Art, Vol. 2, pp. 336-9; Mon. Art, Vol. 2, Pl. 79, Text p. 233.
 JAMESON, It. Painters, pp. 246-67; Hist. Our Lord, Vol. 1, pp. 372-3; Vol. 2, pp. 311-2.
 LANZI, Hist. Painting, Vol. 2, pp. 82-3.
 TYTLER, Old Masters, pp. 130-3, 152-6.
 PERKINS, Raphael and Michael Angelo, pp. 180-4.
- KNIGHT, Pict. Gal. Arts, Vol. 2, II. pp. 353, 356-7, Text pp. 359, 362-3.
 HEATON, Hist. Painting, pp. 158-60.
 PASSAVANT, Raphael, Pl. 16, pp. 166-74, 256-67.
 SWEETSER, Raphael, pp. 95-101.
 D'ANVERS, Raphael, pp. 71-5.
 BLANC, Grammar of Painting, pp. 21, 86-9.
 VASARI, Lives, Vol. 3, pp. 49-50.

9. The Transfiguration; portraits of Julius II, Lorenzo de Medici and Leo X; the design of the battle of Constantine and other important works of his later years.

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| <p>KUGLER, <i>It. Schools of Painting</i>, Vol. 2, pp. 462-71.</p> <p>LUEBKE, <i>Hist. Art</i>, Vol. 2, pp. 347-50.</p> <p>JAMESON, <i>It. Painters</i>, pp. 272-3, 278-9; <i>Hist. Our Lord</i>, Vol. 1, pp. 342-6.</p> <p>LANZI, <i>Hist. Painting</i>, Vol. 2, pp. 85-7.</p> <p>VASARI, <i>Lives</i>, Vol. 3, pp. 57-8, 61.</p> <p>PERKINS, <i>Raphael and Michael Angelo</i>, pp. 143, 189-91.</p> | <p>VIARDOT, <i>Hist. Painters</i>, pp. 119, 121.</p> <p>GRIMM, <i>M. Angelo</i>, Vol. 1, p. 434; Vol. 2, pp. 196-7.</p> <p>PASSAVANT, <i>Raphael</i>, Pls. 10-11, 18-9, pp. 195-7, 274-9, 284, 286.</p> <p>SWEETSER, <i>Raphael</i>, pp. 129-30, 132-5, 138-9.</p> <p>D'ANVERS, <i>Raphael</i>, pp. 53, 80-7, 94-8.</p> <p>HEATON, <i>Hist. Painting</i>, pp. 160-1, 168.</p> |
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X.—CORREGGIO (ANTONIO ALLEGRI).

THE GREATEST MASTER OF CHIAROSCURO.

[1494-1534 A. D.]

1. Incidents of Correggio's life and his relations to other masters.

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| <p>KUGLER, <i>It. Schools of Painting</i>, Vol. 2, pp. 497-9.</p> <p>LUEBKE, <i>Hist. Art</i>, Vol. 2, pp. 354-5; <i>Mon. Art</i>, Vol. 2, Pl. 75, Text p. 224.</p> <p>KNIGHT, <i>Pict. Gal. Arts</i>, Vol. 2, Text pp. 366-7.</p> <p>JAMESON, <i>It. Painters</i>, pp. 290-2, 295-8.</p> <p>LANZI, <i>Hist. Painting</i>, Vol. 4, pp. 79-85, 87-91, 101-12.</p> <p>VASARI, <i>Lives</i>, Vol. 2, pp. 402-4, 409-12.</p> <p>SCOTT, <i>It. Painters</i>, pp. 49-51.</p> | <p>HEATON, <i>Hist. Painting</i>, pp. 241-3; <i>Correggio</i>, pp. 1-88, 114-9, 251-4.</p> <p>HARE, <i>It. Cities</i>, Vol. 2, pp. 210-1.</p> <p>GRIMM, <i>M. Angelo</i>, Vol. 2, pp. 198-202.</p> <p>VIARDOT, <i>Hist. Painters</i>, p. 153.</p> <p>TYTLER, <i>Old Masters</i>, pp. 185-6, 187-92.</p> <p>HALL, <i>Gems of European Art</i>, Vol. 1, pp. 35-6.</p> <p>SYMONDS, <i>Renaissance</i>, pp. 312-3, 339-42, 495-6.</p> |
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2. Correggio's great dome frescoes; the Ascension of Christ in the church of San Giovanni and the Assumption of the Virgin in the cathedral of Parma.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 500-2.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 356-8; *Mon. Art*, Vol. 2, Pl. 75, Text p. 224.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 366.
 LANZI, *Hist. Painting*, Vol. 4, pp. 97-101.
 VASARI, *Lives*, Vol. 2, pp. 404-6.
 JAMESON, *It. Painters*, pp. 292-5; *Hist. Our Lord*, Vol. 2, pp. 312-3; *Legends of the Madonna*, pp. 324-5.
 HARE, *It. Cities*, Vol. 2, pp. 212-6.
 VIARDOT, *Hist. Painters*, pp. 153-4.
 HEATON, *Hist. Painting*, pp. 244-5; *Correggio*, pp. 143-78, 275-6.
 SCOTT, *It. Painters*, pp. 52-3.
 GRIMM, *M. Angelo*, Vol. 3, pp. 204-6.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 203.
 JARVES, *Art Studies*, pp. 470-1.
 TOSCHI, *Engravings from Correggio*, Pls. 14-24.

3. Correggio's Madonnas and altar pieces: general criticism; Adoration of the Shepards or "The Night"; St. Jerome or "The Day"; St. Sebastian; Madonna Enthroned; Madonna della Scodella; the fresco, Madonna della Scala.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 499-500, 502-4.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 356, 358-60; *Mon. Art*, Vol. 2, Pl. 75, Text pp. 224-5.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365, Text pp. 366-7.
 JAMESON, *It. Painters*, pp. 292, 301; *Legends of the Madonna*, pp. 100-1, 126-7, 252-3, 263-4.
 TYTLER, *Old Masters*, pp. 192-3.
 HARE, *It. Cities*, Vol. 2, pp. 220, 222.
 LANZI, *Hist. Painting*, Vol. 4, pp. 85-7, 91-4.
 VASARI, *Lives*, Vol. 2, pp. 406, 408-9.
 VIARDOT, *Hist. Painters*, pp. 154-7.
 HEATON, *Correggio*, pp. 89-95, 123-32, 179-203, 276-86.
 TOSCHI, *Engravings from Correggio*, Pl. 5.

4. Correggio's mythological paintings; Diana Returning from the Chase and the Arbor pictures in the

Convent San Paola at Parma; Jupiter and Io; Leda and the Swan; Venus teaching Cupid, etc.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 500, 505-6.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 356, 360-2; *Mon. Art*, Vol. 2, Pl. 75, Text p. 225.
 JAMESON, *It. Painters*, pp. 298-9, 301.
 HARE, *It. Cities*, Vol. 2, p. 224.
 LANZI, *Hist. Painting*, Vol. 4, pp. 96-7.
 VASARI, *Lives*, Vol. 2, p. 407.
- D'AGINCOURT, *Hist Art*, Vol. 3, Pl. 202.
 GRIMM, *M. Angelo*, Vol. 2, pp. 202-3.
 VIARDOT, *Hist. Painters*, pp. 154-5.
 HEATON, *Correggio*, pp. 103-13, 121, 220-37, 288-94; *Hist. Painting*, pp. 245-6.
 TOSCHI, *Engravings from Correggio*, Pls. 6-13.
 TAINE, *Ideal in Art*, pp. 21-4.

5. Other important paintings by Correggio; *Ecce Homo*; the Reading Magdalene; Marriage of St. Catherine, etc.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 504-6.
 LUEBKE, *Hist. Art*, Vol. 2, p. 359.
 JAMESON, *It. Painters*, pp. 299-301; *Legends of the Madonna*, p. 284.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365, Text p. 367.
 LANZI, *Hist. Painting*, Vol. 4, pp. 95-6.
 KOEHLER, *Hist. Art*, Pl. 214.
- HEATON, *Hist. Painting*, p. 245; *Correggio*, pp. 95-100, 122-3, 133-8, 203-6, 286-8, 294-300.
 VIARDOT, *Hist. Painters*, pp. 154-6.
 GRIMM, *M. Angelo*, Vol. 2, pp. 200-1.
 HAMILTON, *Schola Italica*, Pls. 17-8.
 SCOTT, *It. Painters*, Pl. 13.
 HALL, *Gems of European Art*, Vol. 2, Pls. 14-6, Text pp. 41-2.

XI.—THE VENETIAN SCHOOL.

THE GREAT COLORISTS AND MODERN REALISTS.

[1450-1600 A. D.]

1. Giorgione (1477-1511); the first great master of color in landscape.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 508-12.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 362-6;
Mon. Art, Vol. 2, Pl. 80, Text p. 237.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. 365, Text p. 367.
 JAMESON, *It. Painters*, pp. 310-8; *Hist. Our Lord*, Vol. 1, pp. 153, 176; *Sacred Art*, Vol. 1, pp. 152-3.
 LANZI, *Hist. Painting*, Vol. 3, pp. 99-103.
 VASARI, *Lives*, Vol. 2, pp. 394-402.
 VIARDOT, *Hist. Painting*, pp. 86-7.

HEATON, *Hist. Painting*, pp. 212-7.
 TYTLER, *Old Masters*, pp. 181-5.
 HARE, *It. Cities*, Vol. 2, pp. 53-5.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 162.
 HAMILTON, *Schola Italica*, Pl. 20.
 KOEHLER, *Hist. Art*, Pl. 206.
 GRIMM, *M. Angelo*, Vol. 2, pp. 73-4.
 RUSKIN, *Mod. Painters*, Vol. 5, Pl. 79, pp. 301-3, 306-7, 353-5.
 SYMONDS, *Renaissance*, pp. 366-9.

2. Titian (1477-1576); the universal painter in whom the Venetian school culminated: facts of his life and grade of his character; peculiarities of his style.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 530-4.
 LUEBKE, *Hist. Art*, Vol. 2, p. 367.
 JAMESON, *It. Painters*, pp. 319-33.
 LANZI, *Hist. Painting*, Vol. 3, pp. 135-46, 148-50.
 VASARI, *Lives*, Vol. 5, pp. 382-5, 390-1, 393-5.
 VIARDOT, *Hist. Painters*, pp. 134-5.
 HEATON, *Hist. Painting*, pp. 220-2, 225-7.

SWEETSER, *Titian*.
 TYTLER, *Old Masters*, pp. 157-8.
 JARVES, *Art Hints*, pp. 368-9; *Art Studies*, pp. 313-4.
 TAINE, *Florence and Venice*, pp. 301-3.
 HEATH, *Titian*.
 HALL, *Geins of European Art*, Vol. 1, pp. 107-10.
 CARR, *It. Masters*, Pl. 15, Text pp. 25-7.

3. General comparison of Titian's religious pictures as such, with those of Raphael; Assumption of the Virgin; Death of St. Peter Martyr; Presentation of the Virgin; Christ and the Tribute Money; Magdalene; Madonna and St. Sebastian; Madonna of the Pesaro Family.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 534-7.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 367-72; *Mon. Art*, Vol. 2, Pl. 80, Text, pp. 236-7.
 JAMESON, *It. Painters*, pp. 322-3, 329.
 HARE, *It. Cities*, Vol. 2, pp. 38-9; *Walks in Rome*, pp. 593-4.
 LANZI, *Hist. Painting*, Vol. 3, pp. 137, 150-1.
 VASARI, *Lives*, Vol. 5, pp. 385, 387, 389-90, 392-4, 398-9.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 203.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 364-5, Text p. 367.
 GRIMM, *M. Angelo*, Vol. 1, pp. 73-5.
 CARR, *It. Masters*, Pl. 14, Text pp. 23-5.
 VIARDOT, *Hist. Painters*, pp. 135-7, 138, 140-2.
 HEATON, *Hist. Painting*, p. 224.
 TYTLER, *Old Masters*, pp. 164-8.
 SCOTT, *It. Painters*, Pl. 10.
 SWEETSER, *Titian*, pp. 37-9, 54, 60-2, 67-8, 96-8, 106, 117-8, 136-8.
 JARVES, *Art Hints*, pp. 373-6.
 RUSKIN, *Mod. Painters*, Vol. 5, pp. 240-3.
 TAINÉ, *Florence and Venice*, pp. 303-6, 308-9.
 SYMONDS, *Renaissance*, pp. 379-83.
 HEATH, *Titian*, pp. 14-5, 21-3, 26, 30-2, 38-40, 41-2, 70-1, 74-5, 80-1.
 KOEHLER, *Hist. Art*, Pls. 213-4.

4. Titian's treatment of mythological subjects; his pictures of Venus and Cupid; Bacchus and Ariadne.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 537-9.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 372-5; *Mon. Art*, Vol. 2, Pl. 80, Text p. 236.
 JAMESON, *It. Painters*, pp. 321-2.
 LANZI, *Hist. Painting*, Vol. 3, p. 141.
 VASARI, *Lives*, Vol. 5, pp. 386-7, 394.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365.
 VIARDOT, *Hist. Painters*, pp. 137, 141.
 TYTLER, *Old Masters*, pp. 164-5.
 HEATON, *Hist. Painting*, pp. 222-4, 225.
 SWEETSER, *Titian*, pp. 47-9, 105-6, 119, 128, 132-3.
 JARVES, *Art Hints*, p. 371.
 RUSKIN, *Mod. Painters*, Vol. 5, pp. 228-9, 242.
 TAINÉ, *Rome and Naples*, pp. 63-4, 167-8; *Florence and Venice*, pp. 141-2, 306-7.
 HEATH, *Titian*, pp. 29, 33-4, 59, 72.
 KOEHLER, *Hist. Art*, Pl. 214.

5. Titian's place among the great portrait painters.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 539-41.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 375-6.
 JAMESON, *It. Painters*, pp. 320, 323-6, 334-5, 338.
 LANZI, *Hist. Painting*, Vol. 3, pp. 146-8.
 VASARI, *Lives*, Vol. 5, pp. 389, 390, 391-2, 393, 395-7, 399-402.
 D'AGINCOURT, *Hist. Art*, Vol. 3, Pl. 143.
 HEATON, *Hist. Painting*, pp. 225, 227-8.
 SCOTT, *It. Painters*, Pl. 2.
 TYTLER, *Old Masters*, pp. 165-7.
 SWEETSER, *Titian*, pp. 36, 44-6, 70-3, 76, 91-2, 95-6, 108-9, 114-5.
 JARVES, *Art Hints*, p. 359.
 TAINÉ, *Florence and Venice*, pp. 156-8.
 HEATH, *Titian*, pp. 37, 61, 72-3.
 VIARDOT, *Hist. Painters*, pp. 137-40.

6. Tintoretto (1512-1594); the greatest master in the shadow of Titian; the circumstances and character of the man.

- KUGLER, *It. Schools of Painting*, Vol. 2, p. 547.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 380-2.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 370.
 JAMESON, *It. Painters*, pp. 343-5.
 LANZI, *Hist. Painting*, Vol. 3, pp. 187-8.
 VIARDOT, *Hist. Painters*, p. 148.
 HEATON, *Hist. Painting*, pp. 232-3.
 HARE, *It. Cities*, Vol. 2, p. 120.
 OSLER, *Tintoretto*, pp. 15-23, 31-43.
 TAINÉ, *Florence and Venice*, pp. 312-3.
 TYTLER, *Old Masters*, pp. 194-6.

7. Tintoretto's religious pictures: the Crucifixion; Miracle of St. Mark; Presentation of the Virgin; Marriage at Cana; Entombment of Christ; Betrothal of St. Catherine.

- KUGLER, *It. Schools of Painting*, Vol. 2, p. 549.
 LUEBKE, *Hist. Art*, Vol. 2, p. 382; *Mon. Art*, Pl. 88, Text p. 257.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 370.
 OSLER, *Tintoretto*, pp. 23-7, 29-30, 35, 45-6, 48, 59, 68.
 TYTLER, *Old Masters*, pp. 196, 202-3.
 KOEHLER, *Hist. Art*, Pl. 214.
 TAINÉ, *Florence and Venice*, pp. 314-6, 319, 324-5.

- JAMESON, *It. Painters*, p. 345; *Sacred Art*, p. 153.
 VIARDOT, *Hist. Painters*, p. 149.
 LANZI, *Hist. Painting*, Vol. 3, pp. 189-90.
 HEATON, *Hist. Painting*, pp. 233-4.
- HARE, *It. Cities*, Vol. 2, pp. 121-5.
 RUSKIN, *Stones of Venice*, Vol. 3, pp. 299-301, 304-7, 312-5, 316-8, 328-9, 333-6, 339-69, 371-4; *Mod. Painters*, Vol. 2, pp. 170-1, 173-7.

8. Tintoretto's mythological pictures; Bacchus and Ariadne; the Nine Muses.

- JAMESON, *It. Painters*, p. 346.
 LUEBKE, *Mon. Art*, Vol. 2, Pl. 88, Text p. 257.
- OSLER, *Tintoretto*, pp. 46-69.
 RUSKIN, *Stones of Venice*, Vol. 3, pp. 306-8.

9. Paul Veronese (1528-1588); the last great master before the decline of Italian painting; the leading features of his style.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 551-2.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 382-3.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 370.
 VIARDOT, *Hist. Painters*, p. 150.
- HEATON, *Hist. Painting*, pp. 235, 238-9.
 JAMESON, *It. Painters*, pp. 347-8.
 TYTLER, *Old Masters*, pp. 205-9.
 LANZI, *Hist. Painting*, Vol. 3, pp. 212-3, 224.
 SYMONDS, *Renaissance*, pp. 369-5.

10. The four feasts by Paul Veronese: Marriage at Cana; Feast at the House of Simon, the Pharisee; Feast at the House of Levi; Supper at the House of Simon, the Leper.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 554-6.
 LUEBKE, *Hist. Art*, Vol. 2, p. 385; *Mon. Art*, Vol. 2, Pl. 88, Text pp. 257-8.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 370.
 KOEHLER, *Hist. Art*, Pl. 215.
- VIARDOT, *Hist. Painters*, pp. 150-2.
 HEATON, *Hist. Painting*, pp. 237-8.
 JAMESON, *It. Painters*, pp. 348-9; *Hist. Our Lord*, Vol. 2, pp. 394-5.
 TYTLER, *Old Masters*, pp. 209-10.
 LANZI, *Hist. Painting*, Vol. 3, pp. 227-9.

11. Allegorical and historical pictures by Paul Veronese; Apotheosis of Venice; Rape of Europa; Consecration of St. Nicholas; Family of Darius at the Feet of Alexander; Presentation of the Family of Veronese to the Virgin.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 552-4.

LUEBKE, *Hist. Art*, Vol. 2, pp. 383-6.

VIARDOT, *Hist. Painters*, pp. 150-2.

HEATON, *Hist. Painting*, pp. 236-7.

TAINÉ, *Rome and Naples*, pp. 116-7.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 365-6; *Sacred Art*, Vol. 2, pp. 421-2.

LANZI, *Hist. Painting*, Vol. 3, pp. 225-6.

CARR, *It. Masters*, Pl. 16, pp. 29-30.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 235-40.

XII.—THE LAST REVIVAL OF PAINTING IN ITALY.

THE ECLECTIC AND NATURALISTIC SCHOOLS.

[1575-1686 A. D.]

1. Lodovico Caracci, the founder of the Eclectic school (1555-1619); his theory of painting; his famous academy at Bologna.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 570-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 524-5.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 368; *Text* pp. 370-4.

TYTLER, *Old Masters*, pp. 212-4.

LANZI, *Hist. Painting*, Vol. 4, pp. 293-5; Vol. 5, pp. 96-8, 106-7, 112-5.

HEATON, *Hist. Painting*, pp. 250-1.

VIARDOT, *Hist. Painters*, pp. 164-5.

SCOTT, *It. Painters*, pp. 17-8, 19-21.

2. Annibale Caracci (1560–1609); his Adoration of the Shepards; Madonna of "Silence"; St. John in the Wilderness.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 570-5.

LUEBKE, *Hist. Art*, Vol. 2, pp. 525-7;
Mon. Art, Vol. 2, Pl. 94, Text pp. 270-1.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 368, Text pp. 370-4.

TYTLER, *Old Masters*, pp. 215-8.

KOEHLER, *Hist. Art*. Pl. 217.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 383-4; Vol. 2, pp. 269-70; *Sacred Art*, Vol. 2, p. 771; *Legends of the Monastic Orders*, pp. 345-6.

LANZI, *Hist. Painting*, Vol. 2, pp. 179-80; Vol. 5, pp. 98-110, 117-23.

HEATON, *Hist. Painting*, pp. 250-1, 254.

VIARDOT, *Hist. Painters*, pp. 165-6.

SCOTT, *It. Painters*. Pl. 4, pp. 18-25.

3. Domenichino (1581–1641); Martyrdom of St. Agnes; Madonna of the Rosary; St. John at St. Petersburg; Last Communion of St. Jerome.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 516-8.

LUEBKE, *Hist. Art*, Vol. 2, pp. 527-8;
Mon. Art, Vol. 2, Pl. 94, Text p. 271.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 374.

JAMESON, *Sacred Art*, Vol. 1, pp. 229, 298; Vol. 2, pp. 482, 594-5, 599-600, 607, 612; *Legends of the Monastic Orders*, pp. 35-8, 366-7.

LANZI, *Hist. Painting*, Vol. 5, pp. 127-35.

TYTLER, *Old Masters*, pp. 220-2.

HEATON, *Hist. Painting*, pp. 254-6.

VIARDOT, *Hist. Painters*, pp. 170-3.

HARE, *Walks in Rome*, pp. 219-20, 598-9.

SCOTT, *It. Painters*, Pl. 5, pp. 26-30.

KOEHLER, *Hist. Art*, Pl. 217.

EATON, *Rome, 19th Cent.*, Vol. 2, pp. 13-4, 57-9, 88-9.

TAINÉ, *Florence and Venice*, pp. 175-7.

HALL, *Gems of European Art*, Vol. 2, Pl. 2, pp. 3-6.

4. Guido Reni (1575-1642); Madonna della Pieta at Bologna; Massacre of the Innocents; Abduction of Dejanira; Crucifixion in the Modena gallery.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 579-80. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 369, Text pp. 374-5. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 528-9. | HEATON, <i>Hist. Painting</i> , pp. 256-7. |
| JAMESON, <i>Hist. Our Lord</i> , Vol. 1, p. 205. | TYTLER, <i>Old Masters</i> , pp. 218-9. |
| SWEETSER, Guido, pp. 7-26, 45, 53-4, 79-150. | SCOTT, <i>It. Painters</i> , pp. 31-4. |
| | VIARDOT, <i>Hist. Painters</i> , p. 167. |
| | KOEHLER, <i>Hist. Art</i> , Pl. 217. |

5. Guido's fresco in Rospigliosi Palace—Phoebus and Aurora; Beatrice Cenci in Barberini Palace.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 580-2. | SWEETSER, Guido, pp. 27, 34-41. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, p. 529; <i>Mon. Art</i> , Vol. 2, Pl. 94, Text p. 271. | HEATON, <i>Hist. Painting</i> , p. 257. |
| | SCOTT, <i>It. Painters</i> , p. 32. |
| | VIARDOT, <i>Hist. Painters</i> , pp. 167-9. |

6. Guercino or Guercio (1590-1666); St. Petronilla in the Capitol at Rome; Aurora in Villa Ludovisi; Doubting Thomas.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 582-3. | JAMESON, <i>Hist. Our Lord</i> , Vol. 1, pp. 141, 258. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 530-1; <i>Mon. Art</i> , Vol. 2, Pl. 94, Text pp. 271-2. | LANZI, <i>Hist. Painting</i> , Vol. 5, pp. 164-9. |
| SCOTT, <i>It. Painters</i> , pp. 35-6. | VIARDOT, <i>Hist. Painters</i> , pp. 173-4. |
| | HEATON, <i>Hist. Painting</i> , pp. 257-8. |

7. Carlo Dolce, the Florentine Eclectic and master of excessive finish (1616-1686); Christ Child; Angel with Lilies; Madonna and Child; St. Cecilia; St. Andrew Praying before the Cross.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, p. 589. | LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 310-1. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, p. 531. | VIARDOT, <i>Hist. Painters</i> , pp. 178-9. |
| | SCOTT, <i>It. Painters</i> , pp. 57-9. |

8. Caravaggio—Michelangelo da Caravaggio—the Roman Naturalistic (1569–1609); Descent from the Cross; Christ at Emmaus; Fortune Teller; the Gamesters.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 591-3. | LANZI, <i>Hist. Painting</i> , Vol. 2, pp. 179, 199-202. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 531-3;
MON. Art, Vol. 2, Pl. 94, Text p. 272. | VIARDOT, <i>Hist. Painters</i> , pp. 182-4.
HEATON, <i>Hist. Painting</i> , pp. 258-60. |
| JAMESON, <i>Legends of the Madonna</i> , p. 316; <i>Sacred Art</i> , Vol. 1, p. 146. | KOEHLER, <i>Hist. Art</i> , Pl. 218. |

9. Salvator Rosa, the Neapolitan Naturalistic (1615–1673); Conspiracy of Cataline; Witch of Endor; Samuel Appearing to Saul; Soldiers Gambling; St. Jerome at Prayer; Diogenes Searching for an Honest Man.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 590-3, 596-8. | TYTLER, <i>Old Masters</i> , pp. 222-4. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, p. 580;
MON. Art, Vol. 2, Pl. 94, Text p. 272. | HEATON, <i>Hist. Painting</i> , pp. 261-2.
SCOTT, <i>It. Painters</i> , Pl. 8, pp. 37-40.
KOEHLER, <i>Hist. Art</i> , Pl. 218. |
| VIARDOT, <i>Hist. Painters</i> , pp. 186-7. | HALL, <i>Gems of European Art</i> , Vol. 1, Pl. 8, pp. 25-8. |

XIII.—PAINTING IN FLANDERS.

THE EARLY PERIOD

[1410-1530 A. D.]

1. The earliest development of painting in Germany and the Netherlands.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 1-48, | CROWE and CAVALCASELLE, Flemish Painters, pp. 1-29. |
| LUEBKE, Hist. Art, Vol. 1, pp. 551-6; Vol. 2, pp. 85-94, 420-4. | VIARDOT, Hist. Painters, pp. 231-5. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 375. | HEATON, Hist. Painting, pp. 309-23, 361-3. |
| WOLTMANN and WOERMANN, Hist. Painting, Vol. 1, pp. 257-76, 304-11, 312-5, 369-74, 399-404, 406-21. | SCOTT, The Little Masters, pp. 1-16. |
| | KOEHLER, Hist. Art, Pl. 219. |
| | TAINÉ, Art in the Netherlands, pp. 61-80. |

2. The brothers Hubert and John Van Eyck (1366-1440); characteristics of their style; their altar-piece, the Mystic Lamb; John Van Eyck's Triumph of the Church and portrait of the "Man with the Pinks."

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 49-74. | HEATON, Hist. Painting, pp. 363-83; Flemish Art, pp. 14-20, 26-9. |
| LUEBKE, Hist. Art, Vol. 2, pp. 420, 425-36; Mon. Art, Vol. 2, Pl. 81, Text pp. 238-9. | TYTLER, Old Masters, pp. 41-8. |
| D'AGINCOURT, Hist. Art, Vol. 3, Pl. 164. | TAINÉ, Art in the Netherlands, pp. 83-110. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 375, 378. | STEPHENS, Flemish and French Pictures, pp. 31-3. |
| LACROIX, Arts Mid. Ages, pp. 299-301. | CROWE and CAVALCASELLE, Flemish Painters, pp. 34-73. |
| VIARDOT, Hist. Painters, pp. 269-74. | JAMESON, Sacred Art, Vol. 1, pp. 113, 156; Vol. 2, pp. 448, 496. |
| DOHME, Early Masters, pp. 209-30. | |

3. Roger van der Weyden (1400–1464); Last Judgment; Adoration of the Kings.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 77-85. | STEPHENS, Flemish and French Pictures, pp. 38-40. |
| LUEBKE, Hist. Art, Vol. 2, pp. 437-41. | VIARDOT, Hist. Painters, p. 274. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 378. | KOEHLER, Hist. Art, Pl. 220. |
| HEATON, Hist. Painting, pp. 387-90; Flemish Art, pp. 29-31. | CROWE and CAVALCASELLE, Flemish Painters, pp. 182-229. |

4. Hans Memling (?–1495); Last Judgment at Dantzic; the series of pictures on the Reliquary of St. Ursula.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 92-104. | HEATON, Flemish Art, pp. 32-6; Hist. Painting, pp. 390-4. |
| LUEBKE, Hist. Art, Vol. 2, pp. 441-4; Mon. Art, Vol. 2, Pl. 81, Text pp. 239-40. | KOEHLER, Hist. Art, Pls. 220-1. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 378-9. | CROWE and CAVALCASELLE, Flemish Painters, pp. 251-99. |
| STEPHENS, Flemish and French Pictures, Pl. 3, pp. 40-7. | VIARDOT, Hist. Painters, pp. 277-9; Wonders of European Art, pp. 120-8. |
| TYTLER, Old Masters, pp. 48-50. | JAMESON, Hist. Our Lord, Vol. 1, pp. 137-8. |

5. Quintin Massys (1466–1530): altar-piece now in the Museum at Antwerp; the Misers; the Money Changer in the Louvre.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 114-7. | STEPHENS, Flemish and French Pictures, pp. 54-61. |
| LUEBKE, Hist. Art, Vol. 2, pp. 446-7. | HEATON, Hist. Painting, pp. 396-401. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 376, Text p. 379. | VIARDOT, Hist. Painters, pp. 280-2; Wonders of European Art, pp. 128-30. |
| DOHME, Early Masters, pp. 253-73. | TYTLER, Old Masters, pp. 50-2. |
| KOEHLER, Hist. Art, Pl. 228. | |

XIV.—PAINTING IN FLANDERS.

THE LATER PERIOD.

[1600-1670 A. D.]

1. Peter Paul Rubens, the greatest Flemish master (1577-1640); his fortunate life; his visits in Italy, Spain, France and England.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 275-82.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 387.

JAMESON, Sketches of Art, pp. 217-21.

KETT, Rubens, pp. 1-62, 73-100, 109-14.

VIARDOT, Hist. Painters, pp. 294-6; Wonders of European Art, pp. 133-5.

HEATON, Hist. Painting, pp. 418-21, 423-5, 426-8; Flemish Art, pp. 80-9.

RUSKIN, Mod. Painters, Vol. 1, pp. 88-90; Vol. 5, pp. 266-7.

STEPHENS, Flemish and French Pictures, pp. 94-7.

LUEBKE, Hist. Art, Vol. 2, pp. 541-3.

CASSELL, Art Treasures, pp. 186-90, 195-202, 204-11.

TYTLER, Old Masters, pp. 225-36.

JARVES, Art Thoughts, pp. 182-4.

TAINE, Art in the Netherlands, pp. 78-80, 135-60.

REYNOLDS, Discourses on Art, Vol. 2, pp. 228-36.

2. Church pictures by Rubens; Descent from the Cross; Last Communion of St. Francis; Holy Family in the church of St. Jaques at Antwerp; Last Judgment in the Pinakothek at Munich.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 282-6.

LUEBKE, Hist. Art, Vol. 2, pp. 543-5; Mon. Art, Vol. 2, Pl. 95, Text pp. 272-3.

VIARDOT, Hist. Painters, pp. 296-8; Wonders of European Art, pp. 136-42.

KETT, Rubens, pp. 66-8, 71-3.

HEATON, Hist. Painting, pp. 422-3; Flemish Art, pp. 84-5.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 384, Text p. 387.

KOEHLER, *Hist. Art*, Pl. 231.

JAMESON, *Sketches of Art*, p. 216; *Sacred Art*, Vol. 1, p. 110; Vol. 2, p. 430; *Hist. Our Lord*, Vol. 1, pp. 61-2, 373; Vol. 2, pp. 224-5, 234-5, 349-50.

BURNETT, *Rembrandt*, pp. 36-8, 58-60.

GRIMM, *M. Angelo*, Vol. 2, pp. 462-5.

STEPHENS, *Flemish and French Pictures*, pp. 97-8.

CASELL, *Art Treasures*, pp. 191-5.

TYTLER, *Old Masters*, pp. 236-7.

REYNOLDS, *Discourses on Art*, Vol. 2, pp. 146-50, 152, 155, 157-61, 164-7, 177-81, 220-2.

3. Dramatic and historical pictures by Rubens; History of Marie de Medici in the Louvre; Battle of the Amazons in Munich; St. Ambrose and the Emperor Theodosius.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 284, 286-9.

LUEBKE, *Hist. Art*, Vol. 2, pp. 545-7; *Mon. Art*, Vol. 2, Pl. 95, Text pp. 273-4.

KOEHLER, *Hist. Art*, Pl. 230.

JAMESON, *Sacred Art*, Vol. 1, p. 307.

VIARDOT, *Hist. Painters*, pp. 299-300; *Wonders of European Art*, pp. 143-8.

CASELL, *Art Treasures*, pp. 190-1, 194-5, 203-5.

KETT, *Rubens*, p. 51.

4. Rubens' works in landscape and animal painting; various pictures of the chase in Munich, Dresden, Berlin and Vienna.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 290-1.

LUEBKE, *Hist. Art*, Vol. 2, pp. 547-8.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 384, Text p. 387.

KOEHLER, *Hist. Art*, Pl. 231.

VIARDOT, *Hist. Painters*, pp. 299-300.

HEATON, *Flemish Art*, p. 88.

TYTLER, *Old Masters*, pp. 238-45.

5. Allegorical pictures by Rubens; the Four Quarters of the World; Peace and War; the Victor's Apotheosis.

LUEBKE, *Hist. Art*, Vol. 2, pp. 546-7.

KOEHLER, *Hist. Art*, Pl. 230.

VIARDOT, *Hist. Painters*, pp. 295-9.

KETT, *Rubens*, pp. 100-1.

6. Portraits by Rubens; Marie de Medici; Helena Fourment; Himself, Wife and Child; Himself, Brother and Friends; His Sons.

KUGLER, German, Flemish and Dutch schools, Vol. 2, p. 289.

KOEHLER, Hist. Art, Pl. 230.

VIARDOT, Hist. Painters, p. 299; Wonders of European Art, pp. 142-3, 146.

TYTLER, Old Masters, pp. 240-5.

REYNOLDS, Discourses on Art, Vol. 2, pp. 187-8.

KETT, Rubens, pp. 64, 110-1.

7. Anthony Van Dyke, the Flemish master in portraiture (1599-1641).

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 301-2.

LUEBKE, Hist. Art, Vol. 2, pp. 548, 550.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 387, 390.

VIARDOT, Hist. Painters, pp. 304-5; Wonders of European Art, pp. 150-1.

HEATON, Hist. Painting, pp. 428-9; Flemish Art, pp. 90-1.

STEPHENS, Flemish and French Pictures, pp. 102-5.

TYTLER, Old Masters, pp. 333-8, 342-7.

CASELL, Art Treasures, pp. 150-8.

SWEETSER, Van Dyke, pp. 7-25, 33-41, 59-70, 124-38.

HEAD, Van Dyke, pp. 1-17, 20-2, 39-45, 50-9.

8. Van Dyke's religious pictures compared with those of Rubens; Holy Family with Angels; Marriage of St. Catherine; Entombment of Christ; Descent from the Cross; the Crucifixion; Ecstasy of St. Francis.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 302-4.

LUEBKE, Hist. Art, Vol. 2, pp. 548-9; Mon. Art, Vol. 2, Pl. 95, Text p. 274.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 385, Text pp. 389-90.

VIARDOT, Hist. Painters, pp. 315-6.

HEATON, Flemish Art, pp. 91-2.

CASELL, Art Treasures, pp. 158-9.

SWEETSER, Van Dyke, pp. 40-6, 52-8.

HEAD, Van Dyke, pp. 17-8, 22-4, 30-4, 81-2.

9. Van Dyke's rank among the portrait painters; General Francesco in the Louvre; Charles I. and his Horse in the Louvre and in Windsor Castle; Children of Charles I.; Pembroke Family; Rubens; Van Dyke and his Family; Duke of Nassau.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 305-7. | HEATON, Hist. Painting, pp. 430-2; Flemish Art, pp. 92-5. |
| LUEBKE, Hist. Art, Vol. 2, pp. 549-51; Mon. Art, Vol. 2, Pl. 95, Text pp. 272, 274. | STEPHENS, Flemish and French Pictures, pp. 105-8. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 385, Text p. 390. | TYTLER, Old Masters, pp. 338-41, 348-53. |
| VIARDOT, Hist. Painters, pp. 306-8; Wonders of European Art. pp. 152-6. | CASELL, Art Treasures, pp. 159-66. |
| KOEHLER, Hist. Art, Pl. 231. | SWEETZER, Van Dyke, pp. 28-33, 46-52, 74-83, 87-123. |
| | HEAD, Van Dyke, pp. 26-7, 46-8, 60-81. |

10. David Teniers the younger, the greatest Flemish painter of common life (1610-1694); examples of genre painting before his time.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 321-4. | VIARDOT, Hist. Painters, p. 313; Wonders of European Art, pp. 158-60. |
| LUEBKE, Hist. Art, Vol. 2, pp. 566-7. | HEATON, Hist. Painting, pp. 434-7; Flemish Art, pp. 95-8. |
| STEPHENS, Flemish and French Pictures, pp. 23-4, 112-4. | CASELL, Art Treasures, pp. 367-71. |

11. Teniers' pictures of village feasts and smoking scenes; scenes in kitchens, taverns, shops and laboratories.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 325, 327. | VIARDOT, Hist. Painters, pp. 313-5; Wonders of European Art, pp. 159-63. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 392. | CASELL, Art Treasures, pp. 371-4, 375-8, 379-83. |
| HEATON, Flemish Art, pp. 98-9. | |

12. Teniers' pictures of serious subjects; Prodigal Son; Temptation of St. Anthony; Archers at Antwerp; Sacrifice of Isaac; Peter Denying Christ.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 324-6. | VIARDOT, Hist. Painters, pp. 313-4; Wonders of European Art, p. 116. |
| LUEBKE, Hist. Art, Vol. 2, pp. 566-8. | HEATON, Flemish Art, pp. 98-9. |
| STEPHENS, Flemish and French Pictures, p. 113. | CASSELL, Art Treasures, pp. 374-5, 378-9. |

XV.—PAINTING IN THE NETHERLANDS.

REPRESENTATION OF ACTUAL LIFE.

[1630-1680 A. D.]

1. Rembrandt Van Ryn, the greatest master of the Dutch School (1607-1669); his peculiar personal traits and artistic style; criticism of his contemporaries.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 363-8. | JAMESON, Sketches of Art, pp. 221-3. |
| LUEBKE, Hist. Art, Vol. 2, pp. 555-6. | SWETSER, Rembrandt, pp. 7-35, 48-9, 84-98, 114-6, 127-46. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 390-1. | MOLLETT, Rembrandt, pp. 1-22, 27-8, 34-6, 46-52, 68-72. |
| VIARDOT, Hist. Painters, pp. 330-1; Wonders of European Art, pp. 174-6. | JARVES, Art Thoughts, pp. 182-4. |
| CASSELL, Art Treasures, pp. 219-22. | RUSKIN, Mod. Painters, Vol. 4, pp. 38-42. |
| STEPHENS, Flemish and French Pictures, pp. 136-43. | TALNE, Art in the Netherlands, pp. 180-5. |
| HEATON, Hist. Painting, pp. 442-5; Flemish Art, pp. 100-7. | HAMERTON, Etchings and Etchers, pp. 72-82. |
| TYTLER, Old Masters, pp. 245-9. | BURNETT, Rembrandt, pp. 1-15, 17-21. |

2. Rembrandt's treatment of religious subjects; Descent from the Cross; Woman Taken in Adultery; Tobit and the Angel; Jacob and the Sons of Joseph; Good Samaritan.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 369-72. | JAMESON, Legends of the Madonna, pp. 192-3; Hist. Our Lord, Vol. 1, pp. 150-1, 330-1, 360, 363; Vol. 2, pp. 32-3, 94-6, 212, 225, 241-2, 296-7. |
| LUEBKE, Hist. Art, Vol. 2, pp. 557-9; Mon. Art, Vol. 2, Pl. 96, Text p. 275. | SWEETZER, Rembrandt, pp. 35-6, 67-8, 70-1, 74-5, 77-81, 111-3. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. pp. 385, 388, Text pp. 391-4. | MOLLETT, Rembrandt, pp. 25-6, 39-40, 54-5, 62-6. |
| KOEHLER, Hist. Art, Pl. 235. | GRIMM, M. Angelo, Vol. 2, pp. 465-6. |
| VIARDOT, Hist. Painters, pp. 332, 334-6; Wonders of European Art, pp. 177, 185-7, 190-1. | HAMERTON, Etching and Etchers, pp. 82-8. |
| CASSELL, Art Treasures, pp. 222-7, 231-5. | |
| BURNETT, Rembrandt, pp. 21-9, 60-3. | |

3. Rembrandt's pictures of local interest; Night Watch; Anatomical Lecture; Two Philosophers.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 368-9, 373-4. | STEPHENS, Flemish and French Pictures, pp. 143-5. |
| LUEBKE, Hist. Art, Vol. 2, p. 557; Mon. Art, Vol. 2, Pl. 93, Text pp. 274-6. | HEATON, Hist. Painting, pp. 445-8; Flemish Art, pp. 107-9. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 394. | SWEETZER, Rembrandt, pp. 37-9, 82-5, 108-10, 127-8. |
| KOEHLER, Hist. Art. Pl. 234. | REYNOLDS, Discourses on Art, Vol. 2, pp. 198-9. |
| VIARDOT, Hist. Painters, pp. 332-3, 336; Wonders of European Art, pp. 177-82, 189-90. | HAMERTON, Etching and Etchers, pp. 88-91, 95-6. |
| CASSELL, Art Treasures, pp. 227-30, 235-8, 240-1. | BURNETT, Rembrandt, pp. 4-5, 40-2, 47-51, 74-7. |
| MOLLETT, Rembrandt, pp. 23-5, 43-5, 60-2. | |

4. Rembrandt's peculiar style in portraiture; Old Man with a Beard; Burgomaster Six; Rembrandt's Wife; Rembrandt's Mother; Man with a Large Hat; Shipbuilder and his Wife; Jewish Rabbi; Old Woman of Eighty-three.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 372-3.

LUEBKE, Hist. Art, Vol. 2, pp. 556-7, 560-1; Mon. Art, Vol. 2, Pl. 96, Text p. 275.

VIARDOT, Hist. Painters, pp. 333, 335-6; Wonders of European Art, pp. 183, 187-9.

CASELL, Art Treasures, pp. 226, 231, 238-40.

BURNETT, Rembrandt, pp. 42-7, 72-3.

STEPHENS, Flemish and French Pictures, pp. 138-9.

TYTLER, Old Masters, note on pp. 249-50.

SWEETZER, Rembrandt, pp. 36-7, 39-42, 49-60, 71-4, 100-1, 105-7.

MOLLETT, Rembrandt, pp. 22-3, 28-33, 36, 38-9, 53-4, 57-9, 72-4, 76-7.

HAMERTON, Etching and Etchers, pp. 91-4.

5. Gerard Dow, the master of details (1613-1680); Tobit and his Son; Woman sick of the Dropsy; Evening School; Burgomaster Werff and his Wife.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 405-7.

LUEBKE, Hist. Art, Vol. 2, pp. 571-2; Mon. Art, Vol. 2, Pl. 96, Text p. 276.

HEATON, Hist. Painting, pp. 449-52; Flemish Art, pp. 126-30.

VIARDOT, Hist. Painters, pp. 242-3; Wonders of European Art, pp. 198-200.

KOEHLER, Hist. Art, Pl. 235.

GOWER, Figure Painters of Holland, pp. 35-9.

6. Adrian von Ostade, the Rembrandt of genre painters (1610-1685); Itinerant Fiddler; Peasants at the Tavern; Game at Cards.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 418-21. HEATON, Hist. Painting, pp. 457-8; Flemish Art, pp. 143-7.
- LUEBKE, Hist. Art, Vol. 2, p. 568; Mon. Art, Vol. 2, Pl. 100, Text p. 282. CASSELL, Art Treasures, pp. 243-59.
- VIARDOT, Hist. Painters, pp. 340-2; Wonders of European Art, pp. 197-8. KOEHLER, Hist. Art, Pls, 236-7.
- GOWER, Figure Painters of Holland, pp. 21-6.

7. Philip Wouvermans (1619-1668), Paul Potter (1625-1654) and Albert Cuyp (1656-1672), landscape and animal painters.

a. Wouvermans' Hawking Scene, Pistol shot, Riding School and Going to the Ferry.

b. Paul Potter's Young Bull, Farm-yard Scene, Landscape of Animals at St. Petersburg.

c. Cuyp's Pasture on the Meuse; Landscape Number Nine, Dulwich Gallery; his many other pictures of river, meadow and cattle.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 430-3, 435-40, 459-62. CASSELL, Art Treasures, pp. 259-71, 277-91.
- LUEBKE, Hist. Art, Vol. 2, pp. 586-7; Mon. Art, Vol. 2, Pl. 101, Text pp. 284, 286. KOEHLER, Hist. Art, Pls. 236, 238-40.
- VIARDOT, Hist. Painters, pp. 350-1, 354-8; Wonders of European Art, pp. 194-6, 204-5, 209-14. HAMERTON, Etching and Etchers, pp. 101-2, 105.
- HEATON, Hist. Painting, pp. 459-63; Flemish Art, pp. 110-25. RUSKIN, Mod. Painters, Vol. 5, pp. 268-9, 274-5, 293-6.
- GOWER, Figure Painters of Holland, pp. 40-4.
- HALL, Gems of European Art, Vol. 1, Pls. 15, 26, 39; pp. 49-52, 87-8, 127-8.

8. Jacob Ruysdael, the greatest Dutch master of landscape and marine painting (1625?-1682); Chase in

Dresden; Storm at Sea in the Lansdowne Collection;
Jewish Cemetery.

KUGLER, German, Flemish and Dutch
Schools, Vol. 2, pp. 470-5.

LUEBKE, Hist. Art, Vol. 2, pp. 582-4;
Mon. Art, Vol. 2, Pl. 101, Text pp.
285-6.

KOEHLER, Hist. Art, Vol. 2, Pls. 239-40.

VIARDOT, Hist. Painters, pp. 359-61;
Wonders of European Art, pp. 217-21.

CASELL, Art Treasures, pp. 299-311,
STEPHENS, Flemish and French Pic-
tures, pp. 156-7.

XVI. EARLY PAINTING IN GERMANY.

THE GOLDEN PERIOD.

[1500-1550 A. D.]

1. Some account of Martin Schon and Michael
Wohlgemuth, the masters of Albert Dürer.

KUGLER, German, Flemish and Dutch
Schools, Vol. 1, pp. 134-8, 148-9.

LUEBKE, Hist. Art, Vol. 2, pp. 457,
459-60, 469-70; Mon. Art, Vol. 2, Pl.
70, Text p. 240.

JAMESON, Sacred Art, Vol. 1, pp. 78, 103,
240, 290-1; Vol. 2, pp. 606, 752; Le-
gends of the Madonna, pp. 27, 67-8,
286; Hist. Our Lord, Vol. 1, p. 391;
Vol. 2, pp. 40, 80-1, 119, 155-7, 246,
261-2, 363, 377-8.

KOEHLER, Hist. Art, Pl. 222.

HEATON, Hist. Painting, pp. 324-34,
Flemish Art, pp. 52-7.

VIARDOT, Hist. Painters, pp. 234-5, 242;
Wonders of European Art, pp. 75, 83.

FAIRHOLT, Rambles of an Archæologist,
pp. 190-204.

RUSKIN, Mod. Painters, Vol. 4, pp. 322-5.

DOHME, Early Masters, Vol. 1, pp. 73-88.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text p.
379.

2. Albert Durer, the many-sided genius of painting and engraving (1471-1528); general account of his life and time.

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| KUGLER, German, Flemish and Dutch Schools, Vol 1, pp. 152-5, 170-1. | CASSELL, Art Treasures, pp. 487-94, 496-503 |
| LUEBKE, Hist. Art, Vol. 2, pp. 471-9, 482-3, 487-8. | HEATON, Hist. Painting, pp. 333-5, 340-3; Flemish Art, pp. 57-64. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 379-82. | TYTLER, Old Masters, pp. 169-75. |
| DOHME, Early Masters, pp. 89-97, 102-7, 117-22, 125-31. | RUSKIN, Mod. Painters, Vol. 5, pp. 244-9. |
| VIARDOT, Hist. Painters, pp. 242-4; Wonders of European Art, pp. 83-6. | FAIRHOLT, Rambles of an Archæologist, pp. 187-99, 204-15, 223-8, 255-9. |
| | WOLTMANN, Holbein, pp. 454-60. |

3. Albert Durer's various portraits of himself, both as an independent subject, and as introduced in his pictures.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 155-7. | DOHME, Early Masters, pp. 97-8. |
| LUEBKE, Hist. Art, Vol. 2, pp. 486-7; Mon. Art, Vol. 2, Pl. 83A; Text p. 243. | VIARDOT, Hist. Painters, p. 244; Wonders of European Art, p. 86. |
| KOEHLER, Hist. Art, Pl. 224. | HEATON, Flemish Art, p. 61. |
| | TYTLER, Old Masters, pp. 175-6 |

4. Albert Durer's paintings; Martyrdom of Ten Thousand Saints; Assumption of the Virgin; Adoration of the Trinity; Four Apostles or Four Temperaments.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 158-62, 165-7, 169-75. | DOHME, Early Masters, pp. 108-14, 122-4. |
| LUEBKE, Hist. Art, Vol. 2, pp. 479-82, 485-6; Mon. Art, Vol. 2, Pls. 83, 83A, Text pp. 243-4. | VIARDOT, Hist. Painters, pp. 244-8; Wonders of European Art, pp. 86-95. |
| JAMESON, Sacred Art, Vol. 1, p. 162. | TYTLER, Old Masters, pp. 177-8. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. pp. 372-3. | CASSELL, Art Treasures, pp. 490-4. |
| KOEHLER, Hist. Art, Pls. 224-5. | HEATON, Hist. Painting, pp. 336-9; Flemish Art, pp. 64, 67. |
| | FAIRHOLT, Rambles of an Archæologist, pp. 215-8, 228-31. |

5. Albert Durer's engravings; Knight, Death and the Devil; Melancholia; St. Jerome in his Study; the Passion Series; Triumphal Arch and Triumphal Car of Maximilian.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 156-8, 162-5, 167-9, 171-2. | D'AGINCOURT, Hist. Art, Vol. 3, Pl. 165. |
| LUEBKE, Hist. Art, Vol. 2, pp. 483-5, 488-90; Mon. Art, Vol. 2, Pl. 83; Text pp. 241-3. | DOHME, Early Masters, pp. 98-102, 114-7, 124-5. |
| JAMESON, Hist. Our Lord, Vol. 2, pp. 367-9; Legends of the Monastic Orders, p. 186; Sacred Art, Vol. 2, pp. 735-7. | CASSELL, Art Treasures, pp. 494-5. |
| KOEHLER, Hist. Art, Pls. 224-5. | HEATON, Hist. Painting, pp. 339-40; Flemish Art, pp. 64-5. |
| | RUSKIN, Mod. Painters, Vol. 5, pp. 252-4. |
| | FAIRHOLT, Rambles of an Archæologist, pp. 219-21. |
| | TYTLER, Old Masters, pp. 178-80. |

6. Lucas Cranach, the painter of the Reformation (1472-1553); Fountain of Youth; Crucifixion at Weimar; Fall and Redemption; Christ and Children; Portrait of a Lady at Munich.

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| KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 188-94. | JAMESON, Sacred Art, Vol. 1, pp. 291-2, 334-5; Hist. Our Lord, Vol. 1, pp. 106-7. |
| LUEBKE, Hist. Art, Vol. 2, pp. 507-11; Mon. Art, Vol. 2, Pl. 83, Text pp. 246-7. | HEATON, Hist. Painting, pp. 353-6; Flemish Art, pp. 75-9. |
| VIARDOT, Hist. Painters, pp. 251-3; Wonders of European Art, pp. 80-3. | KOEHLER, Hist. Art, Pl. 223. |

7. Hans Holbein the Younger, the complement of Albert Durer (1497-1543); his life at Basle and London.

- KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 198-201, 208-9, 212-6.
- LUEBKE, Hist. Art, Vol. 2, pp. 490-1; Mon. Art, Vol. 2, Pl. 84, Text p. 245.
- VIARDOT, Hist. Painters, pp. 237-8; Wonders of European Art, pp. 76-7.
- TYTLER, Old Masters, pp. 309-18.
- HEATON, Hist. Painting, pp. 346-7, 349-50; Flemish Art, pp. 69-75.
- WOLTMANN, Holbein, pp. 60-9, 87-9, 104-5, 110-2, 297-306, 322-32, 388-91, 439-40, 451-61.

8. Holbein's pictures of Bible subjects; the votive Madonna of Burgomaster Meyer; Meeting of Saul and Samuel; Crucifixion; Christ on the Mount of Olives.

- KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 202-7, 216.
- LUEBKE, Hist. Art, Vol. 2, pp. 491-6; Mon. Art, Vol. 2, Pl. 84, Text pp. 245-6.
- KOEHLER, Hist. Art, Pl. 223.
- VIARDOT, Hist. Painters, pp. 237-8; Wonders of European Art, pp. 77-8.
- TYTLER, Old Masters, pp. 319-21.
- HEATON, Hist. Painting, pp. 348-9; Flemish Art, p. 74.
- JAMESON, Legends of the Madonna, pp. 102-3.
- WOLTMANN, Holbein, pp. 31-7, 89-103, 123-6, 127-30, 132-7, 141-59.

9. Holbein as a portrait painter; portraits of Erasmus, of Sir Thomas Moore and of Archbishop Warham.

- KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 204-5, 207-8, 209-12.
- VIARDOT, Hist. Painters, pp. 238-40; Wonders of European Art, pp. 76-7, 79.
- TYTLER, Old Masters, pp. 323-30.
- LUEBKE, Hist. Art, Vol. 2, pp. 496-9; Mon. Art, Vol. 2, Pl. 84, Text p. 246.
- HEATON, Hist. Painting, pp. 350-1.
- WOLTMANN, Holbein, pp. 69-81, 113-7, 176-90, 196-7, 309-22, 332-4, 339-44, 359-60, 391-405, 422-6, 432-8, 441-8.
- BLANC, Gram. Painting, pp. 234-5, 262-9.

10. Holbein as a master of engraving; Triumph of Riches; Triumph of Poverty; Dance of Death, a favorite subject of his time.

- KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 212-3, 217-8.
 LUEBKE, Hist. Art, Vol. 2, pp. 499-500; Mon. Art, Vol. 2, Pl. 84, Text pp. 245-6.
 TYTLER, Old Masters, pp. 321-3, 330-3.
 VIARDOT, Hist. Painters, pp. 240-1.
 HEATON, Hist. Painting, p. 351.
 WOLTMANN, Holbein, pp. 130-3, 137-40, 190-6, 204-32, 236-44, 245-86, 348-56, 373-87.

XVII.—LATER PAINTERS OF GERMANY.

[1800-1850 A. D.]

1. Peter von Cornelius, the representative of modern German idealism, (1784-1867); colossal frescoes in the Glyptothek, the Pinakothek and the church of St. Ludwig, Munich; Four Riders of the Apocalypse in the Royal Mausoleum, Berlin.

- LUEBKE, Hist. Art, Vol. 2, pp. 616-7; Mon. Art, Vol. 2, Pls. 106, 119, Text pp. 293, 315.
 VIARDOT, Hist. Painters, p. 266.
 JAMESON, Sketches of Art, pp. 197-200.
 TYTLER, Mod. Painters, pp. 198-202.
 CLEMENT, Artists 19th Cent., Vol. 1, pp. 156-8.
 ROSSETTI, Fine Art, pp. 122-3.

2. Friedrich Overbeck, the chief of the revivalists of German art, (1789-1869); Triumph of Religion in the Arts, in the Stadel Institute, Frankfort; Entrance of Christ into Jerusalem, in Lubeck; fresco of the Vision of St. Francis, in the church of St. Agnes, Assisi.

- LUEBKE, Hist. Art, Vol. 2, pp. 614-5; Mon. Art, Vol. 2, Pls. 106, 119, Text pp. 293, 315.
 VIARDOT, Hist. Painters, pp. 265-6.
 TYTLER, Mod. Painters, pp. 196-8.
 CLEMENT, Artists, 19th Cent., Vol. 2, pp. 157-9.

3. Wilhelm von Kaulbach, painter of classic and historic allegory, (1805-1874); frescoes in the New Museum, Berlin; Apollo and the Muses in the Odeon, Munich.

LUEBKE, *Hist. Art*, Vol. 2, pp. 618-9;
Mon. Art, Vol. 2, Pl. 125, Text pp.
 323-4.

CLEMENT, *Artists, 19th Cent.*, Vol. 2, pp.
 19-20.

VIARDOT, *Hist. Painters*, pp. 267-8.

BENJAMIN, *Contemporary Art in Europe*, pp. 115-7.

ROSSETTI, *Fine Art*, p. 123.

XVIII.—THE GREAT PAINTERS OF SPAIN.

VELASQUEZ AND MURILLO.

[1600-1680, A. D.]

1. Limits of Moorish Art; influence of the Inquisition on painting in Spain.

LUEBKE, *Hist. Art*, Vol. 2, pp. 533-4.
 STOTHERT, *French and Spanish Painters*, pp. 2-4.

HEATON, *Hist. Painting*, pp. 268-9, 272-3.
 JARVES, *Art Hints*, pp. 272-4, 275-6
Art Thoughts, pp. 177-8.

2. The early history of painting in Spain; the four schools.

LUEBKE, *Hist. Art*, Vol. 2, pp. 533-4.
 VIARDOT, *Hist. Painters*, pp. 192-4;
Wonders of European Art, pp. 1-6.
 STOTHERT, *French and Spanish Painters*, pp. 1-2, 4-7.

HEATON, *Hist. Painting*, pp. 269-72,
 277-9,
 JARVES, *Art Hints*, pp. 269-74, 276-7;
Art Thoughts, pp. 178-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, p. 386.

3. Some of the early masters in Spain; Francisco de Herrera (1576-1656); Francisco Zurbaran (1598-1662).

- LUEBKE, *Hist. Art*, Vol. 2, pp. 534-5; HEATON, *Hist. Painting*, pp. 284-5,
Mon. Art, Vol. 2, Pl. 97, Text p. 277. 289-91.
 VIARDOT, *Hist. Painters*, pp. 202-3; STOTHERT, *French and Spanish Paint-*
Wonders of European Art, pp. 23-5. ers, pp. 34-7.
 BAXLEY, *Spain*, Vol. 2, pp. 38-55.

4. Josef de Ribera (Il. Spagnoletto,) the Spaniard in Italy (1585-1609); Deposition from the Cross; Communion of the Apostles; Martyrdom of St. Bartholomew.

- LUEBKE, *Hist. Art*, Vol. 2, p. 523; KOEHLER, *Hist. Art*, Pl. 241.
Mon. Art, Vol. 2, Pl. 94, Text p. 272. BAXLEY, *Spain*, Vol. 2, pp. 323-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. STOTHERT, *French and Spanish Paint-*
 380. ers, pp. 23-5.
 VIARDOT, *Hist. Painters*, pp. 196-8; JAMESON, *Hist. Our Lord*, Vol. 1, p. 279.
Wonders of European Art, pp. 9-17.

5. Diego Velasquez, the greatest master of the school of Castile (1599-1669); his life, character and style.

- LUEBKE, *Hist. Art*, Vol. 2, p. 535. HEATON, *Hist. Painting*, pp. 291-5, 297-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text JARVES, *Art Thoughts* p. 179; *Art Hints*,
 p. 387. p. 278.
 VIARDOT, *Hist. Painters*, pp. 220-2; BAXLEY, *Spain*, Vol. 2, pp. 296-7, 316-7,
Wonders of European Art, pp. 50-5, 322.
 68-9. SHEDD, *Famous Painters*, pp. 162-4.
 STOTHERT, *French and Spanish Paint-* TYTLER, *Old Masters*, pp. 260-7, 269-75.
ers, pp. 37-41, 50-1, 54.

Characteristic works of Velasquez: Spinners; Forge of Vulcan; Surrender of Breda; Drinkers; Maids of Honor; Water Carrier; Boar Hunt in the National Gallery, London.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 535-6. STOTHERT, *French and Spanish Paint-*
 VIARDOT, *Hist. Painters*, pp. 223-6; ers, pp. 43, 46-8, 51-4.
Wonders of European Art, pp. 59-67. BAXLEY, *Spain*, Vol. 2, pp. 306-12.
 HEATON, *Hist. Painting*, pp. 295-6. KOEHLER, *Hist. Art*, Pl. 241.
 TYTLER, *Old Masters*, pp. 271-2, 278-80.

7. Velasquez' religious pictures, especially his Crucifixion.

JAMESON, Legends of the Madonna, pp. 23-4, 49; Hist. Our Lord, Vol. 2, pp. 82, 205-6.

VIARDOT, Hist. Painters, p. 223; Wonders of European Art, pp. 58-9.

TYTLER, Old Masters, pp. 267-8.

STOTHERT, French and Spanish Painters, p. 45.

BAXLEY, Spain, Vol. 2, pp. 295-6, 312-6.

TAINE, Florence and Venice, p. 360.

KOEHLER, Hist. Art, Pl. 242.

8. Velasquez as a portrait painter; portraits and portrait groups of the king, Philip IV.

LUEBKE, Mon. Art, Vol. 2, Pl. 97, Text p. 277.

VIARDOT, Hist. Painters, pp. 222-3; Wonders of European Art, pp. 56-8.

HEATON, Hist. Painting, pp. 294-5.

STOTHERT, French and Spanish Painters, pp. 41-3, 48-50.

BAXLEY, Spain, Vol. 2, pp. 297-305.

TYTLER, Old Masters, pp. 268-9, 275-8.

KOEHLER, Hist. Art, Pls. 241-2.

9. Bartolome Esteben Murillo, the great master of the Andalusian school (1618-1682); his life, character and style.

LUEBKE, Hist. Art, Vol. 2 pp. 536-9.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 387.

VIARDOT, Hist. Painters, pp. 204-6; Wonders of European Art, pp. 25-9.

SWEETSER, Murillo, pp. 7-21, 30-6, 41-3, 55-7, 62-7, 95-111.

HEATON, Hist. Painting, pp. 299-303, 305-6.

TYTLER, Old Masters, pp. 280-4.

STOTHERT, French and Spanish Painters, pp. 55-60.

BAXLEY, Spain, Vol. 2, pp. 26, 278-80, 284.

JARVES, Art Hints, pp. 280-1; Art Thoughts, pp. 177-9.

SHEDD, Famous Painters, pp. 192-5.

HALL, Gems of European Art, Vol. 1, pp. 31-6.

10. Murillo's religious pictures; St. Anthony of Padua; St. Elizabeth of Hungary; St. Francis and the Paralytic; Prodigal Son; Apotheosis of the Virgin; Madonna pictures, etc.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 539-40; *Mon. Art*, Vol. 2, Pl. 97, Text pp. 277-8.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 381.
- JAMESON, *Hist. Our Lord*, Vol. 1, pp. 368-9; Vol. 2, pp. 380-1; *Legends of the Madonna*, pp. 36, 46-7, 49-50, 120; *Sacred Art*, Vol. 1, pp. 127-8, 312-3, 361-2; Vol. 2, pp. 676-7.
- VIARDOT, *Hist. Painters*, pp. 206-11; *Wonders of European Art*, pp. 29-42.
- SWEETSER, *Murillo*, pp. 38-41, 70-7, 80-5, 88-91, 94.
- HEATON, *Hist. Painting*, pp. 303-4.
- STOTHERT, *French and Spanish Painters*, pp. 58-9, 61.
- BAXLEY, *Spain*, Vol. 2, pp. 11-26, 30-1, 33-6, 274-7, 280-4, 285-94.
- TAINÉ, *Rome and Naples*, p. 163.
- TYTLER, *Old Masters*, pp. 284-5.
- SHEDD, *Famous Painters*, p. 194.
- KOEHLER, *Hist. Art*, Pl. 242.
- HALL, *Gems of European Art*, Pl. 4,

11. Murillo's pictures of beggar children: Playing at Dice; Eating Grapes; Counting Money; Beggar Boy, etc.

- LUEBKE, *Mon. Art*, Vol. 2, Pl. 97, Text p. 277.
- KNIGHT, *Pict. Gal. Arts*, II. p. 381.
- VIARDOT, *Hist. Painters*, p. 211.
- SWEETSER, *Murillo*, pp. 105-8.
- JARVES, *Art Hints*, pp. 281-2.
- TYTLER, *Old Masters*, p. 285.
- KOEHLER, *Hist. Art*, Pls. 241-2.
- HALL, *Gems of European Art*, pp. 29-30.

XIX.—THE PRINCIPAL FRENCH PAINTERS.

THE EARLY PERIOD.

[1600-1700 A. D.]

1. General outline of the early history of art in France; architecture, book illumination and glass painting.

- LUEBKE, *Hist. Art*, Vol. 2, p. 577.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 395.
- STEPHENS, *Flemish and French Pictures*, pp. 181-94.
- VIARDOT, *Hist. Painters*, pp. 369-72; *Wonders of European Art*, pp. 232-41.
- STOTHERT, *French and Spanish Painters*, pp. 75-100.

2. Nicolas Poussin, the first great master of painting in France, (1594?-1665); his Roman training; personal characteristics.

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| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 562-3, 577. | JARVES, <i>Art Thoughts</i> , pp. 233-5; <i>Art Studies</i> , p. 127. |
| VIARDOT, <i>Hist. Painters</i> , pp. 372-3; <i>Wonders of European Art</i> , pp. 241-3, 249. | RUSKIN, <i>Mod. Painters</i> , Vol. 3, p. 330; Vol. 5, pp. 261-3. |
| HEATON, <i>Hist. Painting</i> , pp. 262-3. | DOHME, <i>Early Masters</i> , pp. 486-507, 509-10. |
| STOTHERT, <i>French and Spanish Painters</i> , pp. 100-4. | ECLECTIC MAGAZINE, March 1853, "Nicolas Poussin." |
| SHEDD, <i>Famous Painters</i> , pp. 159-60. | REYNOLDS, <i>Discourses on Art</i> , Vol. 1, pp. 357, 445. |
| TYTLER, <i>Old Masters</i> , pp. 286-92. | |

3. Poussin's study and use of the landscape; Shepherds of Arcadia; Scene near Athens; Heroic Landscape.

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| VIARDOT, <i>Hist. Painters</i> , p. 375; <i>Wonders of European Art</i> , p. 246. | DOHME, <i>Early Masters</i> , pp. 508-9. |
| RUSKIN, <i>Mod. Painters</i> , Vol. 1, p. 88. | KOEHLER, <i>Hist. Art</i> , Pl. 244. |
| BLANC, <i>Grammar of Painting</i> , pp. 23-4. | HALL, <i>Gems of European Art</i> , Vol. 1, Pl. 23, pp. 81-2. |
| TAINÉ, <i>Rome and Naples</i> , pp. 197, 222-3. | TYTLER, <i>Old Masters</i> , pp. 292-6. |

4. Poussin's religious pictures; Ecstasy of St. Paul; sacred allegories of the Four Seasons, viz.: Adam and Eve in Paradise, Ruth Gleaning, Return of the Spies and the Deluge; Moses at the Well.

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| LUEBKE, <i>Mon. Art</i> , Vol. 2, Pl. 98, Text pp. 278-9. | VIARDOT, <i>Hist. Painters</i> , pp. 373-5; <i>Wonders of European Art</i> , pp. 244-5. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 377. | STOTHERT, <i>French and Spanish Painters</i> , p. 104. |
| JAMESON, <i>Works</i> , see Index "Poussin." | DOHME, <i>Early Masters</i> , pp. 507-8. |

5. Poussin's historical pictures; Rape of the Sabinians; Will of Eudamidas; Death of Germanicus.

VIARDOT, *Wonders of European Art*, p. 245. BLANC, *Grammar of Painting*, p. 43.
DOHME, *Early Masters*, p. 508.

6. Poussin's mythological and allegorical pictures; Triumph of Flora; Triumph of Neptune; Death of Eurydice; Triumph of Truth.

LUEBKE, *Mon. Art*, Vol. 2, Pl. 101, Text p. 285. RUSKIN, *Mod. Painters*, Vol. 3, p. 330.
DOHME, *Early Masters*, p. 508.
VIARDOT, *Wonders of European Art*, pp. 245-6. KOEHLER, *Hist. Art*, Pl. 243.

7. Claude Lorraine, the first master of landscape proper (1600-1682); his industrious life, and faithful study of nature on the Campagna.

LUEBKE, *Hist. Art*, Vol. 2, pp. 578-9. TYTLER, *Old Masters*, pp. 296-8.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 383. STOTHERT, *French and Spanish Painters*, pp. 105-6.
HEATON, *Hist. Painting*, pp. 263-4. SWEETSER, *Lorraine*, pp. 7-44, 66-74, 91-100, 107-12, 119-34, 137-40,
VIARDOT, *Hist. Painters*, pp. 375-6; CASSELL, *Art Treasures*, pp. 384-7.
Wonders of European Art, pp. 249-50. JARVES, *Art Studies*, pp. 236-7.

8. Select examples of Lorraine's landscape painting: Mill in the Doria Palace, Rome; Marriage of Isaac and Rebecca; Worship of the Golden Calf; Hagar in the Desert; Noon; Evening; Study of Trees.

- LUEBKE, *Mon. Art*, Vol. 2, Pl. 101, Text p. 285.
- VIARDOT, *Hist. Painters*, pp. 376-8; *Wonders of European Art*, pp. 250-6.
- KOEHLER, *Hist. Art*, Pl. 243.
- TYTLER, *Old Masters*, pp. 298-303.
- LANZI, *Hist. Painting*, Vol. 2, pp. 247-8.
- HARE, *Walks in Rome*, p. 52.
- SWEETSER, *Lorraine*, pp. 44-52, 74-5, 78-81, 83-6, 100-6.
- RUSKIN, *Mod. Painters*, Vol. 1, preface, pp. 38-40, pp. 191-2, 205-6, 274-7; Vol. 5, pp. 258-61.
- CASELL, *Art Treasures*, pp. 387-96.
- HALL, *Gems of European Art*, Vol. 2, Pl. 26, pp. 67-8.

9. Select examples of Lorraine's marine pieces; Embarkation of the Queen of Sheba; Landing of Cleopatra; Seaport at Sunset; Morning.

- VIARDOT, *Hist. Painters*, pp. 375-8; *Wonders of European Art*, pp. 253-4.
- RUSKIN, *Mod. Painters*, Vol. 5, p. 259.
- SWEETSER, *Lorraine*, pp. 75, 81-3, 86-8, 134-7.
- CASELL, *Art Treasures*, pp. 393-4.

10. Charles Lebrun, first President of the Royal Academy of France (1619-1690); his peculiar theory and style; series of paintings of the Battles of Alexander.

- LUEBKE, *Hist. Art*, Vol. 2, p. 563; *Mon. Art*, Vol. 2, Pl. 98, Text p. 279.
- JAMESON, *Works*, see Index, "Lebrun."
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 395.
- VIARDOT, *Hist. Painters*, pp. 379-80; *Wonders of European Art*, pp. 261-3.
- HEATON, *Hist. Painting*, pp. 473-4.
- STEPHENS, *Flemish and French Pictures*, pp. 196-7.
- STOHERT, *French and Spanish Painters*, pp. 91-5.
- DOHME, *Early Masters*, pp. 511-26.
- KOEHLER, *Hist. Art*, Pl. 243.
- TYTLER, *Old Masters*, pp. 303-5.

11. Eustache Lesueur, painter of scenes from monastic life (1617-1655); History of St. Bruno; Vision of St. Bernard; Preaching of St. Paul at Ephesus.

- LUEBKE, *Hist. Art*, Vol. 2, p. 563;
Mon. Art, Vol. 2, Pl. 98, Text p. 279.
- JAMESON, *Works*, see Index, "Lesueur."
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 395.
- VIARDOT, *Hist. Painters*, pp. 378-9;
Wonders of European Art, pp. 258-60.
- HEATON, *Hist. Painting*, p. 473.
- STOTHERT, *French and Spanish Painters*, pp. 87-91.
- JARVES, *Art Thoughts*, pp. 233, 235-6.
- STEPHENS, *Flemish and French Pictures*, p. 197.
- DOHME, *Early Masters*, pp. 513-4.
- BLANC, *Grammar of Painting*, pp. 43, 60-1.
- KOEHLER, *Hist. Art*, Pl. 242.

XX.—THE PRINCIPAL FRENCH PAINTERS.

LATER PERIOD.

[1700—1850 A. D.]

1. Antoine Watteau, painter of fashionable life (1684-1721; Embarkation for the Island of Cytheria; Fête Champêtre, in the Dulwich gallery.

- LUEBKE, *Hist. Art*, Vol. 2, p. 574.
- VIARDOT, *Hist. Painters*, p. 382; *Wonders of European Art*, pp. 267-8.
- STOTHERT, *French and Spanish Painters*, pp. 110-4.
- HEATON, *Hist. Painting*, pp. 474-5.
- SHEDD, *Famous Painters*, pp. 215-6.
- TYTLER, *Old Masters*, pp. 305-7.
- KOEHLER, *Hist. Art*, Pl. 243.
- HALL, *Gems of European Art*, Vol. 1, Pl. 1.

2. Claude Joseph Vernet, the best marine painter of the French School (1714-1789); Seaports of France, Nos. 596 and 615 in the Louvre; View of St. Angelo, Rome, in the National gallery.

- LUEBKE, *Hist. Art*, Vol. 2, p. 580.
- VIARDOT, *Hist. Painters*, p. 384; *Wonders of European Art*, pp. 271-2.
- STOTHERT, *French and Spanish Painters*, pp. 134-8.
- HEATON, *Hist. Painting*, p. 477.

3. Jean Baptiste Greuze, painter of domestic and rural life (1726-1805); Broken Pitcher; Village Bride; Patérnal Curse.

LUEBKE, Hist. Art, Vol. 2, p. 574.

VIARDOT, Hist. Painters, p. 385; Wonders of European Art, pp. 272-4.

TYTLER, Old Masters. pp. 307-8.

STOTHERT, French and Spanish Painters, pp. 119-23.

KOEHLER, Hist. Art, Pl. 244.

AMERICAN ART REVIEW, 1880, p. 313.

4. Jacques Louis David (1749-1825); revival of the classic style in painting; Oath of the Horatii; Leonidas at Thermopylæ; Sabine Women.

LUEBKE, Hist. Art, Vol. 2, pp. 612-3; Mon. Art, Vol. 2, Pl. 104, Text p. 291.

VIARDOT, Hist. Painters, pp. 386-7; Wonders of European Art, pp. 275-82.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 393, Text p. 395.

STOTHERT, French and Spanish Painters, pp. 126-34.

HEATON, Hist. Painting, pp. 477-81.

TYTLER, Mod. Painters, pp. 157-60.

KOEHLER, Hist. Art, Pl. 246.

STEPHENS, French and Flemish Pictures, p. 216.

5. Pierre Paul Prud'hon, master of the graceful style (1758-1823); Justice and Divine Vengeance Pursuing Crime; Assumption of the Virgin and the Dying Christ, in the Louvre.

VIARDOT, Hist. Painters, pp. 389-90; Wonders of European Art, pp. 286-90.

STOTHERT, French and Spanish Painters, pp. 154-8.

STEPHENS, Flemish and French Pictures, pp. 217-22.

6. Jean Auguste Dominique Ingres (1781-1867); Francisca de Rimini; Stratonice; La Source; Apotheosis of Homer, in the Louvre.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 612-3;
Mon. Art, Vol. 2, Pl. 129, Text pp.
 331-2.
- VIARDOT, *Hist. Painters*, pp. 391-2;
Wonders of European Art, pp. 297-8.
- TYTLER, *Mod. Painters*, pp. 161-5.
- ROSSETTI, *Fine Art*, pp. 103-4.
- CLEMENT, *Artists*, 19th Cent., Vol. 1,
 pp. 379-82.
- STOTHERT, *French and Spanish Paint-
 ers*, pp. 196-200.
- STEPHENS, *Flemish and French Pic-
 tures*, pp. 246-8.

7. Horace Vernet, painter of battles (1789-1863);
 Battle of Fontenoy; Battle of Montmirail; Defence of the
 Barrier of Clichy.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 629-30;
Mon. Art, Vol. 2, Pl. 129, Text pp.
 333-4.
- VIARDOT, *Hist. Painters*, p. 392; *Won-
 ders of European Art*, pp. 298-301.
- TYTLER, *Mod. Painters*, pp. 166-70.
- ROSSETTI, *Fine Art*, pp. 104-5.
- CLEMENT, *Artists*, 19th Cent., Vol. 2,
 pp. 316-20.
- STOTHERT, *French and Spanish Paint-
 ers*, pp. 161-6.
- STEPHENS, *Flemish and French Pic-
 tures*, pp. 241-6.
- REES, *Vernet*, pp. 1-52.

8. Jean Louis Gericault, the opponent of the classi-
 cists (1790-1824); Raft of the Medusa; Hunter Wounded.

- LUEBKE, *Hist. Art*, Vol. 2, p. 628.
- VIARDOT, *Hist. Painters*, p. 391; *Won-
 ders of European Art*, pp. 290-2,
- TYTLER, *Mod. Painters*, pp. 165-6.
- STOTHERT, *French and Spanish Paint-
 ers*, pp. 150-4.
- STEPHENS, *Flemish and French Pic-
 tures*, pp. 224-6.

9. Louis Leopold Robert (1794-1835); Reapers in
 the Pontine Marshes; Madonna del Arco; Departure of
 the Fishermen.

- LUEBKE, *Hist. Art*, Vol. 2, p. 630;
Mon. Art, Vol. 2, Pl. 129, Text p. 333.
- VIARDOT, *Hist. Painters*, p. 393; *Won-
 ders of European Art*, pp. 292-6.
- STOTHERT, *French and Spanish Paint-
 ers*, pp. 173-8.
- STEPHENS, *Flemish and French Pic-
 tures*, pp. 227-8.
- HALL, *Gems of European Art*, Vol. 1,
 Pl. 3, pp. 7-12.

10. Ary Scheffer (1795-1858); St. Augustine and his Mother; Magdalene; Dante and Beatrice; Christ the Comforter; Christ the Judge.

LUEBKE, *Hist. Art*, Vol. 2, pp. 628-9; *Mon. Art*, Vol. 2, Pl. 129, Text pp. 332-3.

TYTLER, *Mod. Painters*, pp. 178-90.

CLEMENT, *Artists, 19th Cent.*, Vol. 2, pp. 237-9.

VIARDOT, *Hist. Painters*, p. 393; *Wonders of European Art*, p. 298.

STEPHENS, *Flemish and French Pictures*, pp. 232-3.

STOTHERT, *French and Spanish Painters*, pp. 178-82.

11. Paul Delaroche, the painter of recent history (1797-1856); Assassination of the Duke of Guise; Execution of Lady Jane Grey; Charles I. in the Guard Room; Princes in the Tower; the Hemicycle series, in the Academy of Fine Arts, Paris.

LUEBKE, *Hist. Art*, Vol. 2, p. 630; *Mon. Art*, Vol. 2, Pls. 129-30, Text pp. 334-5.

VIARDOT, *Hist. Painters*, p. 394; *Wonders of European Art*, p. 301.

CLEMENT, *Artists, 19th Cent.*, Vol. 1, pp. 197-8.

TYTLER, *Mod. Painters*, pp. 170-7.

STOTHERT, *French and Spanish Painters*, pp. 167-83.

STEPHENS, *Flemish and French Pictures*, pp. 228-32.

REES, *Vernet*, pp. 57-87, and analysis of Hemicycle, pp. I-XXX.

12. Eugene Delacroix, leader of the Romantic School (1799-1863); Dante and Virgil; Massacre of Scio; frescoes in the Throne-Room of the Chamber of Deputies, Paris.

LUEBKE, *Hist. Art*, Vol. 2, p. 629; *Mon. Art*, Vol. 2, Pl. 130, Text p. 335.

VIARDOT, *Hist. Painters*, p. 394; *Wonders of European Art*, p. 298.

CLEMENT, *Artists, 19th Cent.*, Vol. 1, pp. 194-6.

ROSSETTI, *Fine Art*, pp. 108-11.

STOTHERT, *French and Spanish Painters*, pp. 182-92.

STEPHENS, *Flemish and French Pictures*, pp. 233-6.

13. Alexander Gabriel Decamps, the French master of chiaroscuro (1803-1860); Defeat of the Cimbri; Watch-Guard at Smyrna; Turkish Guard-Room.

LUEBKE, *Hist. Art*, Vol. 2, p. 630; *Mon. Art*, Vol. 2, Pl. 130, Text pp. 335-6.

VIARDOT, *Hist. Painters*, p. 395; *Wonders of European Art*, p. 301.

CLEMENT, *Artists, 19th Cent.*, Vol. 1, pp. 188-9.

ROSSETTI, *Fine Art*, p. 111.

STOTHERT, *French and Spanish Painters*, pp. 200-4.

STEPHENS, *Flemish and French Pictures*, pp. 237-41.

14. Constant Troyon, animal and landscape painter (1810-1865); Oxen going to Work; Valley of the Toque; Ferry-Boat.

LUEBKE, *Hist. Art*, Vol. 2, p. 632; *Mon. Art*, Vol. 2, Pl. 135, Text p. 344.

VIARDOT, *Hist. Painters*, pp. 395-6.

TYTLER, *Mod. Painters*, pp. 191-3.

CLEMENT, *Artists, 19th Cent.*, Vol. 2, pp. 301-2,

STOTHERT, *French and Spanish Painters*, p. 221.

STEPHENS, *Flemish and French Pictures*, pp. 248-52.

BENJAMIN, *Contemporary Art in Europe*, pp. 90-1.

XXI.—THE PRINCIPAL ENGLISH PAINTERS.

[1700-1873 A. D.]

1. The early history of painting in England; influence of foreign schools on English art.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 395, 398.

HEATON, *Hist. Painting*, pp. 490-5.

VIARDOT, *Hist. Painters*, pp. 397-402.

KNIGHT, *Hist. England*, Vol. 5, pp. 461-3; Vol. 7, pp. 65-72.

REYNOLDS, *Discourses on Art*, Vol. 1, Intro. pp. 2-26.

2. William Hogarth, the founder of the English School and master of satire (1697-1764); his independent spirit and peculiar style of painting.

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| LUEBKE, Hist. Art, Vol. 2, p. 574, | WRIGHT, Hist. Caricature, pp. 434-5. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 398. | TRUSLER, Hogarth's Works, Vol. 1, pp. 1-19. |
| VIARDOT, Hist. Painters, pp. 402-4. | LONG, Art Laws, pp. 143-5. |
| HEATON, Hist. Painting, pp. 495-500. | DOBSON, Hogarth, pp. 7-18, 85-6, 93-109. |
| CASSELL, Art Treasures, pp. 110-8, 127-34. | KNIGHT, Hist. England, Vol. 5, pp. 463-6. |
| ROSSETTI, Fine Art, pp. 8-9, 146, 149. | |
| PARTON, Caricature, pp. 133-46. | |

3. Hogarth's several series of works illustrative of the evils of his time; Marriage a la Mode; Rake's Progress; Idle and Industrious Apprentice, etc.

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| KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 396. | WRIGHT, Hist. Caricature, pp. 435-40. |
| VIARDOT, Hist. Painters, p. 404. | DOBSON, Hogarth, pp. 19-29, 38-9, 47-60, 65-7, 79-83, 91-3. |
| CASSELL, Art Treasures, pp. 118-9, 126-7. | KNIGHT, Hist. England, Vol. 5, pp. 470-2. |
| TRUSLER, Hogarth's Works, Vol. 1, pp. 1-128; Vol. 2, pp. 133-47, 168-75. | |

4. Hogarth's single pieces; March of the Guards to Finchley; Enraged Musician; Sleeping Congregation; Gin Lane; Beer Street, etc.

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| LUEBKE, Mon. Art, Vol. 2, Pl. 98, Text p. 280. | TRUSLER, Hogarth's Works, Vol. 1, pp. 129-32; Vol. 2, pp. 147-66, 175-201. |
| JAMESON, Sacred Art, Vol. 1, pp. 222-3. | DOBSON, Hogarth, pp. 29-30, 42-6, 63-5, 69-71, 86-90. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 396. | KNIGHT, Hist. England, Vol. 5, pp. 468-70, 472-3. |
| VIARDOT, Hist. Painters, p. 404. | KOEHLER, Hist. Art, Pl. 245. |
| CASSELL, Art Treasures, II. pp. 117-8, Text pp. 119-23. | BICKER'S ED., Examples of Modern British Art, Pl. 1. |
| PARTON, Caricature, pp. 134, 138, 142-6. | |
| WRIGHT, Hist. Caricature, pp. 440-5. | |

5. Richard Wilson (1713-1782); Ruins of the Villa Maecenas at Tivoli and Destruction of Niobe's Children, in the National Gallery; Landscape No. 215, in the Dulwich Gallery.

LUEBKE, Mon. Art, Vol. 2, Pl. 136, Text pp. 345-6.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 399.

HEATON, Hist. Painting, pp. 508-10.

VIARDOT, Hist. Painters, p. 405.

CASELL, Art Treasures, pp. 99-110.

REYNOLDS, Discourses on Art, Vol. 2, pp. 89-90.

TYTLER, Mod. Painters, pp. 37-41.

BICKER'S ED., Examples of Modern British Art, Pl. 2.

6. Joshua Reynolds, the first President of the Royal Academy and reformer of English portraiture (1725-1792); his method of study and discourses on Art.

LUEBKE, Hist. Art, Vol. 2, p. 564.

KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 398.

VIARDOT, Hist. Painters, pp. 406-8.

CASELL, Art Treasures, pp. 51-5, 58-61, 66-7.

HEATON, Hist. Painting, pp. 501-5.

SWEETSER, Reynolds.

LONG, Art Laws, pp. 148-52.

ROSSETTI, Fine Art, p. 152.

TYTLER, Mod. Painters, pp. 13-26.

7. Portraits by Reynolds: Miss Kemble; Mrs. Siddons as the Tragic Muse; Admiral Kepple; Samuel Johnson, etc.

VIARDOT, Hist. Painters, p. 408.

CASELL, Art Treasures, pp. 55, 58.

SWEETSER, Reynolds.

TYTLER, Mod. Painters, pp. 19-20.

8. Historic and poetic paintings: Macbeth and the Witches; Hercules strangling the Serpent; Strawberry Girl; Robinetta.

- LUEBKE, *Mon. Art*, Vol. 2, Pl. 98, Text p. 279.
- JAMESON, *Sacred Art*, Vol. 2, p. 592.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 397.
- VIARDOT, *Hist. Painters*, p. 408.
- CASSELL, *Art Treasures*, pp. 55-8, 61-5.
- HALL, *Gems of European Art*, Vol. 1, pp. 113-8.
- KOEHLER, *Hist. Art*, Pl. 245.
- BICKER'S ED., *Examples of Modern British Art*, Pl. 3.
- SWEETSER, Reynolds.

9. Thomas Gainsborough, the first painter of English landscape (1727-1788); *Cottage Door*; *Shepherd Boy in a Storm*; portrait of Mrs. Siddons in the National Gallery; the *Blue Boy*.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 564, 580.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 397, Text p. 399.
- VIARDOT, *Hist. Painters*, p. 409.
- TYTLER, *Mod. Painters*, pp. 27-39.
- HEATON, *Hist. Painting*, pp. 505-6.
- HALL, *Gems of European Art*, Vol. 1, pp. 101-4, 133-4.
- CASSELL, *Art Treasures*, pp. 67-78.
- KOEHLER, *Hist. Art*, Pl. 245.
- REYNOLDS, *Discourses on Art*, Vol. 2, pp. 80-9, 92-7.
- THORNBURY, *Life of Turner*, pp. 247-53.
- BICKER'S ED., *Examples of Modern British Art*, Pl. 4.

10. John Singleton Copley (1737-1815); *Death of Lord Chatham*; *Siege of Gibraltar*; *Death of Major Pier-son*; Charles I. *Signing Strafford's Death-Warrant*.

- VIARDOT, *Hist. Painters*, pp. 410-1.
- TYTLER, *Mod. Painters*, pp. 47-8.
- HEATON, *Hist. Painting*, p. 514.
- BICKER'S ED., *Examples of Modern British Art*, Pl. 5.
- ROSSETTI, *Fine Art*, pp. 152-3.
- TUCKERMAN, *American Artists*, pp. 71-81.
- BENJAMIN, *Art in America*, Frontis-piece, pp. 19-21.

11. Benjamin West, the second President of the Royal Academy (1738-1820); *Death on the Pale Horse*;

Christ Healing the Sick; Christ Rejected; Death of General Wolf.

- LUEBKE, Hist. Art, Vol. 2, pp. 565;
 Mon. Art, Vol. 2, Pl. 98, Text p. 280.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 397, Text p. 399.
 VIARDOT, Hist. Painters, p. 411.
 TYTLER, Mod. Painters, pp. 44-70.
 HEATON, Hist. Painting, pp. 511-2.
 KOEHLER, Hist. Art, Pl. 245.
- LONG, Art Laws, pp. 152-7.
 HALL, Gems of European Art, Vol. 1, pp. 37-41; Vol. 2, pp. 27-8.
 TUCKERMAN, American Artists, pp. 196-202.
 BENJAMIN, Art in America, pp. 17-9.
 BICKER'S ED., Examples of Modern British Art, Pl. 6.

12. Thomas Lawrence (1769-1830); Hamlet with Yorick's Skull; Coriolanus; portraits of George IV., Lady Peel, Mrs. Siddons, Master Lambton, etc.

- LUEBKE, Hist. Art, Vol. 2, pp. 564.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 396.
 VIARDOT, Hist. Painters, pp. 417-8.
 TYTLER, Mod. Painters, pp. 80-5.
 HEATON, Hist. Painting, pp. 507-8.
 CASSELL, Art Treasures, pp. 166-83.
- LONG, Art Laws, pp. 152-7.
 KOEHLER, Hist. Art, Pl. 245.
 MURRAY, British School of Art, Vol. 2, Pl. 13.
 BICKER'S ED., Examples of Modern British Art, Pl. 8.
 THORNBURY, Life of Turner, pp. 253-7.

13. Joseph Mallord William Turner, the greatest landscape painter of England (1775-1851); his isolated life and peculiar character; his three styles and periods of excellence.

- LUEBKE, Hist. Art, Vol. 2, p. 636.
 VIARDOT, Hist. Painters, pp. 420-1.
 HEATON, Hist. Painting, pp. 518-23.
 CLEMENT, Artists 19th Cent., Vol. 2, pp. 304-6.
 CASSELL, Art Treasures, pp. 91-4, 98-9.
 THORNBURY, Life of Turner.
- MONKHOUSE, Turner.
 SWEETSER, Turner.
 TYTLER, Mod. Painters, pp. 86-106.
 RUSKIN, Mod. Painters, Vol. 5, pp. 303-13, 358-9; also see Index.
 ROSSETTI, Fine Art, pp. 291-323.

14. Masterpieces of the first period of Turner's art life (1800-1820); Calais Pier; Wreck of the Minotaure; Death of Nelson; Dido Building Carthage; Crossing the Brook; Sun Rising in a Mist.

LUEBKE, *Mon. Art*, Vol. 2, Pl. 136, Text p. 345.

HEATON, *Hist. Painting*, p. 521.

CASSELL, *Art Treasures*, pp. 95-8.

THORNBURY, *Life of Turner*, pp. 415-36, 509-16.

SWEETSER, *Turner*, pp. 44-8, 53-4, 60-2.

RUSKIN, *Mod. Painters*, Vol. 1, pp. 128-9; Vol. 5, pp. 314-29; also see *Index*.

RICHARDS, *Examples of British Art*, Pls. 9, 13, 25.

MONKHOUSE, (*Turner*), pp. 48-9, 92-8.

15. Turner's second and best period (1820-1835); Bay of Baiaë; Ulysses deriding Polyphemus; Golden Bough; Regulus leaving Rome; Ancient Italy; Modern Italy.

MURRAY, *British Schools of Art*, Vol. 2, Pl. 17.

HEATON, *Hist. Painting*, pp. 521-2.

THORNBURY, *Life of Turner*, pp. 436-49, 516-20.

MONKHOUSE, *Turner*, pp. 97-9, 107-8, 114-5.

SWEETSER, *Turner*, pp. 66-77.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 330-47.

VIARDOT, *Hist. Painters*, pp. 421.

BICKER'S ED., *Examples of Modern British Art*, Pl. 9.

RICHARDS, *Examples of British Art*, Pls. 2, 4.

16. Turner's third and last period (1835-1844); The Old Temeraire; Burial of Wilkie; Snow Storm; Slave Ship.

THORNBURY, *Life of Turner*, pp. 323-4, 449-69, 520-5.

MONKHOUSE, *Turner*, pp. 118-20, 126-30.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 347-55.

SWEETZER, *Turner*, pp. 96-9, 103-5.

HEATON, *Hist. Painting*, p. 522.

RICHARDS, *Examples of British Art*, Pls. 7, 22.

17. John Constable, landscape painter (1776–1837); Valley Farm; Cornfield; View on the River Stour.

CASSELL, *Art Treasures*, pp. 79-91.

VIARDOT, *Hist. Painters*, pp. 421-2.

TYTLER, *Mod. Painters*, pp. 145-9.

SHEDD, *Famous Painters*, p. 272.

BICKER'S ED., *Examples of Modern British Art*, Pl. 10.

THORNBURY, *Life of Turner*, pp. 260-4.

18. David Wilkie, painter of social life among the common people (1785–1841); his industrious life and style of genius.

HEATON, *Hist. Painting*, pp. 515-6.

CASSELL, *Art Treasures*, pp. 7-9, 25-7.

VIARDOT, *Hist. Painters*, p. 424.

TYTLER, *Mod. Painters*, pp. 106-21.

LONG, *Art Laws*, pp. 145-8.

SHEDD, *Famous Painters*, pp. 267-9.

JARVES, *Art Thoughts*, pp. 203-4.

19. Wilkie's masterpieces: Village Politicians; Rent Day; Village Festival; Reading of the Will; Chelsea Pensioners reading the Gazette of the Battle of Waterloo.

LUEBKE, *Mon. Art*, Vol. 2, Pl. 132, Text p. 338.

HAMERTON, *Etching and Etchers*, pp. 273-6.

TYTLER, *Mod. Painters*, pp. 121-3.

RICHARDS, *Examples of British Art*, Pl. 11,

BICKER'S ED., *Examples of Modern British Art*, Pl. 14.

CASSELL, *Art Treasures*, pp. 4-5, 8-25.

HALL, *Gems of European Art*, Vol. 1, pp. 129-32; Vol. 2, pp. 21-2, 29-32, 45-8, 53-6, 79-80, 101-4, 109-10.

20. Benjamin Robert Haydon (1786–1846); Christ's Entry into Jerusalem; Judgment of Solomon; Raising of Lazarus.

VIARDOT, *Hist. Painters*, p. 425.

HEATON, *Hist. Painting*, pp. 514-5.

ROSSETTI, *Fine Art*, p. 151.

TYTLER, *Mod. Painters*, pp. 123-7.

SHEDD, *Famous Painters*, pp. 269-70.

BICKER'S ED., *Examples of Modern British Art*, Pl. 17.

21. William Mulready (1786–1863); Choosing the Wedding Gown; Wolf and Lamb; The Last In; Crossing the Ford.

HEATON, *Hist. Painting*, pp. 516-7.

VIARDOT, *Hist. Painters*, pp. 426-7.

TYTLER, *Mod. Painters*, pp. 211-6.

BICKER'S ED., *Examples of Modern British Art*, Pl. 16.

MURRAY, *British Schools of Art*, Vol. 1, Pl. 1; Vol. 2, Pls. 1, 7, 25.

CLEMENT, *Artists, 19th Cent.*, Vol. 2, pp. 137-8.

22. William Etty (1787–1849); Judith and Holofernes; Benaiah, David's Chief Captain; Youth on the Prow and Pleasure at the Helm.

VIARDOT, *Hist. Painters*, pp. 427-8.

HEATON, *Hist. Painting*, p. 517-8.

TYTLER, *Mod. Painters*, pp. 137-45.

SHEDD, *Famous Painters*, pp. 273-5.

MURRAY, *British Schools of Art*, Vol. 1, Pl. 44; Vol. 2, Pl. 18.

BICKER'S ED., *Examples of Modern British Art*, Pl. 20.

23. Charles Robert Leslie (1794–1859); Sancho Panza and the Duchess; Uncle Toby and the Widow; Merry Wives of Windsor.

VIARDOT, *Hist. Painters*, pp. 433-4, 456.

HEATON, *Hist. Painting*, p. 517.

CASELL, *Art Treasures*, pp. 137, 140.

TYTLER, *Mod. Painters*, pp. 219-29.

SHEDD, *Famous Painters*, pp. 283-5.

BICKER'S ED., *Examples of Modern British Art*, Pl. 26.

MURRAY, *British Schools of Art*, Vol. 1, Pl. 4; Vol. 2, Pl. 10.

JARVES, *Art Thoughts*, pp. 203-4.

RICHARDS, *Examples of British Art*, Pl. 14.

TUCKERMANN, *American Artists*, pp. 71-86.

24. Daniel Maclise (1811–1870); frescoes of the Meeting of Wellington and Blücher after the Battle of

Waterloo and the Death of Nelson, in the House of Parliament; Play Scene in Hamlet; Undine in the Forest; Malvolio and the Countess.

- LUEBKE, *Mon. Art*, Vol. 2, Pl. 132, Text pp. 338-9. TYTLER, *Mod. Painters*, pp. 234-42.
 VIARDOT, *Hist. Painters*, p. 439-40. MURRAY, *British Schools of Art*. Vol. 1, Pls. 27, 37; Vol. 2, Pl. 40.
 ROSSETTI, *Fine Art*, pp. 151, 245-54.

25. Edwin Henry Landseer, the English master of animal painting (1802-1873); Chevy Chase; Hunted Stag; High Life and Low Life; Old Shepard's Chief Mourner; There's Life in the Old Dog Yet.

- LUEBKE, *Hist. Art*, Vol. 2, p. 636; CASSELL, *Art Treasures*, pp. 28-42.
 Mon. Art, Vol. 2, Pl. 136, Text pp. 344-5. RUSKIN, *Mod. Painters*, see Index Vol. 5, "Landseer."
 VIARDOT, *Hist. Painters*, p. 436. MURRAY, *British Schools of Art*, Vol. 1, Pls. 17, 42; Vol. 2, Pls. 5, 8, 31, 34.
 HEATON, *Hist. Painting*, p. 524. RICHARDS, *Examples of British Art*
 OSGOOD, *Engravings from Landseer*. Pls. 10, 20.
 SWEETSER, *Landseer*.
 TYTLER, *Mod. Painters*, pp. 245-51.

XXII.—CHRONOLOGICAL PERSPECTIVE.

EARLY PAINTERS—FIVE CENTURIES.

13th

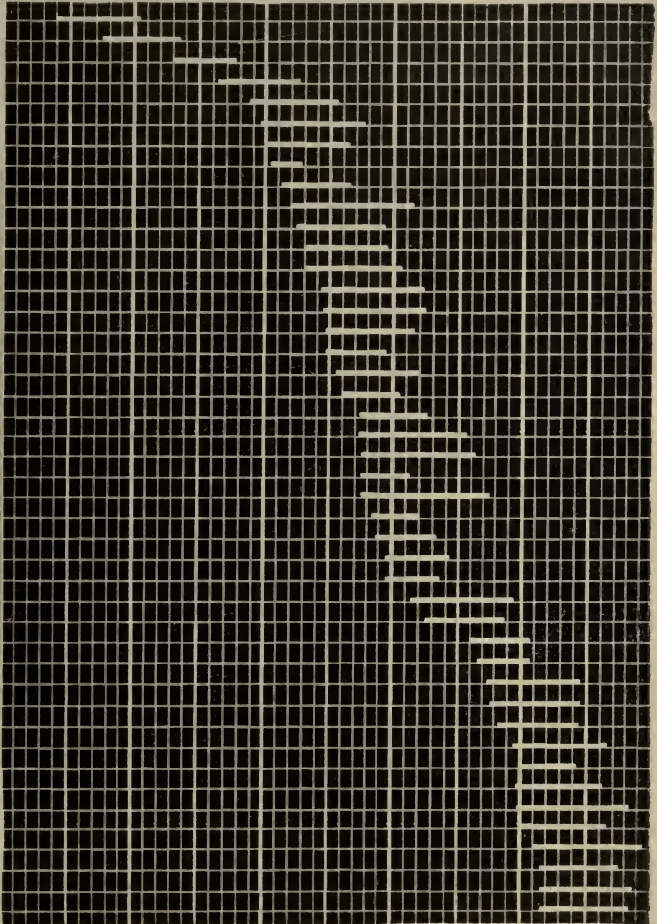
14th

15th

16th

17th

CIMABUE
 GIOTTO
 ORCAGNA
 H. VAN EYCK.....
 FRA ANGELICO....
 UCCELLO.....
 VAN DER WEYDEN
 MASACCIO.....
 FILIPPO LIPPI.....
 GIOVANNI BELLINI
 BENOZZO GOZZOLI.
 HANS MEMLING...
 MANTEGNA.....
 SIGNORELLI.....
 PERUGINO.....
 BOTTICELLI
 GHIRLANDAJO
 LEONARDO
 FILIPPINO LIPPI...
 ALBERT DURER....
 LUCAS CRANACH...
 MICHAEL ANGELO.
 GIORGIONE
 TITIAN
 RAPHAEL
 ANDREA DEL SARTO
 HOLBEIN
 CORREGGIO.....
 TINTORETTO.....
 VERONESE
 A. CARACCI.....
 CARAVAGGIO
 GUIDO RENI.....
 RUBENS.....
 DOMENICHINO
 NICOLAS POUSSIN..
 VAN DYKE.....
 VELASQUEZ
 CLAUDE LORRAINE
 REMBRANDT
 TENIERS.....
 SALVATOR ROSA...
 CARLO DOLCE.....
 MURILLO



XXIII.—CHRONOLOGICAL PERSPECTIVE.

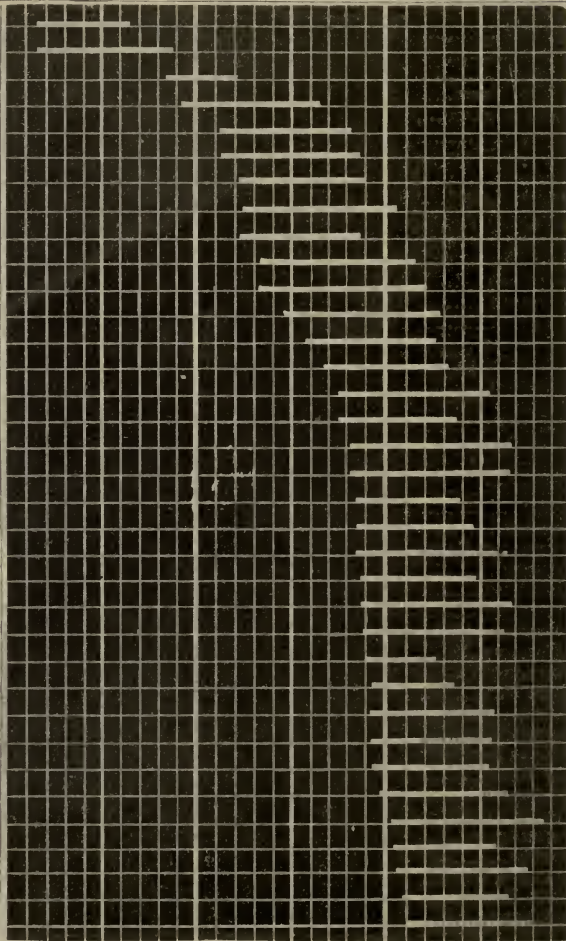
LATER PAINTERS—THREE CENTURIES.

17th.

18th.

19th.

- EUSTACHE LESUEUR.....
- CHARLES LEBRUN.....
- ANTOINE WATTEAU
- WILLIAM HOGARTH.....
- RICHARD WILSON.....
- JOSEPH VERNET
- JOSHUA REYNOLDS.....
- BAPTISTE GREUSE.....
- THOS. GAINSBOROUGH...
- JOHN S. COPLEY.....
- BENJAMIN WEST.....
- LOUIS DAVID.....
- P. P. PRUD'HON.....
- THOMAS LAWRENCE.....
- J. M. W. TURNER.....
- JOHN CONSTABLE.....
- JEAN A. D. INGRES.....
- PETER VON CORNELIUS.
- DAVID WILKIE.....
- BENJAMIN R. HAYDON
- WILLIAM MULREADY....
- WILLIAM ETTY.....
- FRED. OVERBECK.....
- HORACE VERNET
- JEAN LOUIS GERICAULT
- S. LEOPOLD ROBERT....
- CHARLES R. LESLIE.....
- ARY SCHEFFER.....
- PAUL DELAROCHE
- EUGENE DELACROIX.....
- EDWIN LANDSEER.....
- GABRIEL DECAMIS.....
- WM. VON KAULBACH....
- CONSTANT TROYON.....
- DANIEL MACLISE.....



PART THIRD.

History of Architecture.

I.—TECHNICAL TERMS.

NOTE.—For intelligent study of even the history of this branch of the fine arts, the principal technical terms must be in mind as the most familiar language. This lesson should not only be learned, but frequently reviewed, applied to convenient buildings, and illustrated with pen or pencil, however rude the drawing.

1. Definition of Architecture; the three principal elements of architectural design in any building.

a. Fitness and convenience for the purposes required.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 10-6.

LEEDS, *Arch. Orders*, pp. 1-2.

GWILT, *Enc. Arch.* pp. 795-7.

ENCYCLOPEDIAS, especially *Enc. Brit.*,
Ninth Edition.

VITRUVIUS, (Gwilt's) pp. 9-10.

GARBETT, *Arch. Design*, pp. 1-8.

RUSKIN, *Stones of Venice*, Vol. 1, pp.
51-5.

b. Artistic construction, or the arrangement and proportion of parts producing the most stately and ornamental effect consistent with the purposes of the building.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 14-31, 39-47.

VITRUVIUS, (*Gwilt's*), pp. 9-10, 63-7, 72-8, 134-5.

ENCYCLOPEDIAS.

GARBETT, *Arch. Design*, pp. 22-30, 46-58, 76-80, 91-7, 120-5, 131-5.

RUSKIN, *Stones of Venice*, Vol. 2, pp. 41-2, 133-42; *Lect. Arch.*, pp. 89-114.

c. Decoration, or the application of ornaments most harmonious with the construction and appropriate to the purposes of the building.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 31-5.

VITRUVIUS, (*Gwilt's*), pp. 9-12; *Enc. Arch.*, pp. 800-3.

GARBETT, *Arch. Design*, pp. 10-22.

RUSKIN, *Stones of Venice*, Vol. 1, pp. 39-82, 433-5.

2. Stories or floors; basement, ground story, first story, second, etc. Entresol, clerestory, attic and its parts (gable or pediment.)

GWILT, *Enc. Arch.*

NICHOLSON, *Enc. Arch.*

PARKER, *Glos. Arch.*

FAIRHOLT, *Dict. Terms in Art.*

3. Constructive ornaments*; horizontal reliefs or courses marking on the external walls the divisions between the successive stories, etc.; ground table, dado

*NOTE.—Mechanical construction requires only a plain wall.

and surbase or water table; string course, corbel table, etc.

GWILT, Enc. Arch.

NICHOLSON, Enc. Arch.

PARKER, Glos. Arch.

FAIRHOLT, Dict. Terms in Art.

SMITH, Gothic and Renaissance Architecture.

RUSKIN, Stones of Venice, Vol. 1, pp. 56-66.

4. Constructive ornaments: niche, canopy, boss, vaulting shaft and rib; antifixa, bracket, corbel and mullion.

RUSKIN, Stones of Venice, Vol. 1, pp. 59-65, 132-60, 168-88, 212-7.

KOEHLER, Hist. Art, Pl. 11.

ENCYCLOPÆDIAS, &c., as above.

5. Constructive ornaments—Classic*; column or pillar, pilaster, pedestal and its parts (base, dado, cornice); shaft (plain, fluted with arris, fluted with fillet, reeded, cabled); capital and its parts (neck, bell, abacus); entablature and its parts (architrave, frieze, cornice.)

ROSENGARTEN, Arch. Styles, pp. 73-87.

RUSKIN, Stones of Venice, Vol. 1, pp. 76-131, 331-60.

SMITH, Gothic and Renaissance Arch.

ENCYCLOPÆDIAS, &c., as above.

6. Simplest decorative ornaments—Classic: mouldings; bead, torus, roll, quirk, fillet, band, ovolo, echinus, cavetto, scotia, ogee and cyma.

RUSKIN, Stones of Venice, Vol. 1, pp. 293-305, 457-9.

SMITH, Gothic and Renaissance Arch.

ENCYCLOPÆDIAS, &c., as above.

*NOTE—Mere mechanical construction requires only piers for support and plain cross-beam for the architrave—indeed for the whole entablature

7. Conventional decorative ornaments—Classic; frets; rectangular, dovetail, diamond and trellis.

ENCYCLOPÆDIAS, &c., as above.

8. Conventional decorative ornaments—Norman and Gothic; finial and crocket; billet (roll, square, segmental); zigzag or chevron; cable moulding; nailhead, lozenge and studded ornaments.

ENCYCLOPÆDIAS, &c., as above.

9. Conventional decorative ornaments—Norman and Classic; pellet, ball flower, fir cone, chain, double cone; embattled, scalloped and nebule; egg and dart; bead and reel; shield, tooth and head (cat, dog, bird, man); leaf, flower and fruit.

RUSKIN, *Stones of Venice*, Vol. 1, pp. 251-7.

SMITH, *Gothic and Renaissance Arch.*, ENCYCLOPÆDIAS, &c., as above.

II.—EGYPTIAN ARCHITECTURE.

1. General outline of Egyptian history, as now known.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 88-94, 112-3.

ROSENGARTEN, *Arch. Styles* pp. 15-7.

LEPSIUS, *Egypt*, pp. 400-96.

ZERFFI, *Hist. Dev. Art*, pp. 103-8.

ENCYCLOPÆDIAS, "Egypt," especially *Enc. Brit.*, Ninth Edition.

2. Architecture of the pyramid builders (B. C. 3590-3000); geography and geology of Egypt; account of the three great pyramids of Gizeh.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 95-102.

LUEBKE, *Hist. Art*, Vol. 1, pp. 17-24;
Mon. Art, Vol. 1, Pl. 4, Text pp. 11-3.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 4, Text pp. 2-7.

ROSENGARTEN, *Arch. Styles*, pp. 17-9.

LEPSIUS, *Egypt*, pp. 47-52, 57-9, 61-6.

SHARPE, *Egypt*, Vol. 1, pp. 1-2, 5-9, 11-22-6.

HAWKS, *Egypt*, pp. 68-73, 90-1, 96-101.

WILKINSON, *Anc. Egyptians*, Vol. 1, pp. 1-10, 13-4, 36; Vol. 2, pp. 297-9, 360.

BURY, *Arch. Styles*, pp. 5-6.

ESCHENBERG, *Manual Class. Lit.*, pp. 53-4, 419-20.

ZERFFI, *Hist. Dev. Art*, pp. 119-20.

GWILT, *Enc. Arch.*, pp. 30-4.

NICHOLSON, *Enc. Arch.*, Vol. 1, p. 353;
Vol. 2, pp. 347-9.

ENCYCLOPÆDIAS.

3. Architecture of the pyramid builders: smaller pyramids and tombs in the neighborhood of the great pyramids.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 102-4.

LUEBKE, *Hist. Art*, Vol. 1, pp. 25-6.

WILKINSON, *Anc. Egyptians*, Vol. 2, pp. 272-5, 277.

LEPSIUS, *Egypt*, pp. 61-4.

HAWKS, *Egypt*, pp. 75-7.

KOEHLER, *Hist. Art*, Pls. 1-2.

4. Architecture of the pyramid builders: the great sphinx and the temple near it.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 104-6.

LUEBKE, *Hist. Art*, Vol. 1, pp. 24-5.

LEPSIUS, *Egypt*, pp. 66-8.

WILKINSON, *Anc. Egyptians*, Vol. 1, pp. 40-1; Vol. 2, pp. 93-4.

SHARPE, *Egypt*, Vol. 1, pp. 67, 109-12;

Vol. 2, pp. 11-4.

HAWKS, *Egypt*, pp. 93-4.

GWILT, *Enc. Arch.*, p. 34.

5. Architecture of the Pharaohs (B. C. 1830-1312): geographical position and extent of Thebes; condition of

its ruins compared with that of the ruins of the other great capital, Memphis.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 114-6. | LEPSIUS, <i>Egypt</i> , pp. 192-3, 246-8. |
| WILKINSON, <i>Anc. Egyptians</i> , Vol. 2, Map 1. | HAWKS, <i>Egypt</i> , pp. 111-4. |
| | BURY, <i>Arch. Styles</i> , pp. 3-4. |
| | ENCYCLOPÆDIAS. |

6. General account of the palace-temples and rock-hewn temples, and the details of some one of them; Karnac, Luxor, Rhamses II; Isamboul or Aboosimbel.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 116-26. | LEPSIUS, <i>Egypt</i> , pp. 248-56, 259-60. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 28-36; <i>Mon. Art</i> , Vol. 1, Pls. 4-5, Text pp. 14-21. | HAWKS, <i>Egypt</i> , pp. 114-9. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. pp. 9-16, Text pp. 7-14. | SHARPE'S <i>Egypt</i> , Vol. 1, pp. 15-7, 42-3, 70-1, 85-7, 96-8; Vol. 2, pp. 99-101. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 19-36. | BURY, <i>Arch. Styles</i> , pp. 4-5. |
| WILKINSON, <i>Anc. Egyptians</i> , Vol. 1, pp. 73-8; Vol. 2, Pl. 14, pp. 291-3, 297-312, 434. | GWILT, <i>Enc. Arch.</i> , pp. 35-9. |
| | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 352-64. |
| | PARKER, <i>Glos. Arch.</i> , Vol. 2, Pl. 83. |
| | KOEHLER, <i>Hist. Art</i> , Pl. 1-2. |

7. The rock-hewn tombs and obelisks of the Pharaonic period.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 124-30. | WILKINSON, <i>Anc. Egyptians</i> , Vol. 2, pp. 138, 307-9; Vol. 3, pp. 50, 361. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 26-7. | LEPSIUS, <i>Egypt</i> , pp. 46, 261-6. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. pp. 4-9, Text p. 7-14. | GWILT, <i>Enc. Arch.</i> , pp. 39, 41. |
| SHARPE, <i>Egypt</i> , Vol. 1, pp. 43-5. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, p. 241. |
| KOEHLER, <i>Hist. Art</i> , Pls. 1-2. | ENCYCLOPÆDIAS. |

8. General criticism of the architecture of Egypt before the Roman conquest.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 138-9. | ZERFFI, <i>Hist. Dev. Art</i> , pp. 130-1. |
| BURY, <i>Arch. Styles</i> , pp. 6-7. | SHARPE, <i>Egypt</i> , Vol. 1, pp. 195-6. |
| WILKINSON, <i>Anc. Egyptians</i> , Vol. 2, pp. 291-3, 297. | VITRUVIUS, <i>Gwilt's</i> , pp. 138-9. |
| | GWILT, <i>Enc. Arch.</i> , pp. 30-2, 39-40. |
| | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 351-3. |

III.—INDIAN ARCHITECTURE.

1. General account of the two great religions of India—Brahmanism and Buddhism.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 3, pp. 15-7, 35-42. | LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 97-8. |
| CLODD, <i>Childhood of Religions</i> , pp. 136-57, 170-88. | ZERFFI, <i>Hist. Dev. Art</i> , pp. 62-75. |
| | ENCYCLOPÆDIAS. |

2. Rock-hewn or cave temples, especially those at Ellora in Madras.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 3, pp. 105-32, 138-44, 163-6, 261-4. | BURY, <i>Arch. Styles</i> , pp. 50-5. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 93-104; <i>Mon. Art</i> , Vol. 1, Pls. 9, 10, Text pp. 33-6. | ZERFFI, <i>Hist. Dev. Art</i> , pp. 76-9. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II, pp. 16-7, Text pp. 18-9. | BAYARD TAYLOR, <i>India</i> , pp. 45-53. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 1-9. | GWILT, <i>Enc. Arch.</i> , pp. 25-8. |
| | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 3-4, 6-10. |
| | PARKER, <i>Glos. Arch.</i> , Vol. 1, pp. 265-6. |
| | ENCYCLOPÆDIAS. |

3. Buddhist architecture: Lats or single columns; their varieties and purposes.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 50, 52-6, 196-8, 276-8. LUEBKE, *Hist. Art*, Vol. 1, p. 99.

4. Buddhist architecture: Topes or Stupas and the Rails enclosing them.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 50, 57-104, 192-6. ROSENGARTEN, *Arch. Styles*, pp. 7-9. ENCYCLOPÆDIAS. LUEBKE, *Hist. Art*, Vol. 1, pp. 99-102.

5. Buddhist architecture: Pagodas and the Viharras or monasteries.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 133-8, 144-59, 169-84, 228-64, 285-302. NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 10-12. LUEBKE, *Hist. Art*, Vol. 1, pp. 104-6, 110-4; *Mon. Art*, Vol. 1, Pl. 10, Text pp. 36-7. PARKER, *Glos. Arch.*, Vol. 1, pp. 265-6. KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 16-7, Text pp. 18-9. ROSENGARTEN, *Arch. Styles*, pp. 9-14. ENCYCLOPÆDIAS.

6. Architecture in southern India, or the Dravidian style; general ground plan and varieties of structures of the Indian Temple system.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 319-45. BURY, *Arch. Styles*, pp. 55-7. ENCYCLOPÆDIAS.

7. Dravidian architecture: the Pagoda at Madura; at Seringham; at Chillambaran.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 347-67. BURY, *Arch. Styles*, pp. 57-8. GWILT, *Enc. Arch.*, pp. 27-30. ROSENGARTEN, *Arch. Styles*, pp. 13-4. ENCYCLOPÆDIAS.

8. General criticism of the architecture of India, not including the Mohammedan.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 3-46.

ZERFFI, *Hist. Dev. Art*, pp. 74-6, 78-82.

LUEBKE, *Hist. Art*, Vol. 1, p. 106.

GWILT, *Enc. Arch.*, pp. 39-40.

BURY, *Arch. Styles*, p. 58.

IV.—ARCHITECTURE OF ANCIENT GREECE.

1. The Cyclopiian or Pelasgic Architecture; the walls of the cities Tiryns and Mycenæ; the Gate of the Lions; the "Treasury" or Tomb of Atreus.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 231-40.

BURY, *Arch. Styles*, pp. 7-12.

LUEBKE, *Hist. Art*, Vol. 1, pp. 121-8;
Mon. Art, Vol. 1, Pl. 1, Text pp. 40-4.

WORDSWORTH, *Greece*, pp. 57-60, 339-43.

ABERDEEN, *Grecian Arch.*, pp. 38-48.

SCHLIEMAN, *Mycenæ*, pp. viii-xii, 1-8, 28-44, 47-8, 121-2.

GUHL, *Greeks and Romans*, pp. 59-62, 67-8.

KOEHLER, *Hist. Art*, Pl. 7.

ROSENGARTEN, *Arch. Styles*, pp. 56-60.

2. Temples and palaces of Pelasgic Greece, as described in the poems of Homer.

FERGUSSON, *Hist. Arch.*, Vol. 1, p. 239.

WORDSWORTH, *Greece*, pp. 277-80.

POPE, *Iliad*, Book 6, p. 116; Book 12, pp. 223-4; Book 17, p. 238.

SCHLIEMAN, *Mycenæ*, preface.

GWILT, *Enc. Arch.*, pp. 59-60.

BRYANT, *Iliad*, Book 6, p. 162; Book 12, p. 323; *Odyssy*, Book 1, pp. 15-9.

ABERDEEN, *Grecian Arch.*, pp. 32, 38-40, 48-62.

COLLINS, *Odyssy*, Book 1, pp. 54-5.

3. The Doric style; some account of the Dorian, the Ionian and the Phœnician tribes; their migrations and respective characteristics.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 248-53, 257-61.

LUEBKE, *Hist. Art*, Vol. 1, pp. 129-38.

ROSENGARTEN, *Arch. Styles*, pp. 60-1, 64, 73-6, 87.

BURY, *Arch. Styles*, pp. 13-4.

LEEDS, *Orders*, pp. 1-28.

ZERFFL, *Hist. Dev. Art*, pp. 177-8.

ST. JOHN, *Greece*, Vol. 1, pp. 15-28.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 290-5.

GWILT, *Enc. Arch.*, pp. 60-2, 900-1.

HORTON, *Arch.* pp. 56-7.

4. Celebrated early specimens of the Doric style (B. C. 650-550): temple of Minerva at Corinth; temple of Neptune at Pæstum; temple at Agrigentum; temple of Jupiter at Ægina; temple of Jupiter at Olympia.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 242-4, 261-2.

LUEBKE, *Hist. Art*, Vol. 1, pp. 143, 146-50; *Mon. Art*, Vol. 1, Pl. 2, Text pp. 45-8.

ROSENGARTEN, *Arch. Styles*, pp. 61-2.

STUART, *Antiq. Athens*, pp. 123-4.

WORDSWORTH, *Greece*, pp. 311-13, 349-51.

GUHL, *Greeks and Romans*, pp. 33-7.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 20-5, Text pp. 26-7.

BURY, *Arch. Styles*, p. 14.

GWILT, *Enc. Arch.*, pp. 64-5.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 299-300.

ABERDEEN, *Grecian Arch.*, pp. 66-71.

KOEHLER, *Hist. Art*, Pl. 8.

5. Later and finer specimens of the Doric style (B. C. 430-270): temple of Theseus at Athens; temple of Apollo Epicurius at Bassæ.

FERGUSSON, *Hist. Arch.* Vol. 1, p. 243.

KNIGHT, *Pict. Gal. Arts*, Vol. 1, pp. 230-5.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 97-8.

STUART, *Antiq. Athens*, pp. 94-102.

WORDSWORTH, *Greece*, pp. 148-9, 318-21.

GWILT, *Enc. Arch.*, pp. 67, 815-21.

ABERDEEN, *Grecian Arch.*, pp. 71-3.

LUEBKE, *Hist. Art*, Vol. 1, pp. 152-3.

6. The finest specimen of the Doric style—the Parthenon of Athens.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 243, 260, 263-4.
- LUEBKE, *Hist. Art*, Vol. 1, pp. 154-5, 159-60; *Mon. Art*, Vol. 1, Pls. 1, 3, Text pp. 45, 51-3.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 24, Text p. 27.
- STUART, *Antiq. Athens*, pp. 47-56.
- NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 296-7.
- WORDSWORTH, *Greece*, pp. 128-33, 135-7, 139-43.
- FELTON, *Greece*, Vol. 2, pp. 141-5.
- ST. JOHN, *Greece*, Vol. 1, pp. 81-91.
- GUHL, *Greeks and Romans*, pp. 25-30.
- GWILT, *Enc. Arch.*, pp. 62, 66.
- CURTIUS, *Greece*, Vol. 2, pp. 618-35.
- KOEHLER, *Hist. Art*, Pl. 8.

7. The various theories of the origin, respectively, of the Doric and of the Ionic architecture.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 110-1, 232-6, 242, 245-6.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 22-3, 38.
- ROSENGARTEN, *Arch. Styles*, p. 76.
- NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 300-2.
- ABERDEEN, *Grecian Arch.*, pp. 27-32, 62-6, 75-81.
- LEEDS, *Orders*, pp. 9-10."
- VITRUVIUS, *Gwilt's*, pp. 80-1, 86-90.
- GWILT, *Enc. Arch.*, pp. 57, 61.

8. The characteristic features of the Ionic architecture stated in contrast with those of the Doric.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 253-6.
- LUEBKE, *Hist. Art*, Vol. 1, pp. 139-44.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 30, 35.
- ROSENGARTEN, *Arch. Styles*, pp. 76-81.
- LEEDS, *Orders*, pp. 31-45.
- VITRUVIUS, *Gwilt's*, pp. 73-8, 81-2, 92-4.
- ABERDEEN, *Grecian Arch.*, p. 81.
- GWILT, *Enc. Arch.*, p. 61.
- NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 18-20.
- GUHL, *Greeks and Romans*, pp. 9-10.
- PARKER, *Glos. Arch.*, Vol. 1, pp. 267-8.
- KOEHLER, *Hist. Art*, Pls. 7-10.

9. The Ionic style; specimens of which we have any satisfactory account: temple of Juno at Samos; tem-

ple of Diana at Ephesus; temple on the river Ilyssus; temples of Minerva Polias and Eretheus at Athens.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 265-9. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 20-1. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 150-1, 157-9; <i>Mon. Art</i> , Vol. 2, Pl. 14, Text pp. 51, 53. | LEEDS, <i>Orders</i> , pp. 45-6. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. pp. 24, 28, Text pp. 30-1. | WORDSWORTH, <i>Greece</i> , pp. 143-5. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 62, 101. | ST. JOHN, <i>Greece</i> , Vol. 1, pp. 80-1. |
| STUART, <i>Antiq. Athens</i> , pp. 22-5, 57-73. | ABERDEEN, <i>Grecian Arch.</i> , pp. 81-7. |
| BURY, <i>Arch. Styles</i> , pp. 14-5. | GUHL, <i>Greeks and Romans</i> , pp. 18-9, 38-9, 45-7. |
| | GWILT, <i>Enc. Arch.</i> , pp. 67-9. |
| | KOEHLER, <i>Hist. Art</i> , Pl. 12. |

10. Origin and characteristic features of the Corinthian architecture.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 246-7. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 200-3. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 144-5. | PARKER, <i>Glos. Arch.</i> , Vol. 1, p. 45. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 31-5. | VITRUVIUS, <i>GWilt's</i> , pp. 82-3. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 81-5. | GWILT, <i>Enc. Arch.</i> , pp. 61-2. |
| LEEDS, <i>Orders</i> , pp. 55-64. | ABERDEEN, <i>Grecian Arch.</i> , pp. 87-9. |

11. The Corinthian style: the few Grecian temples, of this order, of which there still remain interesting ruins: temple of Jupiter Olympius at Athens; Tower of the Winds at Athens; monument of Lysicrates at Athens.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 256-8, 270-1. | GUHL, <i>Greeks and Romans</i> , pp. 105-6. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, p. 163; <i>Mon. Art</i> , Vol. 1, Pl. 15; Text pp. 55-6. | WORDSWORTH, <i>Greece</i> , pp. 146-7. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. pp. 25, 33; Text p. 31. | ABERDEEN, <i>Grecian Arch.</i> , pp. 89-93. |
| LEEDS, <i>Orders</i> , p. 61. | GWILT, <i>Enc. Arch.</i> , pp. 68-70. |
| STUART, <i>Antiq. Athens</i> , pp. 26-41, 103-10. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 203-4. |
| | KOEHLER, <i>Hist. Art</i> , Pl. 15. |

12. Combination of the different orders in some of the later Grecian temples, as in the temple of Minerva at Tegea.

ABERDEEN, *Grecian Arch.*, pp. 89-90, LUEBKE, *Hist. Art*, Vol. 1, pp. 162-6.
91-4.

13. General account of the decorations in Grecian architecture.

FERGUSSON, *Hist. Arch.* Vol. 1, pp. 253, ROSENGARTEN, *Arch. Styles*, pp. 71-3,
255, 258-9. 80-1, 84-5, 87-92, 93-4.
LUEBKE, *Hist. Art*, Vol. 1, pp. 137-9; VITRUVIUS, *Gwilt's*, pp. 68-78, 84-6.
Mon. Art, Vol. 1, Pl. 15A; Text pp. GWILT, *Enc. Arch.*, p. 71.
58-9.

V.—ARCHITECTURE OF ANCIENT ROME.

1. Some account of the early peoples of Italy, especially of the Etruscans.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. ROSENGARTEN, *Arch. Styles*, pp. 102-3.
279-81. MOMMSEN, *Hist. Rome*, Vol. 1, pp.
LUEBKE, *Hist. Art*, Vol. 1, pp. 258-60. 166-76, 264-7, 314-5, 609-12.

2. The architecture of Etruria and of Rome during the reigns of the three Etruscan kings, the Tarquins.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. ROSENGARTEN, *Arch. Styles*, pp. 103-11.
281-91. BURY, *Arch. Styles*, pp. 16-7.
LUEBKE, *Hist. Art*, Vol. 1, pp. 261-4, GWILT, *Enc. Arch.*, pp. 75-6.
275-7; *Mon. Art*, Vol. 1, Pl. 24, Text MOMMSEN, *Hist. Rome*, Vol. 1, pp.
pp. 86-90. 311-2, 603-4.

3. Excessive ambition of the Romans, during the republic, to collect works of art from conquered cities, though destitute of all original art among themselves.

MOMMSEN, *Hist. Rome*, Vol. 3, pp. 568-9, Vol. 4, pp. 734-5. LUEBKE, *Hist. Art*, Vol. 1, pp. 273-5.

4. General account of the great national industry during the empire; the variety, abundance and grandeur of the architectural works at Rome.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 297-8. MERIVALE, *Hist. Romans*, Vol. 4, pp. 390-4. BURY, *Arch. Styles*, pp. 18-9. ESCHENBERG, *Man. Clas. Lit.* pp. 427-8.

5. Roman aqueducts, public fountains, basins and baths.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 331-4, 373-4. GUHL, *Greeks and Romans*, pp. 353-7, 396-406. LUEBKE, *Hist. Art*, Vol. 1, pp. 296-7; *Mon. Art*, Vol. 1, Pl. 28, Text pp. 102-3. GWILT, *Enc. Arch.*, pp. 92-3, 96-8. KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 50-1. NICHOLSON, *Enc. Architecture*. ESCHENBERG, *Man. Clas. Lit.*, pp. 428-9.

6. Roman roads and bridges; tunnels and harbors.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 374-5. ROSENGARTEN, *Arch. Styles*, pp. 143-4. GUHL, *Greeks and Romans*, pp. 341-52. GWILT, *Enc. Arch.*, pp. 90-2. NICHOLSON, *Enc. Architecture*.

7. The Roman Forum and other public places of its class; basilicas and arcades.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 316-23. KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 43. LUEBKE, *Hist. Art*, Vol. 1, pp. 292-3, 298-9; *Mon. Art*, Vol. 1, Pl. 29, Text pp. 105-6. GUHL, *Greeks and Romans*, pp. 409-21. GWILT, *Enc. Arch.*, pp. 90-1, 109. ROSENGARTEN, *Arch. Styles*, pp. 127-30.

8. Circuses, theaters and amphitheaters—especially the Colosseum.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 323-31. | GUHL, <i>Greeks and Romans</i> , pp. 421-36. |
| NICHOLSON, <i>Enc. Architecture</i> . | ROSENGARTEN, <i>Arch. Styles</i> , pp. 134-41. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 44, Text pp. 47-50. | GWILT, <i>Enc. Arch.</i> , pp. 79, 93-6, 98-9. |
| | LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 290-2; <i>Mon. Art</i> , Vol. 1, Pl. 29, Text pp. 103-5. |

9. Monuments of honor—triumphal arches, memorial columns and tombs.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 335-7, 340-62. | GUHL, <i>Greeks and Romans</i> , pp. 375-96. |
| KOEHLER, <i>Hist. Art</i> , Pls. 16, 19. | ROSENGARTEN, <i>Arch. Styles</i> , pp. 130-2. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 36, Text p. 50. | GWILT, <i>Enc. Architecture</i> . |
| | LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 294-9; <i>Mon. Art</i> , Vol. 1, Pl. 28, Text pp. 99-102. |

10. The characteristics of the old Roman worship determining the form of their temples; the temple of the Capitoline Jupiter.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 305-9. | GUHL, <i>Greeks and Romans</i> , pp. 297-302, 309. |
| ESCHENBERG, <i>Manual Clas. Lit.</i> , p. 233. | GWILT, <i>Enc. Arch.</i> , p. 75. |

11. The Roman temple at Nismes; the temple of the Sun and the temple of Jupiter at Heliopolis [Baalbec]; The temple of the Sun at Palmyra.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 307-8, 314-5. | GUHL, <i>Greeks and Romans</i> , pp. 311, 314-5, 327-8. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, p. 287. | GWILT, <i>Enc. Arch.</i> , pp. 81-2, 911-2. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 43-6. | NICHOLSON, <i>Enc. Architecture</i> . |

12. The Roman round temples : the temple of Vesta at Tivoli ; the Pantheon at Rome.

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| FERGUSSON, Hist. Arch., Vol. 1, pp. 309-12. | GUHL, Greeks and Romans, pp. 319-24. |
| LUEBKE, Hist. Art, Vol. 1, pp. 284-6. | ROSENGARTEN, Arch. Styles, pp. 121-3. |
| KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 33, 46. | GWILT, Enc. Arch., pp. 86-8. |
| | NICHOLSON, Enc. Architecture. |
| | KOEHLER, Hist. Art, Pl. 17. |

VI.—EARLY CHRISTIAN, BYZANTINE AND ROMANESQUE ARCHITECTURE.

1. Early Christian basilicas in what respects different from the pagan basilicas. Select examples : St. Paul's outside the walls, and St. Clement's at Rome.

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| FERGUSSON, Hist. Arch., Vol. 1, pp. 407-9, 415. | KNIGHT, Pict. Gal. Arts, Vol. 2, Text pp. 63-4. |
| ROSENGARTEN, Arch. Styles, pp. 163-5, 170-2. | GWILT, Enc. Arch., pp. 109-10. |
| LUEBKE, Ecclesiastical Art, pp. 1-9; Hist. Art, Vol. 1, pp. 342-50, 446-51; Mon. Art, Vol. 1, Pl. 34. | NICHOLSON, Enc. Arch., Vol. 1, pp. 29-30. |
| | ZERFFI, Hist. Dev. Art, pp. 277-9. |
| | BURY, Arch. Styles, pp. 20-2. |

2. Statement and description of parts and functions peculiar to church architecture : presbyterium, choir, screen and chancel; altar, baldachino and reredos; transept, chapel, chantry and crypt; sacristy, stalls, lectern and ambo or pulpit.

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| ROSENGARTEN, Arch. Styles, pp. 165-70. | GWILT, Enc. Architecture. |
| LUEBKE, Ecclesiastical Art, pp. 17-26, 115-36, 202-26. | NICHOLSON, Enc. Architecture. |
| BURY, Arch. Styles, pp. 22-4. | PARKER, Glos. Architecture. |
| | FAIRHOLT, Dict. Terms in Art, |

3. Circular or multagonal funeral chapels, churches and baptisteries.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 429-40; Vol. 2, pp. 312-5.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 350-1, 463-4.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 26-7.
 BRITTON, *Arch. Antiq.*, Vol. 1, (see *Essays on Round Churches.*)
 ROSENGARTEN, *Arch. Styles*, pp. 172-3.

4. Cloisters and other monastic buildings connected with the so-called collegiate churches.

- ROSENGARTEN, *Arch. Styles*, pp. 251, 257.
 LUEBKE, *Hist. Art*, p. 463.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 167-8, 176.
 BRITTON, *Arch. Antiq.*, Vol. 4, pp. 24-6.

5. Byzantine architecture: clustered domes; vaulted ceilings; massive piers and arches; peculiar decoration.

- FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 414-43.
 ROSENGARTEN, *Arch. Styles*, pp. 177-9, 185-90.
 LUEBKE, *Ecclesiastical Arch.*, pp. 10-5; *Hist. Art* Vol. 1, pp. 359-63.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 55-9.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 68-71.

6. Select Byzantine examples: church of St. Sophia at Constantinople; church of St. Mark at Venice; church of St. Antonio at Padua.

- FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 389-95, 443-50.
 ROSENGARTEN, *Arch. Styles*, pp. 179-84, 258-60.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 363-6, 502-4; *Mon. Art*, Vol. 1, Pl. 35, Text pp. 122-3.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 54-5.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 30, 71-3.
 BURY, *Arch. Styles*, pp. 24-6, 29-31.
 GWILT, *Enc. Arch.*, pp. 107-9, 114.
 ZERFFI, *Hist. Dev. Art*, pp. 280-1.
 NORTON, *Church Building Mid. Ages*, pp. 52-61.
 RUSKIN, *Stones of Venice*, Vol. 2, pp. 63-129.

7. Romanesque architecture : cross-vaulted ceilings and arch friezes ; cubiform and caliciform capitals and plain shafts.

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| FERGUSSON, Hist. Arch., Vol. 1, pp. 416-8, 426-8. | NORTON, Church Building Mid. Ages, pp. 20-35. |
| ROSENGARTEN, Arch. Styles, pp. 230-8, 243-5. | LUEBKE, Ecclesiastical Art, pp. 44-9; Hist. Art, Vol. 1, pp. 451-5. |

8. The Romanesque façade : twin towers ; splayed portal with decorative columns ; wheel window, etc.

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| FERGUSSON, Hist. Arch., Vol. 1, pp. 424, 430-1; Vol. 2, pp. 315-6. | LUEBKE, Ecclesiastical Art, pp. 38-42; Hist. Art, Vol. 1, pp. 455-6. |
| ROSENGARTEN, Arch. Styles, pp. 238-40, 255. | |

9. Romanesque decoration : sculptured ornaments on cornices, capitals, bases and shafts.

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| FERGUSSON, Hist. Arch., Vol. 1, pp. 422-4. | LUEBKE, Ecclesiastical Art, pp. 27-38; Hist. Art, Vol. 1, pp. 460-2. |
| ROSENGARTEN, Arch. Styles, pp. 241-3, 245-50. | |

10. Select Romanesque examples in Central Italy : the Baptistery and the church of San Miniato at Florence ; church of San Michele at Lucca ; cathedral of Pisa.

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| FERGUSSON, Hist. Arch., Vol. 2, pp. 370-4. | ROSENGARTEN, Arch. Styles, pp. 253-5. |
| LUEBKE, Hist. Art, Vol. 1, pp. 495-9; Mon. Art, Vol. 1, Pl. 42, Text, pp. 143-4. | KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 67. |
| | NICHOLSON, Enc. Arch. Vol. 2, p. 112. |
| | BURY, Arch. Styles, pp. 30-2. |

11. Select Romanesque examples in Lombardy: cathedral of Modena; church of San Zeno at Verona; cathedral of Parma.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 309-12. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 66-7. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 260-2. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 112-3. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 505-7; <i>Mon. Art</i> , Vol. 1, Pl. 41, Text p. 142. | |

12. Select Romanesque examples in Germany and France: church of Holy Apostles at Cologne; church of St. Saturnin at Toulouse; churches of St. Trinite and St. Stephen at Caen.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 474-5, 513-8; Vol. 2, pp. 24-5. | LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 477-9, 508-11, 514-6; <i>Mon. Art</i> , Vol. 3, Pls. 43, 46; Text pp. 147-8, 153, 180-1. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 266-71, 275-7. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 67-71. |
| BURY, <i>Arch. Styles</i> , pp. 35-7. | |
| KING, <i>Med. Arch.</i> , Vol. 1, Pls. 88-9. | |

13. The Romanesque of England or the Norman style: Anglo-Saxon and other elements greatly distinguishing the Anglo-Norman from the Romanesque of other countries (1066-1154 A. D.)

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 119-23, 125-9, 139-40, 145-8, 151, 170-1, 181-7. | BURY, <i>Arch. Styles</i> , pp. 69-91. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 271-5. | GWILT, <i>Enc. Arch.</i> , pp. 164-75. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 516-8. | BRITTON, <i>Arch. Antiq.</i> , Vol. 4, pp. 5-24, 103-36. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text pp. 82-6. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 234-40, 400-7. |

14. Select examples of the Anglo-Norman style :
Norwich cathedral ; Canterbury cathedral ; Winchester
cathedral ; Chapter House at Bristol.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 130-3,
137-8, 172-4. | BRITTON, <i>Cath. Antiq.</i> , "Norwich," Pls.
1-24; Text pp. 18-20, 24-50; "Bristol,"
Pls. 3-4, 9; Text pp. 45-7, 53; "Win-
chester," Pls. 1-29; Text pp. 48-9,
54-104; "Canterbury," Pls. 1-36, Text
pp. 25-62, 94-9. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 518-20;
<i>Mon. Art</i> , Vol. 1, Pl. 44, Text p. 149. | |
| WINKLES, <i>Eng. Cath.</i> , Vol. 1, pp. 17-
40, 121-40; Vol. 2, pp. 85-94. | |

VII.—SARACENIC ARCHITECTURE.

1. Characteristics of the faith and methods of wor-
ship of the Mohammedans which greatly influence their
works of art.

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| ROSENGARTEN, <i>Arch., Styles</i> , pp. 199-
200. | BAXLEY, <i>Spain</i> , Vol. 1, pp. 19-20; Vol.
2, pp. 132-3. |
| LECKY, <i>Rationalism in Europe</i> , Vol. 1,
pp. 234-6. | LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 410-4. |

2. The principal characteristics of the Saracenic
architecture described : hall for prayer ; court and tank
for ablution ; minaret for proclamation ; stilted and horse-
shoe arches ; scalloped or cusped arches ; stalactite or
honey-comb pendentives ; filigree and interlaced orna-
ment.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp.
465-6. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 208-10. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 414-7. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text
pp. 62-3. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 200-3. | PARKER, <i>Glos. Arch.</i> , Vol. 1, pp. 32-4. |
| GWILT, <i>Enc. Arch.</i> , pp. 54-6. | |

3. Peculiar style of mural decoration in Saracenic architecture; arabesque patterns.

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| LUEBKE, <i>Hist. Arch.</i> , Vol. 1, pp. 417-9. | KNIGHT, <i>Pict. Gal. Arts</i> , II. pp. 60, 64, 69. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 203-6. | |
| NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, pp. 210-1. | PARKER, <i>Glos. Arch.</i> , Vol. 1, pp. 30-2. |

4. Select examples in Cairo, Egypt: mosque of Ibn Touloun; mosque of the Sultan Barkook and tombs of the Mamelukes; mosque of Sultan Hassan; palace of Choubra.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 507-17. | ROSENGARTEN, <i>Arch. Styles</i> , pp. 201, 215-7. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 420-3; <i>Mon. Art</i> , Pl. 39, Text pp. 136-9. | KNIGHT, <i>Pict. Gal. Arts</i> , II. p. 61. |

5. Select examples in India: mosque at Old Delhi; mosque at Futtehpore Sikri; palace at Delhi; Taje Mehal at Agra.

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| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 437-9; <i>Mon. Art</i> , Pl. 40, Text pp. 139-40. | ROSENGARTEN, <i>Arch. Styles</i> , pp. 221-4. |
| KOEHLER, <i>Hist. Art</i> , Pl. 48. | FERGUSSON, <i>Hist. Arch.</i> , Vol. 3, pp. 578-81, 591-9, 600-2. |

6. Select examples in Spain; mosque at Cordova; the Alhambra at Granada.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 522-36. | KNIGHT, <i>Pict. Gal. Arts</i> , II. pp. 56-7, 60-1; Text pp. 59, 62. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 424-33; <i>Mon. Art</i> , Pl. 38, Text pp. 132-6. | PARKER, <i>Glos. Arch.</i> , Vol. 2, Pl. 109. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 206-14. | BAXLEY, <i>Spain</i> , Vol. 1, pp. 199-310. |
| GWILT, <i>Enc. Arch.</i> , pp. 51-4. | KOEHLER, <i>Hist. Art</i> , Pls. 46-7. |

VIII.—GOTHIC ARCHITECTURE.

1. The Gothic style a perfect architectural system developed from the pointed arch; the Gothic and the Romanesque systems of construction compared, especially as to vaults and supporting walls.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 397-8. | PARKER, <i>Glos. Arch.</i> , Vol. 1, pp. 238-40. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 1-6. | RUSKIN, <i>Stones of Venice</i> , Vol. 2, pp. 167-54. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 297-300. | GARBETT, <i>Arch. Design</i> , pp. 84-7. |
| NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 450-2. | |

2. Origin, varieties and early history of the pointed arch; was it a constructive principle or merely an ornamental form?

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 448-53, 506-7. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, p. 461. |
| LUEBKE, <i>Ecclesiastical Art</i> , pp. 49-50;
<i>Hist. Art</i> , Vol. 2, pp. 6-7. | GARBETT, <i>Arch. Design</i> , pp. 157-79. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 285-93. | GWILT, <i>Enc. Arch.</i> , pp. 119-25. |
| | D'AGINCOURT, <i>Hist. Art</i> , Vol. 1, Pl. 46. |

3. Principal characteristics of the constructive ornamentation of Gothic architecture: of the façade, portal and spire; of the buttresses; of the clustered column and vault ribs; window tracery and painting.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 458-60, 552-4, 563-82. | NICHOLSON, <i>Enc. Arch.</i> , Vol. 1, pp. 455-6, 462-71. |
| LUEBKE, <i>Ecclesiastical Art</i> , pp. 67-92;
<i>Hist. Art</i> , Vol. 2, pp. 7-16. | GWILT, <i>Enc. Arch.</i> , pp. 231-4, 386-7, 589-90. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 300-19;
322-3. | GARBETT, <i>Arch. Design</i> , pp. 153-65,
201-13. |
| KOEHLER, <i>Hist. Art</i> , Pls. 66-8. | |

4. Prevailing elements of the decorative ornamentation of Gothic architecture: combination of vegetable with geometric forms; the Gothic choice of plants.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 33-5. | GARBETT, <i>Arch. Design</i> , pp. 206-7. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 293-6, 319-22. | KOEHLER, <i>Hist. Art</i> , Pls. 66-9. |
| | GWILT, <i>Enc. Arch.</i> , pp. 952-4. |

5. The first development of the Gothic system in central and northern France; the suggestion from Saracenic architecture, and how obtained.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 522-7. | ROSENGARTEN, <i>Hist. Arch.</i> , p. 341. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 17-23. | GWILT, <i>Enc. Arch.</i> , pp. 231-4. |

6. The influence of the society of Free Masons on the development of Gothic architecture.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 527-31. | ROSENGARTEN, <i>Arch. Styles</i> , pp. 289-90. |
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7. The four important typical cathedrals of Gothic France—of Paris, of Chartres, of Rheims and of Amiens.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 532-42. | KING, <i>Med. Arch.</i> , Vol. 3, Pls. 49-60, 75-88. |
| LUEBKE, <i>Hist. Art.</i> , Vol. 2, pp. 18-21; <i>Mon. Art</i> , Vol. 2, Pls. 50-1, Text pp. 164-7. | GARBETT, <i>Arch. Design</i> , pp. 183-90. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Pl. p. 105, Text p. 106. | KOEHLER, <i>Hist. Art</i> , Pls. 69-71. |
| GWILT, <i>Enc. Arch.</i> , pp. 234-5. | D'AGINCOURT, <i>Hist. Art</i> , Vol. 1, Pls. 39-41. |
| | RICKMAN, <i>Gothic Arch.</i> , Appendix pp. 53-4. |

8. The two great typical cathedrals of this style in Germany—of Cologne and of Strasburg.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 57, 63, 65-8. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. pp. 108-9, Text pp. 111, 114. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 27-40; <i>Ecclesiastical Art</i> , pp. 70-7, 80-1; <i>Mon. Art</i> , Vol. 2, Pls. 53-4B, Text pp. 172-81. | GARBETT, <i>Arch. Design</i> , pp. 179-83. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 355-8. | KOEHLER, <i>Hist. Art</i> , Pls. 74-6. |
| | GWILT, <i>Enc. Arch.</i> , p. 246-7. |
| | D'AGINCOURT, <i>Hist. Art</i> , Vol. 1, Pl. 41. |

9. Select examples in Spain and Portugal: the cathedrals of Toledo and of Burgos, in Spain; the church at Batalha, and the convent churches at Belem and at Thomar, in Portugal.

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| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 58-62; <i>Mon. Art</i> , Vol. 2, Pl. 58, Text p. 188. | ROSENGARTEN, <i>Arch. Styles</i> , p. 370. |
| D'AGINCOURT, <i>Hist. Art</i> , Vol. 1, Pl. 41. | BAXLEY, <i>Spain</i> , Vol. 2, pp. 224-7. |
| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 260-5, 290-2. | KOEHLER, <i>Hist. Art</i> , Pls. 83-4. |
| | GWILT, <i>Enc. Arch.</i> , pp. 250-6. |

10. Select examples in Italy: the cathedral of Siena; the Duomo of Florence; the convent Certosa; the cathedral of Milan.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 2, pp. 328-36, 338-45. | ROSENGARTEN, <i>Arch. Styles</i> , pp. 362-8. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 50-8; <i>Mon. Art</i> , Vol. 2, Pl. 57, Text pp. 186-7. | KOEHLER, <i>Hist. Art</i> , Pls. 89-90. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, Text p. 103. | GWILT, <i>Enc. Arch.</i> , pp. 256-60. |
| | NICHOLSON, <i>Enc. Arch.</i> , Vol. 2, p. 43. |
| | NORTON, <i>Church Building</i> , chapters 3-4. |
| | D'AGINCOURT, <i>Hist. Art</i> , Vol. 1, Pl. 41. |
| | SYMONDS, <i>Renaissance</i> , pp. 50-8. |

IX.—RENAISSANCE ARCHITECTURE.

1. General discussion of Renaissance architecture.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 1-10,
144-5.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp.
40-2, 362.

LUEBKE, *Hist. Art.*, Vol. 2, pp. 135-6.

SYMONDS, *Renaissance*, pp. 67-72, 78-81.

2. Style of the Florentine Renaissance: Arnolfo (1250?-1310); Brunelleschi (1377-1446); Leo Battiste Alberti (1404-1472); churches of San Lorenzo, Santa Maria Novello and San Spirito at Florence; church of St. Andrea, at Mantua; Pitti palace, Riccardi palace, Rucellai palace and Strozzi palace at Florence.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp.
42-55, 93-101.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 42-4.

ROSENGARTEN, *Arch. Styles*, pp. 375-83.

LUEBKE, *Hist. Art.*, Vol. 2, pp. 136-42,
150; *Mon. Art.*, Vol. 2, Pl. 64, Text
pp. 202-4.

SYMONDS, *Renaissance*, pp. 63-7, 72-8.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
p. 130.

GWILT, *Enc. Arch.*, pp. 131-8.

KOEHLER, *Hist. Art*, Pls. 98-9, 101-2, 105.

3. Style of the Venetian Renaissance: San Micheli (1484-1549); Sansovino (1479-1570); churches of Santa Maria della Salute, Santa Maria Zobenico and San Giorgio Maggiore; Doge's palace, Vandramini palace, Grimini palace and library of St. Mark.

- FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 74-5, 81-6, 101-12. NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 40, 46-7.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 142-6; *Mon. Art*, Vol. 2, Pls. 64, 71, Text pp. 204, 216-7. ROSENGARTEN, *Arch. Styles*, pp. 383-93.
- KOEHLER, *Hist. Art*, Pls. 97, 101, 103-4. SYMONDS, *Renaissance*, pp. 85-6.
- GWILT, *Enc. Arch.*, pp. 146-51. KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 135.

4. Style of the Roman Renaissance; Bramante (1450?-1514); M. Angelo (1475-1564); St. Peters; Belvedere court and court of the Loggie, Vatican; Cancelaria palace, Farnese palace and Borghese palace.

- FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 51-3, 57-72, 83, 112-26. KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 131, 134-5, II. p. 132.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 146-57; *Mon. Art*, Vol. 2, Pls. 71, 87, Text pp. 214-5, 252-5. KOEHLER, *Hist. Art*, Pls. 97, 101-2, 104, 106-7.
- GWILT, *Enc. Arch.*, pp. 133-45. D'AGINCOURT, *Hist. Art*, Vol. 1, Pls. 57-62.
- NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 44-6. PERKINS, Raphael and Michael Angelo, pp. 238-43.
- SYMONDS, *Renaissance*, pp. 81-94. BLACK, M. Angelo, pp. 109-18.
- ROSENGARTEN, *Arch. Styles*, pp. 393-415.

5. Terra-cotta architecture of northern Italy, of the Gothic and Renaissance periods; church of Santa Maria del Carmine and the Certosa at Pavia; cathedral of Cremona.

- FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 11, 18-9, 53-4. ROSENGARTEN, *Arch. Styles*, pp. 375-6.
- HARE, *It. Cities*, Vol. 1, pp. 166-72, 234-6. GRUNER, *Terra-cotta Arch.*, Pls. 7-11, 16-24, 29-33, pp. 1-9, 27-30, 37-9, 41, 47-52.

6. Style of the French Renaissance; Delorme (1518?-1577); Perrault (1613-1688); Mansard (1645-

1708); St. Eustache; Dome of the Invalides; the Louvre; Luxembourg palace; palace at Versailles; church of St. Genevieve, or the Pantheon, of Paris; Chateau of Chambord.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 279-84, 190-3, 195-200, 207-14, 223-9, 232-9.

LUEBKE, *Hist. Art*, Vol. 2, pp. 162-8.

GWILT, *Enc. Arch.*, pp. 152-7.

ROSENGARTEN, *Arch. Styles*, pp. 415-32.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 138-9, Il. p. 141.

KOEHLER, *Hist. Art*, Pls. 129-31.

7. Style of the Spanish Renaissance; cathedral of Granada; cathedral of Valladolid; cathedral of Zaragoza; the Escorial.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 146-64.

LUEBKE, *Hist. Art*, Vol. 2, pp. 169-70.

GWILT, *Enc. Arch.*, pp. 160-1.

ROSENGARTEN, *Arch. Styles*, p. 433.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 146.

8. Style of the English Renaissance—the Elizabethan style; Inigo Jones (1572–1652); Sir Christopher Wren (1632–1723); St. Paul's church, Covent Garden; Banqueting House, Whitehall; St. Paul's cathedral; St. Stephen's church, Walbrook.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 268-72, 284-313.

GWILT, *Enc. Arch.*, pp. 195-215.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 48-53.

ROSENGARTEN, *Arch. Styles*, pp. 433-9.

BURY, *Arch. Styles*, pp. 136-63, 185-93.

WINKLES, *Eng. Cath.*, Vol. 1, pp. 65-80.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 147, 150-1, 154, Il. pp. 136, 141, 144-5.

KOEHLER, *Hist. Art*, Pl. 132.

9. The great perversions of the Renaissance architecture of the seventeenth century—the Barocco and Roccoco styles; Lorenzo Bernini (1589–1680); Francesco Borromini (1599–1667); St. Giovanni Laterano; San Carlino alle Quatro Fontaine; Barberini palace; colonnade in front of St. Peters.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 72-4, 125-6.

LUEBKE, *Hist. Art*, Vol. 2, pp. 159-61, 168-70.

GWILT, *Enc. Arch.*, pp. 145-6.

NICHOLSON, *Enc. Arch.*, Vol. 2, p. 47.

ROSENGARTEN, *Arch. Styles*, pp. 440-51.

KOEHLER, *Hist. Art*, Pl. 104, 106.

10. Architecture of the present day; Opera House at Paris; Theatre and Museum at Berlin; Glyptothek at Munich; Houses of Parliament at London; Capitol at Washington.

LUEBKE, *Hist. Art*, Vol. 2, pp. 593-601.

KOEHLER, *Hist. Art*, Pl. 142.

FERGUSSON, *Hist. Arch.*, Vol. 4, pp. 368-74, 397-400, 403-5, 500-6, 530-1, 540-2.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 142-3, 158-9, Il. p. 140.

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