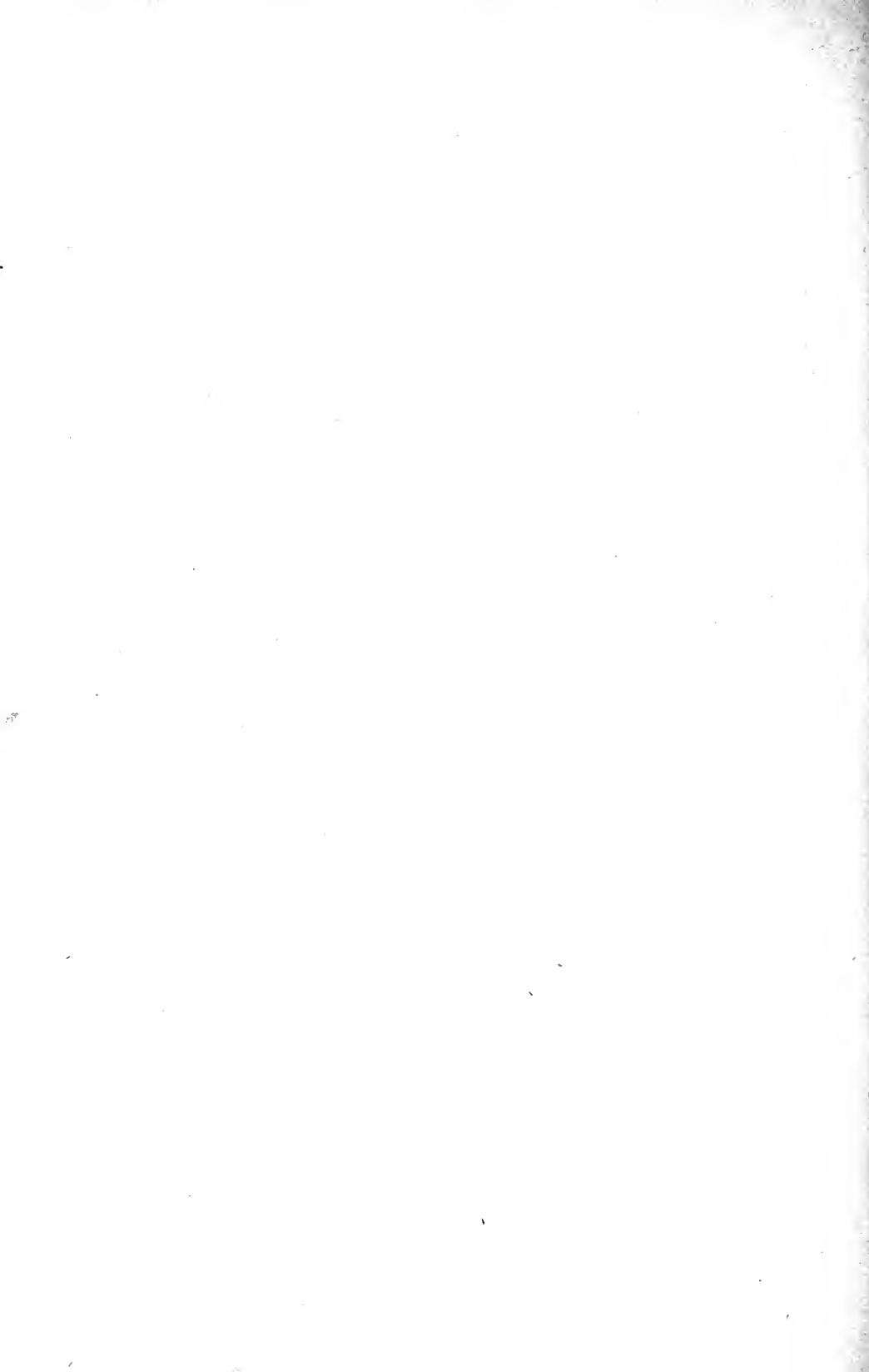


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State Library Bulletin

BIBLIOGRAPHY No. 10

April 1898

READING LIST ON RENAISSANCE ART

OF THE

15TH AND 16TH CENTURIES

BY

Anne Seymour Ames

AND

Elizabeth Parkhill Andrews

CLASS OF 1897

SUBMITTED FOR GRADUATION

New York State Library School

	PAGE		PAGE
Abbreviations.....	211	Architecture, Spain (<i>continued</i>)	
Works cited.....	212	Examples.....	234
Principal bibliographic aids consulted.....	214	Sculpture.....	234
General outline of the renaissance.....	216	General works.....	234
Introductory books.....	216	Italy.....	235
For résumé of period.....	216	General works.....	235
For outline of subject.....	217	Sculptors.....	235
General works.....	218	Painting.....	239
Histories of art.....	218	General works.....	239
Essays.....	219	Italy.....	241
Special countries.....	219	General works.....	241
Religious art.....	221	Florentine school.....	244
Collective biography.....	222	Venetian school.....	255
Architecture.....	224	Milanese school.....	258
Reference works.....	224	Paduan school.....	259
General works.....	224	Umbrian school.....	260
Italy.....	226	Parmese school.....	260
General works.....	226	Bolognese school.....	261
Architects.....	227	Chronological list of painters.....	261
Examples.....	229	Germany.....	263
France.....	230	General works.....	263
General works.....	230	Painters.....	263
Architects.....	230	Netherlands.....	267
Examples.....	231	General works.....	267
England.....	231	Flemish school.....	269
General works.....	232	France.....	270
Examples.....	233	General works.....	271
Spain.....	233	Spain.....	271
General works.....	233	General works.....	271

State Library Bulletin

Bibliography no. 10 April 1898

READING LIST ON RENAISSANCE ART

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ABBREVIATIONS

Books marked with a * at the left are best for popular reading.

Abbreviations following the main entry refer to the libraries in which the book was consulted or to the sources from which the entry was taken. Call numbers are given for all books in the New York State library even though the edition differs from that described in the list. Books in the public libraries division have no book number.

Books marked **e** have been personally examined, while *e* indicates that the edition examined is not the same as the one entered in the list.

The source of critical notes is given, whether quoted exactly or given in substance; unsigned notes are by the compilers. Volume and page numbers are separated by a colon; e. g. 3:145 means vol. 3, p. 145. When page citations do not refer to the edition described, the edition to which they do refer is indicated in a note.

The list following contains the principal abbreviations used. Other abbreviations are self explanatory.

Adams	Adams. Manual of historical literature
As.	Astor library
Iles	Leypoldt & Iles. List of books for girls and women
L. I. hist.	Long Island historical society library
N. Y. soc.	New York society library
Ost.	Osterhout free library, Wilkes-barré (Pa.)
Son.	Sonnenschein. Best books
Son. R.	Sonnenschein. Reader's guide
Sturgis	Sturgis. Bibliography of fine art
Vasari	Vasari. Lives
Watkinson	Watkinson library, Hartford (Ct.)

WORKS CITED

This list includes only books to which reference has been made for special chapters and which are not always elsewhere entered in full.

- Anderson, William J.** Architecture of the renaissance in Italy; a general view for the use of students and others. 156 p. il. O. N. Y. 1897. Scribner \$5.
724.145 Au2
- Baxter, Mrs Lucy E. (Barnes).** Fra Bartolommeo and Andrea del Sarto, by Leader Scott. 133 p. il. D. Lond. 1881. Low 3s. 6d.
Also published in N. Y. 1881. Scribner \$1.25 (Illustrated biographies of the great artists) 927.5 B28
- Ghiberti and Donatello, with other early Italian sculptors, by Leader Scott. 100 p. il. D. Lond. 1890. Low 2s. 6d.
Also published in N. Y. 1882. Scribner \$1 (Illustrated biographies of the great artists) 927.3 G34
- Luca della Robbia, with other Italian sculptors, by Leader Scott. 114 p. il. D. Lond. 1890. Low 2s. 6d.
Also published in N. Y. 1883. Scribner \$1 (Illustrated biographies of the great artists) 927.3 B33
- Cartwright, Julia.** Mantegna and Francia. 124 p. il. D. N. Y. 1881. Scribner \$1.25 (Illustrated biographies of the great artists) 927.5 M31
- Cheney, Mrs Ednah Dow (Littlehale).** Gleanings in the field of art. 345 p. D. Bost. 1881. Lee \$2.50. 704 C41
- Clement, Charles.** Michelangelo, Lionardo da Vinci and Raphael; tr. by Louise Corkran. 374 p. il. O. Lond. 1880. Seeley 10s. 6d. 927.5 B886
- Conway, William Martin.** Early Flemish painters. 326 p. il. O. N. Y. 1887. Macmillan \$2.50. 759.9
- Crowe, Joseph Archer & Cavalcaselle, G. B.** Early Flemish painters, their lives and works. Ed. 2. 383 p. il. O. Lond. 1872. Murray \$1.50. 759.9 C88
Also published in N. Y. Scribner \$6.
- Dilke, Emilia Frances (Strong) Pattison, lady.** Renaissance of art in France. 2 v. il. O. N. Y. 1879. Dodd \$7.50.
- Eastlake, Elizabeth (Rigby), lady.** Five great painters. 2 v. D. Lond. 1883. Longmans 7s. 6d. 927.5 Ea7
- Fairholt, Frederic William.** Homes, haunts and works of Rubens, Van Dyke, Michael Angelo, and Raffaele; a series of art rambles in Belgium, Holland and Italy. 266 p. il. O. Lond. 1871. Virtue 12s. 759.9
- Fromentin, Eugène.** Old masters of Belgium and Holland; tr. by Mrs M. C. Robbins. 339 p. il. sq. O. Bost. 1883. Houghton \$3. 759.9 F97
- Grimm, Hermann.** Life of Michael Angelo. 2 v. il. O. Bost. 1896. Little \$6. 927.5 B88
- Heaton, Mrs Mary Margaret (Keymer).** Concise history of painting; new ed. revised by Cosmo Monkhouse. 506 p. D. N. Y. 1893. Macmillan \$1.50.

- Jameson, Mrs Anna Brownell (Murphy).** Memoirs of early Italian painters; revised and in part rewritten by E. M. Hurl. 261 p. il. O. Bost. 1896. Houghton \$3. 927.5 J231
- Keane, Augustus Henry, tr. and ed.** Early Teutonic, Italian and French masters; tr. and ed. from the Dohme series. 569 p. il. Q. Lond. 1880. Chatto 36s. 927.5 qK19
- Kugler, Franz Theodor.** Handbook of painting, the Italian schools; 6th ed. revised and in part rewritten by A. H. Layard. 2 v. 760 p. il. O. Lond. 1891. Murray 30s. 759.5
- Morelli, Giovanni.** Italian painters; critical studies of their works; tr. by C. J. Ffoulkes. 2 v. il. O. Lond. 1892. Murray 30s. 759.5 M81
- Muntz, Eugène.** Raphael, his life, works and times; new ed. revised from the 2d French ed. by Walter Armstrong. 501 p. il. Q. Lond. 1888. Chapman 25s. 927.5 qR12
- Norton, Charles Eliot.** Historical studies of church building in the middle ages; Venice, Siena, Florence. 331 p. O. N. Y. 1880. Harper \$3. 726.6 N82
- Oliphant, Mrs Margaret Oliphant (Wilson).** Makers of Florence; Dante, Giotto, Savonarola and their city. 422 p. il. D. Lond. 1892. Macmillan \$2.50. 920.0455
- Pater, Walter.** Renaissance; studies in art and poetry. 252 p. O. N. Y. 1890. Macmillan \$2. 824.89 P271
- Perkins, Charles Callahan.** Historical handbook of Italian sculpture. 432 p. il. O. N. Y. 1883. Scribner \$4. 730 P41
- Raphael and Michael Angelo; a critical and biographical essay. 294 p. il. O. Bost. 1878. Osgood \$5. 927.5 R125
- Tuscan sculptors; their lives, works and times. 2 v. il. Q. Lond. 1864 Longmans 63s. 734 qP41
- Phillimore, Catherine Mary.** Fra Angelico and the early Florentine painters of the 15th century. 123 p. S. Low 3s. 6d.
Also published in N. Y. 1881. Scribner \$1.25 (Illustrated biographies of the great artists) 927.5 F46
- Scott, William Bell.** The little masters. 123 p. il. D. Lond. 1881. Low 3s. 6d.
Also published in N. Y. 1879. Scribner \$1.25 (Illustrated biographies of the great artists) 927.5 Sco8
- Smith, Gerard W.** Painting, Spanish and French. 241 p. il. D. N. Y. 1884. Scribner \$2 (Illustrated handbook of art history) 759
- Stearns, Frank Preston.** Midsummer of Italian art. 321 p. il. S. N. Y. 1895. Putnam \$3.25. Cap759.5 St3
- Stillman, William James & Cole, Timothy.** Old Italian masters, engraved by Timothy Cole; with historical notes by W:J. Stillman. 262 p. il. Q. N. Y. 1892. Century \$10. 927.5 qSt5

- Stothert, James.** French and Spanish painters; a critical and biographical account of the most noted artists, 1450-1874. 270 p. il. Q. Phil. 1877.
Coates \$10. 759.4 qSt7
- Sweetser, Moses Forster.** Artist biographies. 7 v. il D. Bost. 1896. Houghton \$8.75. 927.5 Sw3
- Symonds, John Addington.** Life of Michelangelo, based on studies in the archives of the Buonarotti family in Florence. 2 v. pl. O. N. Y. 1893.
Scribner \$7.50. 927.5 B883
- Renaissance in Italy; the fine arts. 534 p. O. N. Y. 1888. Holt \$2. 709.45 Sy6
- Sketches and studies in Southern Europe. 2 v. D. N. Y. 1880. Harper \$4. 914.5 Sy6
- Van Rensselaer, Mrs Mariana (Griswold).** Six portraits. 277 p. D. Bost. 1890. Houghton \$1.25. 927.5 V35
- Vasari, Giorgio.** Lives of 70 of the most eminent painters, sculptors and architects; ed. by E. R. and E. W. Blashfield and A. A. Hopkins. 4 v. il. Q. N. Y. 1896. Scribner \$15. o. p. 927 qV44
- Wauters, Alphonse Jules.** Flemish school of painting; tr. by Mrs Henry Rossell. 423 p. il. D. N. Y. 1885. Cassell \$2. o. p. 759.9
- Woltmann, Alfred Friedrich Gottfried, & Wörmann, Karl.** History of painting from the German. 2 v. il. O. Lond. 1880-87. Paul 70s. 750 qW83
Tr. by Clara Bell. v. 1, ed. by Sidney Colvin.
American edition. 2 v. il. Q. N. Y. 1888. Dodd \$20; students edition, 2 v. O. N. Y. Dodd \$7.50.

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- Annual literary index. 1892-date
- Avery architectural library, Columbia university. Catalogue. 1895
- Bosanquet. History of aesthetic; bibliography p. 495-98. 1892
- Boston athenaeum. Catalogue. 1874-82
- Bowen, H. C. Descriptive catalogue of historical novels and tales. 1882
- Buffalo library. Catalogue of the pictorial publications of the Arundel society of London, Eng. 1881
- Champlin, J: D. and Perkins, C: C. Cyclopedia of painters and paintings. 1886-87
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- Cumulative index to periodicals. 1896–date
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 Farrar, C: S: Art topics. 1890
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 Gayley, C: M. & Scott, F. N. Guide to the literature of aesthetics. 1890
 Gwilt, Joseph. Encyclopaedia of architecture; bibliography, p. 1160–1200. 1891
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 Leyboldt, *Mrs* A. H. & Iles, George. List of books for girls and women and their clubs. 1895
 Liverpool (Eng.) library. Hand list of books on architecture
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 New York state extension department. Catalogue
 — Syllabuses
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 Osterhout free library, Wilkes-Barré (Pa.). Class catalogue. 1889
 — 1st supplement. 1895
 Oxford university extension lectures. Syllabuses
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 Poole, W: F. & Fletcher, W: I: Index to periodical literature. 1882
 — Supplements. 1888–97
 Pratt institute, free library. Reference list on French mediaeval architecture. 1893
 St Louis public library. The renaissance. n. d. (Reference list 6)
 Salem public library. Bulletin, 1891–date
 Sargant, E. B. & Whishaw, Bernhard. Guide book to books. 1891
 Sonnenschein, W: S. Best books. 1891
 — Reader's guide. 1895
 South Kensington museum. First proofs of the catalogue of books on art. 1870
 Sturgis, Russell & Krehbiel, E: H: Annotated bibliography of fine art. 1897

- Sturgis, Russell. European architecture; bibliography p. 547-63.
1896
- Vasari, Giorgio. Lives. 1896; bibliography in v. 4
- Weale, John. Catalogue of books on architecture. 1836-37
- Zerffi, G. G. Manual of the historical development of art; bibliography p. 301-4

GENERAL OUTLINE OF THE RENAISSANCE

By the term renaissance, is indicated a natural movement, not to be explained by this or that characteristic, but to be accepted as an effort of humanity for which at length the time had come, and in the onward progress of which we still participate. The history of the renaissance is not the history of arts, or of sciences, or of literature or even of nations. It is the history of the attainment of self-conscious freedom to the human spirit, manifested in the European races. It is no mere political mutation, no new fashion of art, no restoration of classical standards of taste. The arts and the inventions, the knowledge and the books, which suddenly became vital at the time of the renaissance, had long lain neglected on the shores of that Dead sea which we call the middle ages. It was not their discovery which caused the renaissance; but it was the intellectual energy, the spontaneous outburst of intelligence, which enabled mankind at that moment to make use of them. The force then generated still continues, vital and expansive, in the spirit of the modern world.—*Symonds*

INTRODUCTORY BOOKS

For résumé of period see :

- Burckhardt, Jacob.** Civilization of the renaissance in Italy; tr. by S. G. C. Middlemore. 559 p. O. Lond. 1892. Son. 10s. 6d. (Half guinea international lib.) **945.05 B89 e**

The scope of the book is to discuss the renaissance in its various aspects, more specially literary, social, political and moral.—*Athenaeum*, Aug. 1878, p. 169

The best books on the renaissance are those of Symonds and Burckhardt.—*Adams* p. 233

- Draper, John William.** History of the intellectual development of Europe. New ed. 2 v. D. N. Y. 1876. Harper \$3. **901 D79 e**

A work written with unquestionable ability, but anti-Christian in its attitude. Though it presents only one side of a great question, that side is presented with unusual skill. The book will continue to be much admired and very severely criticized.—*Adams* p. 44

Ducoudray, Gustave. History of modern civilization. 587 p. O. N. Y. 1891. Appleton \$2.25. 901 D65 e

See p. 194-246.

An admirable and very compact summary, well edited.—*Son.* p. 386

Guizot, François Pierre Guillaume. History of civilization; tr. by William Hazlitt. 3 v. D. N. Y. 1889-90. Macmillan \$3. 940 G942 e

This is the most famous of Guizot's works. Perhaps no other historical book is capable of stirring more earnest and fruitful thought.—*Adams* p. 46

Schaff, Philip. The renaissance. 132 p. O. N. Y. 1891. Putnam \$1 50. 850.9 e

The . . . brochure will serve as the best directory attainable in English for more comprehensive study of the remarkable movement which ushered in the modern age.—*Critic*, Nov. 1891, 19:262

Its value is almost entirely in its bibliography.—*Literary world*, Mar. 1892, 23:95

Symonds, John Addington. Short history of the renaissance in Italy; taken from the work of Symonds by Alfred Pearson. 354 p. O. N. Y. 1893. Scribner \$3.75. 945.05 Sy6 e

The period of the Italian renaissance, its life, literature and art, received at Mr Symonds' hands a treatment that is distinctively the best and most attractive in English literature.—*Dial*, May 1893, 14:266

The short history presents in one volume the principal motifs of the series. Naturally the original picture suffers by condensation but we possess one more admirable if injured work by a master.—*Critic*, Jan. 1894, 24:55

For outline of subject see :

Abbott, Josephine L. Outlines for the study of art in its three main divisions, architecture, sculpture, painting. 269 p. il. O. Bost. 1891. Silver \$1.50. 702 Ab2 e

Useful manual for classes. Has been carefully prepared, but can be used only in connection with larger histories.—*Literary world*, Oct. 1891, 22:382

Farrar, Charles S. Art topics in the history of sculpture, painting and architecture. Ed. 3. 196 p. O. Chic. 1890. Farrar \$1.25. 016.7 F24 e

The selection and combination of subjects are often quite apt and the verbal expression is generally skilful and neat, but every reader will quarrel with the narrow range of authorities.—*Nation*, Dec. 1881, 33:479

Pres. Farrar directs his unfortunate pupils over and over again to the same learned books of art.—*Critic*, Nov. 1881, 1:325

Included because good for references to minute subjects.

GENERAL WORKS

From the first dawn of the renaissance to the death of Raphael, the sister arts ruled a common territory, though in the atmosphere of the new time, the intimate relations of painting and sculpture were dissolving; while their connection with architecture, which had likewise cast off some of its restraints, saved them from a one-sided pursuit of individual goals. Everything during that golden age seems held as by a fortunate balance in perfect harmony, nor does creative genius in any period of art, the most blooming period of Greece alone excepted, succeed in so glorifying the earthly in its inspired word.—*Lübke*

HISTORIES OF ART

***Bell, Mrs Nancy, R. E. (Meugens).** Elementary history of art; architecture, sculpture, painting, by N. D'Anvers. Ed. 4. 2 v. in 1, il. O. N. Y. 1895. Scribner \$4. **709 B41 e**

Architecture, 1: 112-59; Sculpture, 1: 252-76; Painting, 2: 55-162.

A useful compendium of information.—*Critic*, Aug. 1895, 27: 81

Of course one does not look to such a book for very critical appreciation of art.

Lübke, Wilhelm. Outlines of the history of art; a new translation from the 7th German ed. by Clarence Cook. 2 v. il. O. N. Y. 1891. Dodd \$7.50. **709 L96 e**

Art of the 15th and 16th centuries, 2: 119-513

Lübke traces with clear insight the development of the art idea . . . from the earliest times to the present era. His work is almost a philosophy of history, but is better as a whole than in the separate parts.—*F. P. Stearns*

Criticism sounder for Florentine than for Venetian art.

***Goodyear, William H.** Renaissance and modern art. 310 p. il. D. Meadville, Pa. 1894. Flood \$1. **709 e**

Professor Goodyear is an archeologist of training and ability and his work is therefore to be read seriously. It is faulty in that the author confuses merely technical skill with artistic power.—*Sturgis* p. 6

Müntz, Eugène. Histoire de l'art pendant la renaissance. v. 1-3, il. F. par. 1889-95. Hachette 35 fr. each. As. L. I. hist. **e**

To be complete in 5 v.

Every page gives evidence of the competency of the writer's knowledge and of the unflinching industry with which he has set himself to the task of compilation.—*Athenaeum*, Ap. 1889, p. 444

ESSAYS

Chenev, Mrs Ednah Dow (Littlehale). Gleanings in the fields of art. 345 p. D. Bost. 1881. Lee \$2.50. **704 C42 e**

Restoration of art in Italy; Michaelangelo; Spanish art; French art; Albert Dürer; Old German art. p. 89-268.

Though an amateur's performance, this book well executes its purpose and applies to the question of art, sound philosophy and an uncommon common sense.—*Literary world*, May 1881, 12:183

Paget, Violet. Renaissance fancies and studies, by Vernon Lee. 260 p. D. N. Y. 1896. Putnam \$1.25: **704 P14 e**

The standpoint of Vernon Lee is that of the amiable dilettante, interested in art as a part of general culture. There is much charming writing in the volume and some keensighted analysis.—*Nation*, Mar. 1896, 62:239

Pater, Walter. Renaissance; studies in art and poetry. 252 p. O. N. Y. 1890. Macmillan \$2. **824.89**

Sandro Botticelli; Luca della Robbia; Poetry of Michelangelo; Leonardo da Vinci; Giorgione.

Full of delicate and poetical comprehension of the renaissance.—*Vasari* 4:342

His power, individuality and charm of style are such as to make his book one of the best acquisitions of recent art literature.—*Nation*, Oct. 1873, 17:243

Swinburne, Algernon Charles. Essays and studies. Ed. 3. 380 p. D. Lond. 1888. Chatto 12s. **820.4 e**

See essay entitled 'Notes on designs of the old masters at Florence.'

Comments of subtle explanation and analysis. The style is such as few Englishmen have ever reached and the whole volume is a contribution to literature.—*Athenaeum*, May 1875, p. 681

Taine, Hippolyte Adolphe. Lectures on art. Ser. 2. O. N. Y. 1869. Holt \$2.50. **701 T13 e**

Philosophy of art in Italy, the Netherlands and Greece.

These books have attracted much attention because of the literary reputation of their author, but if a reader is thoroughly familiar with any epoch or style of art, he will find Mr Taine's criticism of the epoch in question, very feeble indeed.—*Sturgis* p. 13

SPECIAL COUNTRIES

Italy

* **Baxter, Mrs Lucy E. (Barnes).** Renaissance of art in Italy; an illustrated sketch by Leader Scott. New ed. 384 p. il. Q. Lond. 1887. Chapman 18s. **709.45 qB33 e**

Even after Symonds and Perkins, the author's work, though not to be held up as an authority in critical matters is an acquisition for the general excellence of its illustrations and their range of matter.—*Nation*, Dec. 1883, 37 : 493

- *Oliphant, Mrs Margaret Oliphant (Wilson).** Makers of Florence; Dante, Giotto, Savonarola and their city. 422 p. il. D. Lond. 1892. Macmillan \$2.50. **920.0455 e**

The book does not profess to be a history of Florence, but simply a collection of slight biographical sketches; the studies of character are lifelike and fair and the narrative portions are full of picturesque touches.—*Athenaeum*, Jan. 1877, p. 14

This is the best of Mrs Oliphant's more serious work.

- *—Makers of Venice; doges, conquerors, painters and men of letters. 410 p. il. D. Lond. 1893. Macmillan \$2.50. **945.3 e**

Mrs Oliphant, as a practised writer with a strong appreciation of the romantic and an honest deference for the varieties of history, has summoned up without novelty and without profound research what the world of careless readers cares most to know about the city of the lagunes, and told it in a way which is never really fatiguing, but which never rises above the commonplace.—*Nation*, Aug. 1888, 47: 119

- Scaife, Walter Bell.** Florentine life during the renaissance. 248 p. O. Balt. 1893. Johns Hopkins press \$1.50. **945.5 Sca3 e**

In a brief and readable form the author gives a number of really valuable chapters on the political development and government of medieval Florence, on its commerce and industries, its arts, its religion, its brilliant intellectual life and its methods of finding amusement.—*Saturday review*, Jan. 1894, 77: 81

- Symonds, John Addington.** Renaissance in Italy; the fine arts. 534 p. O. N. Y. 1888. Holt \$2. **709.45 Sy6 e**

Without showing any profound sense of the inner spirit of fine art, this work is a valuable history of the renaissance, which showed itself in sculpture and painting. The treatment of architecture is brief and unsatisfactory. However inadequate, this remains the best history in English of the artistic renaissance in Italy.—*Sturgis* p. 13

- Taine, Hippolyte Adolphe.** Italy: Florence and Venice; tr. from the French by John Durand. Ed. 4. 385 p. O. N. Y. 1889. Holt \$2.50. **914.5 TI3I e**

Travel in Italy; of more value from a literary standpoint than for its artistic criticism.

- *Yriarte, Charles Émile.** Florence, its history, the Medici, the humanists, letters and art; new ed. revised by M. H. Lansdale. 476 p. il. O. Phil. 1897. Coates \$3. **914.55 fY8 e**

Yriarte has not written a complete history, nor do exhaustive descriptions enrich its pages, but whoever cares to understand Florence, flourishing or fallen, faithful and false by turns, can not do better than read diligently these pages.—*Athenaeum*, Sep. 1881, p. 345

- *— Venice, its history, art, industries and modern life; tr. by F: J. Sitwell. 449 p. il. D. Phil. 1896. Coates \$3. **914.53 e**

At once one of the most delightful and instructive books of anything like its scope yet written on Venice.—*Dial*, Dec. 1896, 21: 387

France

Dilke, Emilia Frances (Strong) Pattison, lady. Renaissance of art in France. 2 v. il. O. N. Y. 1879. Dodd \$7.50. N. Y. soc.

See v. 1.

Of the architecture and sculpture of the renaissance Mrs Pattison finds much to say and says it pleasantly and well. Her descriptions are vivid and intelligent without being either diffuse or constrained and critical without the pedantry of overmuch learning.—*Art journal*, May 1879, 41:99

Lübke, Wilhelm. History of the renaissance in France. il. Lond. 1869. Nutt.

The author endeavors to treat the French renaissance in a comprehensive and historical manner; he has made due researches and possesses commendable industry, and does not fail to point out the leading qualities of the examples which are here happily illustrated.—*Athenaeum*, Aug. 1869, p. 215

Robinson, A. Mary F. Profiles from the French renaissance. (see *Magazine of art*, 1885-86, v. 8-9) 705 qM27

RELIGIOUS ART

Farrar, Frederick William. Life of Christ as represented in art. 507 p. il. O. N. Y. 1894. Macmillan \$6. 755 F24 e

See p. 115-507.

His writing is distinguished by catholicity of judgment as to painters, and is freer than we expected from his well known mannerisms, so that he has produced a really good—in a popular sense—and useful compendium of the subject.—*Athenaeum*, Dec. 1894, p. 795

***Jameson, Mrs Anna Brownell (Murphy).** Legends of the Madonna; ed. with notes by E. M. Hurl. 372 p. il. O. Bost. 1896. Houghton \$3. 755 J23I e

This work is excellent for reference. The historical part, the record of the growth of the legends and the changes in them, is very imperfect, but no better book is readily accessible.—*Sturgis* p. 26

*—— Sacred and legendary art; ed. with notes by E. M. Hurl. 2 v. il. O. Bost. 1896. Houghton \$6. 755 J23 e

Not so much on the work of the great religious painters, as the theological or legendary matter which their pictures were intended to illustrate. Miss Hurl has consulted a long list of authorities and has brought the work up to date.—*Critic*, Oct. 1895, 27:340

Lubke, Wilhelm. Ecclesiastical art in Germany, during the middle ages; tr. by L. A. Wheatley. Ed. 5. 299 p. il. O. Edin. 1885. Jack 8s. 726 L96 e

A scholarly and careful work covering a period almost too early and subjects almost too minute, and yet invaluable for all phases of German ecclesiastical art.

***Van Dyke, Henry Jackson.** The Christ-child in art. 236 p. il. O. N. Y. 1894. Harper \$4. 755 V28 e

A sympathetic and successful attempt to express some of the legends that have gathered about the gospel narrative. The beautiful engravings are highly creditable to our American school of wood engraving.—*Critic*, Nov. 1893, 23:338

***Waters, Mrs Clara Erskine (Clement).** Handbook of legendary and mythological art. Ed. 23. 575 p. il. D. Bost. 1892. Houghton \$3. 703 W311 e

A really adequate treatise on this subject would take the form of a work of many volumes and would involve an amount of investigation which it is probable no one will undertake. In the meantime this book will not lead one far astray and will give the commonly received explanation which may often be all that is required.—*Sturgis* p. 19

COLLECTIVE BIOGRAPHY

Bryan, Michael. Dictionary of painters, sculptors and engravers; ed. by R. E. Graves. New ed. 2 v. O. N. Y. 1884-89. Dodd \$24. 927.5 qB84 e

This new edition is greatly superior to the old one of 1849; its bulk is doubled and its value will be increased in still greater proportion. A large number of the articles have been given to contributors of authority, but the unsigned articles are not always trustworthy and fall far below the level of the others.—*Academy*, Mar. 1884, 25:229

* **Illustrated biographies of the great artists.** il. D. N. Y. 1879-91. Scribner \$1.25 each. e

Contents :

Baxter, Mrs Lucy E. (Barnes). Fra Bartolommeo. 1881.	927.5 B28
— Ghiberti and Donatello. 1882.	927.3 G34
— Luca della Robbia. 1883.	927.3 B33
Bell, Mrs Nancy R. E. (Meugens). Raphael. 1891.	927.5 R122
Cundall, Joseph. Hans Holbein. 1890.	927.5 H69

- Heath, Richard Ford.** Albrecht Dürer. 1881. 927.5 D93
 — Titian. 1879. 927.5 T541
- Phillimore, Catherine Mary.** Fra Angelico and the early
 painters. 1881. 927.5 F46
- Richter, Jean Paul.** Leonardo da Vinci. 1879. 927.5 V741
- Scott, William Bell.** Little masters of Germany. 1879. 927.5
 Sco8

Among the soundest contributions to the modern popularization of fine art are certainly the *Illustrated biographies of the great artists*. The illustrations are the weak point; it is impossible to avoid wishing them away.—*Nation*, Feb. 1880, 30:124

- * **Sweetser, Moses Forster.** Artist biographies. 7 v. il. D. Bost.
 1896. Houghton \$8.75. 927.5 Sw3 e

Sold only in sets.

Raphael; Leonardo; Angelo; Titian; Dürer; Angelico.

Rather popular in treatment. The latest information seems to have been used in preparing these biographies.—*Sturgis* p. 36

Contains lives of some artists not included in this period, but they are so scattered through the volumes that it is necessary to buy the complete set.

- Vasari, Giorgio.** Lives of 70 of the most eminent painters, sculptors
 and architects; ed. by E. R. and E. W. Blashfield and A. A.
 Hopkins. 4 v. il. Q. N. Y. 1896. Scribner \$15. *o. p.* 927 qV44 e

Same text without illustrations in library edition, 4v. N. Y. 1897, Scribner \$8.

These biographies of Vasari are the ground work of our knowledge of the great Italian artists of the 15th and 16th centuries. They are extremely interesting, full of anecdote and picturesque narrative and give brilliant pictures of life in Italy during the epoch. The author's statements of fact have often been found erroneous.—*Sturgis* p. 13

The edition before us has not been edited by specialists but by compilers. Let us say at once that they have acquitted themselves of their task as well as outsiders to the subject possibly could have done. They are well informed, unpartizan, fair; yet their commentary is a jumble of material, some valuable, other questionable, much worse than useless. Nevertheless this is the best edition in English in existence.—*Nation*, Mar. 1897, 64: 227

- * **Waters, Mrs Clara (Erskine) Clement.** Painters, sculptors,
 architects, engravers and their works; a handbook. Ed. 12. 681 p.
 il. D. Bost. 1892. Houghton \$3. 927 W311 e

A handbook merely; the artists are arranged alphabetically, with very brief notices of each one, and the book is useful only for reference.

ARCHITECTURE

In architecture alone, the mysticism of the middle ages, their vague but potent feelings of infinity, their yearning toward a deity invisible but localized in holy things and places found artistic outlet. Therefore architecture was essentially a medieval art.—*Symonds*

About 1500 began a second Periclean period, wherein architecture brought forth works of the utmost importance and beauty. Toward the year 1540 a cooler and more sober element began to prevail in architectural designs. This was the transition to the closing period of the renaissance.—*Lübke*

Reference works

Gwilt, Joseph. Encyclopaedia of architecture; new ed. revised by Wyatt Papworth. 1443 p. il. O. N. Y. 1891. Longmans \$17.50.
720.3 G99 e

Hardly any book has done better service with reference to its special province than Gwilt's excellent encyclopedia and the publishers have done well to entrust it to Mr Wyatt Papworth for revision and the addition of such matter as recent investigations dictated.—*Athenaeum*, May 1867, p. 659

Parker, John Henry. Concise glossary of terms used in Grecian, Roman, Italian and Gothic styles. Ed. 8. 335 p. il. S. Lond. 1892. Parker 7s. 6d. 720.3 P22 e

A manual for constant use either for reference in study or to assist the student in examining buildings.—*Preface* to 1st ed.

Viollet-le-Duc, Eugène Emmanuel. Dictionnaire raisonné de l'architecture française du 11^e au 16^e siècle. 10 v. il. O. Paris 1875. Morel 200-250 fr. 720.3 V81 e

Perhaps the most valuable book as yet compiled on the subject, but should be used by the student in the manner intended by the author—as a lexicon and after the subject has been approached by other means.—*C. R. Ashbee*

General works

Corroyer, E. J. Gothic architecture; ed. by Walter Armstrong. il. N. Y. 1893. Macmillan \$2.

A very good account of the origin and growth of the great styles of western Europe from 1150-1500. It is the work of a competent critic and should be studied with care.—*Sturgis* p. 39

Rather an essay than a treatise and so better suited for the reading of those who have some acquaintance with the subject, than for a text-book.—*Nation*, Feb. 1893, 56: 129

Fergusson, James. History of architecture in all countries; ed. by R. P. Spiers. Ed. 3. 5 v. il. O. Lond. 1893. Murray 63s.
720.9 e

'Modern styles,' v. 4-5.

It is important to procure this latest edition. Many serious shortcomings and errors of the original work are supplied and corrected in it. It is the only architectural history of any value in English.—*Sturgis* p. 40

— History of the modern styles of architecture; 3d ed. revised by Robert Kerr. 2 v. il. O. N. Y. 1891. Dodd \$10. 720.9 F38 e

See v. 1.

The work of a man abundantly gifted with energy, patience and a sort of common sense of the eye, which supplied the place of real artistic judgment. He almost invariably fails to grasp the artistic motive of any design he discusses; on practical questions he often comes to the right conclusion.—*Walter Armstrong* in *Portfolio*, Sep. 1891, 22: 193

***Mathews, Charles Thompson.** Story of architecture; an outline of the styles in all countries. 486 p. il. D. N. Y. 1896. Appleton \$3.
720.9 M42 e

'Architecture of the renaissance,' p. 377-427.

A good example of the popular yet instructive treatment of a technical theme. We commend it to readers desirous of acquiring quickly and agreeably a fair general knowledge of architecture.—*Dial*, Jan. 1897, 22: 45

There is an American readiness and haste of execution in it, a sufficient knowledge of the main facts, but a not very discriminating appetite for generalization.—*Nation*, Jan. 1897, 64: 57

Perry, J. Tavenor. Chronology of mediaeval and renaissance architecture; from 306-1626. 290 p. il. O. Lond. 1893. Murray 16s.
723 e

A valuable and carefully compiled date book of architectural events, furnishing a comprehensive view of the synchronism and succession of the leading styles included in the period. Published as a companion volume to Fergusson.—*Son. R.*

The idea of the book is good, but we hope that Mr Perry will work it out again in better form.—*Athenaeum*, Nov. 1893, p. 738

* **Rosengarten, Albert.** Handbook of architectural styles; tr. from the German by W. Collett-Sanders. 509 p. il. O. Lond. 1893. Chatto 7s. 6d.
720 R72 e

'Architecture of the renaissance,' p. 287-439.

Almost every desirable quality is to be found in the translation of this well known handbook. It is at once concise and comprehensive and every style is described in a way that shows both intelligence and erudition. Although not so complete as Mr Fergusson's more elaborate history, it is for that very reason better suited to the wants of the general public.—*Nation*, June 1876, 22: 355

- * **Smith, Thomas Roger.** Architecture, Gothic and renaissance.
236 p. il. D. Lond. 1893. Low 5s. 724.3 e

Also published in N. Y. 1890, Scribner \$2 (Illustrated handbooks of art education)

'Renaissance architecture,' p. 154-233.

Not inaccurate or hard to understand. but vague, discursive; fails to give clear and connected ideas. It fails also to insist on the most important points. The part devoted to renaissance is more nearly accurate than that given to the Gothic.—*Sturgis* p. 46

Mr Smith's book on Gothic and renaissance architecture seems to us a book worth writing.—*Nation*, Nov. 1890, 30: 364

- Stevenson, John James.** House architecture. 2 v. il. Q. Lond.
1880. Macmillan 36s. 728 e

'History of renaissance architecture,' p. 199-290.

The general reader will find these volumes interesting not only on account of the animated and picturesque way in which the subject has been treated but also because of the independence of the author's views, his earnestness and fine taste.—*Athenaeum*, 1880; p. 574

- Sturgis, Russell.** European architecture; a historical study. 578 p.
il. O. N. Y. 1896. Macmillan \$4. 720.9 St9 e

'Architecture of western Europe,' 1420-1665, p. 327-473.

Mr Sturgis has his own convictions and an educated critical faculty. Among all its class, at least in English, this we think is most likely to be profitable and attractive to readers unacquainted with the subject.—*Nation*, Nov. 1896, 63: 408

ARCHITECTURE IN ITALY

Three periods in the development of the renaissance work may be roughly marked. The first extending from 1420 to 1500 is the age of experiment and of luxuriant inventiveness. The second embraces the first 40 years of the 16th century. The most perfect buildings of the Italian renaissance were produced within this short space of time. The third, from 1540 to 1580, leads onward to the reign of mannerism and exaggeration called barocco. — *Symonds*

General works

- Anderson, William J.** Architecture of the renaissance in Italy; a
general view for the use of students and others. 155 p. il. O.
N. Y. 1897. Scribner \$5. 724.145 An2 e

An endeavor to form some conception of renaissance architecture and to distinguish its different phases.—*Preface* p. 6

This is not only a delightful but a most important book.—Royal institute of British architects. *Journal of proceedings*.

- * **Norton, Charles Eliot.** Historical studies of church building in the middle ages; Venice, Siena, Florence. 331 p. O. N. Y. 1880. Harper \$3. 726.6 N82 e

The author brings to the book before us a long familiarity with the subject, scholarly and conscientious labor and above all an earnest love for his work. The result is a study, which in its general accuracy and clearness will be a valuable reference for students of art, while its graceful diction will make it an interesting volume to the most aimless reader.—*Nation*, Nov. 1880, 31: 345

- Ruskin, John.** Stones of Venice. 2 v. D. N. Y. 1891. Merrill \$3. 729 R89 e

Contains an excellent criticism of one side of Gothic architecture; viz, its sculpture. The structural peculiarities of Gothic are not treated except casually. Its title should be rather, Gothic sculpture in its relations to building.—*Iles* p. 89

Architects

Filippo Brunelleschi, 1377?–1446

It requires a great personality like Brunelleschi, who, of the time and circumstances, yet rose superior to them, to lay the foundation of the revival of the arts. In the greater intensity of the individuality of the artist, lies one of the chief distinctions of renaissance architecture.—

Anderson

- Norton, Charles Eliot.** Church building in the middle ages. 1880 p. 237–92. 726.6 N82 e

- Oliphant, Mrs Margaret Oliphant (Wilson).** Makers of Florence. 1892. p. 132–63. 920.0455 O13 e

- Vasari, Giorgio.** Lives. 1896. 1: 244–304. 927 qV44 e

Michelozzo Michelozzi, 1396?–1472

(Michelozzo di Bartolommeo di Gherado)

It was not long before there gathered round Brunelleschi, an able group of architects imbued with his spirit. Of this class must have been Michelozzi, the architect of the Medici palace.—*Anderson*

- Vasari, Giorgio.** Lives. 1896. 2: 1–19. 927. qV44 e

Leon Battista Alberti, 1404–72

In connection with the resuscitation of classical architecture, no name is better known than that of Alberti. Of noble family, he was the first who devoted himself to the subject from the scholar's point of view, and the fact of a man of his attainments choosing an architectural career is an indication of the great popular importance of the art in those days.—

Anderson

- Perkins, Charles Callahan.** Tuscan sculptors. 1864. 1:169-73.
734 qP41 e
- Symonds, John Addington.** Sketches and studies in southern
Europe. 2 v. il. sq. D. N. Y. 1880. Harper \$4. 2:92-109.
914.5 Sy6 e
- Vasari, Giorgio.** Lives. 1896. 2:49-61. 927 qV44 e

Bramante da Urbino, 1444-1514

To Bramante must be assigned a foremost place among the architects of the golden age. Though little of his work survives, it is clear that he exercised the profoundest influence on both successors and contemporaries.—*Symonds*

- Symonds, John Addington.** Renaissance in Italy; fine arts. 1888.
p. 81-84. 709.45 Sy6 e
- Vasari, Giorgio.** Lives. 1896. 3:37-59. 927 qV44 e

Michelangelo, 1475-1564

(Michelangelo Buonarroti)

Michelangelo was not properly speaking an architect. He made architecture, which is quite a different thing, and most often it was the architecture of a painter and a sculptor, which points to color, breadth, imagination, but also to insufficient studies and incomplete education. The thought may be great and strong, but the execution of it is always weak and naïve.—Charles Garnier. *L'oeuvre et la vie*

For general biographies, see under Painting p. 250-52 for his work as an architect, see:

- Grimm, Hermann.** Life of Michael Angelo. 1896. 2:353-83.
927.5 B88 e
- Symonds, John Addington.** Life of Michelangelo. 1893. 2:1-36.
927.5 B883 e
- Vasari, Giorgio.** Lives. 1896. 4:150-202. 927 qV44 e

Baldassare Perruzzi, 1481-1536

Müntz calls Baldassare the most elegant, refined and original of all the architects, who during the first third of the 16th century, sought fortune in Rome, but concludes that Peruzzi's native modesty or timidity prevented his giving full scope to his talent.

- Vasari, Giorgio.** Lives. 1896. 3:397-416. 927 qV44 e

Raphael, 1483-1520

(Raffaello Santi)

For general biographies, see under Painting p. 252-54; for his work as an architect, see :

Müntz, Eugène. Raphael. 1882. p. 441-54. 927.5 qR12 e

Antonio da San Gallo, 1485-1546

(Antonio di Bartolommeo d'Antonio Coriolani, called Antonio da San Gallo)

Antonio da San Gallo, the younger, remains a true type of the architect of the renaissance, the very synonym for many-sided, tireless activity.—
Vasari

Vasari, Giorgio. Lives. 1896. 4: 1-29. 927 qV44 e

Jacopo Sansovino, 1486-1570

(Jacopo d'Antonio di Jacopo Tatti, called Sansovino)

Invention rather than profound comprehension was what Sansovino brought to his sculpture. His best Venetian statues are picturesque and charming, his worst fall below mediocrity, but as architect he stamped his individuality upon the city [Venice] and the library of San Marco by its beauty proves its right to existence.—*Vasari* 4: 331 footnote

Anderson, William James. Architecture of renaissance in Italy. 1897. p. 117-23. 724.145 An2 e

Vasari, Giorgio. Lives. 1896. 4: 304-32. 927 qV44 e

Examples

These lists are not intended to be exhaustive. They give merely a few prominent examples of the architecture of this period.

Ecclesiastical

- | | | |
|-----------|--|--------------|
| 1421 | Church of S. Lorenzo, Florence. | Brunelleschi |
| 1420-25 | Pazzi chapel, church of St Croce, Florence. | Brunelleschi |
| 1420-62 | Dome of il Duomo, Florence. | Brunelleschi |
| 1460 ? | Malatesta temple, Rimini. | Alberti |
| 1464-93 | S. Maria della Grazie, Milan. | Bramante |
| 1490-1510 | Façade of Certosa at Pavia. | Omodeo |
| 1506-63 | Church of St Peter's, Rome, begun by Bramante, continued by Peruzzi and San Gallo, completed by Michelangelo | |
| | Church of S. Giorgio Maggiore, Venice. | Palladio |
| | Church of the Redentora, Venice. | Palladio |
| 1586 | Church of S. Giovanni Laterano, Rome, rebuilt | |

Secular

- 1419-51 Spedale degli innocenti (Loggia Foundling hospital) Florence. Brunelleschi
- 1430 Riccardi (Medici palace) Florence. Michelozzi
- 1439-43 Portadella Carta, Doge's palace, Venice. Bartolommeo Buon
- 1461 Rucellai palace, Florence. Alberti
- Later 15th century Giant's staircase, Doge's palace, Venice. Antonio Breghi
- 1520 Pandolfini palace, Florence. Said to be from designs of Raphael
- 1527? Pietro Massimi palace, Rome. Peruzzi
- 1530 Farnese palace Rome begun by San Gallo and completed by Michelangelo, who designed the famous cornice
- 1536 Library of St Mark's, Venice. Sansovino

ARCHITECTURE IN FRANCE

After the beginning of the 15th century, a gorgeously rich aftergrowth of the Gothic began to unfold itself, designated by the French under the name of the flamboyant style. The tracery of the windows is particularly affected by this manner, being composed of flame-like curves. The closing epoch is marked by a richer decorative construction in secular buildings and private houses.—*Lübke*

General works

***Hunnewell, James Frothingham.** Historical monuments of France. 336 p. il. O. Bost. 1884. Houghton \$3.50. **914.4 H89 e**

The subtlety of the French spirit, its union of gayety with depth and with grace are shown in Mr Hunnewell's book as perhaps they have never been shown before. The domestic architecture of medieval and renaissance styles is faithfully traced.—*Critic*, May 1884, 4: 232

***Lonergan, Walter F.** Historic churches of Paris; illustrated with drawings by B. S. Le Fanu, and from photographs. 215 p. il. Q. N. Y. 1896. T: Whittaker \$6. **914.436 qL84 e**

St Étienne du Mont, p. 125-31; St Eustache, p. 163-69.

A good account of those churches of Paris that have some architectural and historic interest. An excellent guide to those who are attracted by medievalism.—*Bookman*, Dec. 1896, 4: 384

Architects

Pierre Lescot, 1510-71

The work of Pierre Lescot is as rare as it is exquisite and noble; the perished rood-loft of St Germain l'Auxerrois and the south-west angle of the Louvre are the only buildings that we dare ascribe to him.

The Louvre still bears the trace of that gracious light-heartedness which distinguished the earlier renaissance in France, and which caused Du Cerceau to say that no palace in the world could second this palace of the Louvre.—*A. M. F. Robinson*

Dilke, Emilia Frances (Strong) Pattison, lady. Renaissance of art in France. 1879. 1: 143-69.

Philibert de l'Orme, 1518-77

If Lescot and Bullant were at least as much decorators as builders, Philibert de l'Orme was less an architect than an engineer; construction and not decoration was the important thing to him. The works he designed as an artist he usually executed as a builder.

Dilke, Emilia Frances (Strong) Pattison, lady. Renaissance of art in France. 1879. 1: 99-142.

Examples

Ecclesiastical

- 1480-1510 St Wulfran of Abbeville, north-west of Amiens
 1480 Lanterne des morts of Avioth near Montmédy
 1532 Church of St Eustache, Paris, completed nearly a century later
 1537 Church of St Étienne du Mont, Paris

Secular

- 15th century House of Jacque Coeur, Bourges
 " Palais de Justice, Rouen
 " Hotel de Cluny, Paris
 1526 Chateau de Chambord, near Blois
 1528-48 Louvre, Paris, western portion of the southern side. Lescot
 1564 Tuileries, Paris, begun by Philibert de l'Orme

ARCHITECTURE IN ENGLAND

Toward the beginning of the 15th century architectural style passes completely into the perpendicular, adopting an element of fanciful geometric work. Somewhere about 1450 there came into use the Tudor arch, the arches of arcades and vaultings being covered with a profuse decoration of pointed and scalloped work. England was not won by the new style till very late, but the Gothic here experienced that exuberantly rich revival which produced its masterpiece in the chapel of Henry 7. In the latter half of the 16th century the clumsy but showy Elizabethan style developed.—*Lübke*

General works

Blomfield, Reginald Theodore. History of renaissance architecture in England, 1500-1800. 2v. il. Q. N. Y. 1897. Macmillan \$16. 724.142 qB62 e

See 1 : 1-96.

Bury, Thomas Talbot. Styles of architecture of various countries. Ed. 11. 208 p. il. D. Lond. 1893. Crosby 2s. 720 e

Perpendicular, florid, third or late pointed style, p. 109-25.

Castellated and domestic buildings from the Norman to the Tudor period, p. 125-36.

Tudor and Elizabethan period, p. 136-51.

An old book, but one which contains good brief descriptions of the late Gothic architecture in England. Useful as an introduction to the study of English architecture.

Gotch, J. Alfred & Brown, W. T. Architecture of the renaissance in England; views and details from buildings erected between the years 1560-1635; with text. 2 v. il. F⁵. Lond. 1891-94. Batsford v. 1, 168s. v. 2, 147s. *net*. 724.142 fG71 e

See v. 1 for description and illustration of Burleigh House, Hardwich Hall and Haddon Hall.

A collection of folio prints, mostly phototypes from nature but partly from clear and straight-forward drawings by Mr Brown, with descriptive text. Mr Gotch's text is very good; his introduction is admirable, animated, interesting and true in criticism.—*Nation*, May 1891, 52:406

Neale, John Preston. History and antiquities of Westminster abbey. 112 p. il. sq. F. Lond. 1856. 726.7 qN25 e

King Henry 7th's chapel, p.99-112.

Papworth, Wyatt. Renaissance and Italian styles of architecture in Great Britain; shown by a series of dated examples. 43 p. O. Lond. 1883. As. e

Chronological list of important buildings in Great Britain, giving architects, style of building and present condition.

***Parker, John Henry.** A. B. C. of Gothic architecture. Ed. 8. 265 p. il. T. Lond. 1894. Parker 3s. 723 P22 e

Perpendicular style, 1377-1547, p. 186-265.

This volume is a compendium of the outlines of the subject, so arranged that any young person of average intelligence may learn to distinguish examples of each style.—*Athenaeum*, Dec. 1881, p. 746

***Van Rensselaer, Mrs Mariana (Griswold).** English cathedrals; illustrated by Joseph Pennell. 395 p. il. Q. N. Y. 1893. Century \$6. 726.6 qV35 e

Mrs Van Rensselaer has still a good deal to learn before she will be qualified to sit in judgment on English cathedrals.—*Athenaeum*, Feb. 1894, p. 184

Let technicians, as the Germans would say, criticize or appraise this work; we revel in its beauty as a book, in its artistic and literary attractions, in its intelligent appreciation of England's architectural achievements.—*Critic*, Dec. 1892, 21:307

Examples

THIRD POINTED OR PERPENDICULAR STYLE, 1399-1546

Ecclesiastical

- 1434 Church of Fotheringay, Northamptonshire
- 1450 Divinity school, Oxford
- 1450-1510 King's college chapel, Cambridge
- 1500 St Mary Magdalene, Taunton
- 1503-20 Henry 7th's chapel, Westminster. Bray

TUDOR AND ELIZABETHAN STYLES

Secular

- 1540 Haddon Hall, Derbyshire
- 1567 Longleat House, Wiltshire. Thorpe
- 1577 Burleigh House, Northamptonshire. Thorpe

ARCHITECTURE IN SPAIN

In Spain the ornamentation brings the rich Gothic into combination with the luxuriant magnificence of Moorish work. From this combination, structures result which may be reckoned among the chief monuments of the whole medieval period for grandeur of plan and splendor of execution.—*Lübke*

General works

Prentice, Andrew N. Renaissance architecture and ornament in Spain, 1500-1600. 16 p. 60 pl. F. Lond. 1893. Batsford £2 10s. As. e

A series of beautiful illustrations consisting mainly of architectural details from the purest works; more useful to the architect however, than the historical student. An architect's sketch book, mainly secular.

Street, George Edmund. Some account of Gothic architecture in Spain. Ed. 2. 527 p. il. O. Lond. 1869. Murray 30s.

724.346 e

The arrangement is first by places and then chronologically, so that it is rather difficult to use it for any comprehensive view of a period of art. The appendix however gives dated examples of Spanish buildings from the 11th to the 16th century and also an alphabetical table of architects, sculptors and painters for the same period.

Examples

Ecclesiastical

- 1465 Door of the lions, Toledo cathedral
 1465-90 Façade of S. Pablo, Valladolid
 1470-90 Church and cloisters of S. Juan de los Reyes, Toledo

Secular

- 1460 Arcade Palacio del infantado, Guadalajara
 1530 Palace of Charles 5th, Granada. Pedro Machucha
 1563-84 Palace of the Escorial, near Madrid

SCULPTURE

To sculpture in the renaissance, shorn of the divine right to create gods and heroes, was left the narrower field of decoration, portraiture and sepulchral monuments.—*Symonds*

General works

- ***Baxter, Mrs Lucy E. (Barnes).** Sculpture, renaissance and modern, by Leader Scott. 286 p. il. D. N. Y. 1891 Scribner \$2 (Art handbook ser.) 730 B33 e

A good cyclopedic account; the material well arranged and the book readable, but rather as a compilation than as a book by a competent critic.—*Sturgis* p. 34

The biographical element of the book is strong and the whole ground of sculpture for the past 600 years may be gone over profitably by its help. The illustrations are admirable and there is a glossary.—*Literary world*, July 1886, 17: 251

- Lübke, Wilhelm.** History of sculpture; tr. by F. E. Bunnett. Ed. 2. 2 v. il. O. Lond. 1878. Smith 42s. 730 qL96 e
 See p. 222-414.

A text-book or popular manual, not a volume furnishing exhaustive information. It is not free from mistakes, but it is comprehensive and by no means illiberal in tone.—*Athenaeum*, July 1873, p. 20

- ***Marquand, Allen & Frothingham, A. L.** Text book of the history of sculpture. 293 p. il. D. N. Y. 1896. Longmans \$1.50. 730 M34 e

This history is a model of condensation; the greatest amount of historical matter and a host of artists are covered in the smallest possible space, and this is done without reducing the material to a set of lists of names and monuments with brief descriptions.—*Critic*, Jan. 1897, 30:38

- ***Radcliffe, Alida Graveraet.** Schools and masters of sculpture. 593 p. il. O. N. Y. 1893. Appleton \$3. Cap 730 RII e

Miss Radcliffe confines herself closely to facts and these have been carefully and judiciously winnowed. The authorities have also been carefully looked up and her book affords a useful bird's-eye view of the subject.—*Dial*, Dec. 1894, 17:337

***Shedd, Mrs Julia Ann (Clark).** Famous sculptors and sculpture. New ed. enl. il. D. Bost. 1896. Houghton \$2. 927.3 Sh3 e

Short sketches of the sculptors arranged chronologically rather than by schools; it includes a large number of names; a compilation, not a critical work.

* **Viardot, Louis.** Wonders of sculpture. New ed. il. D. N. Y. 1885. Scribner \$1 (Wonders of art)

This book with much in it that will interest and instruct, is also signalized by many shortcomings. The subject of the renaissance has not had ample justice done it; modern Italian sculpture is represented chiefly by the works of Michelangelo and Canova.—*Art journal*, Mar. 1872, 34: 96

SCULPTURE IN ITALY

Three distinct stages were traversed in the evolutions of Italian sculpture. The first architectural, the second pictorial, the third neopagan. As far as the renaissance is concerned all three are moments in its history, though it was only during the third, that the influences of the classical revival made themselves overwhelmingly felt.—*Symonds*

General works

Perkins, Charles Callahan. Historical handbook of Italian sculpture. 432 p. il. O. N. Y. 1883. Scribner \$4. 730 P41 e

Early renaissance, 1400-1500, p. 73-237; later renaissance, 1500-1600, p. 237.

This book is a new version of the *Tuscan sculptors* and *Italian sculptors*, the larger part having been rewritten and the whole carefully revised; the volume has the advantage of new researches, the literary style is good and the arrangement clearer. The greatest fault of this valuable book is the badness of its illustrations.—*Athenaeum*, Sep. 1883, p. 310

— **Tuscan sculptors, their lives, works and times.** 2 v. il. Q. Lond. 1864. Longmans 63s. 734 qP41 e

The profitableness of these volumes to the reader is enhanced by the fine appreciation for the subtle spirit of art which he displays. The reader will find the author's discrimination admirably useful in the accounts of the Robbias, Civitali, Leonardo, Michelangelo, the sketch of the progress of his mind and art being well worth reading, and Cellini.—*Athenaeum*, Mar. 1865, p. 317

Cox, Kenyon. Sculpture of the early renaissance. (see *Century magazine*, Nov. 1884, 29: 62-66) 051 Scr31 e

Sculptors

Lorenzo Ghiberti, 1381-1455

(Lorenzo di Cione, called Ghiberti)

Ghiberti should be called a goldsmith and a painter as well as a sculptor. We must look upon his bas-reliefs as pictures if we would estimate them fairly; and although they are, from their very nature, in-

complete, their beauty is such as to entitle him to be judged by an exceptional standard. He was a dangerous innovator, who opened the doors to license to be tolerated only in a man of such great genius.—
Perkins

Baxter, Mrs Lucy E. (Barnes). Ghiberti and Donatello. 1890.
p. 51-69. 927.3 G34 e

Also published in N. Y. 1882, Scribner \$1 (Illustrated biographies of the great artists) 927.3 G34 e

Jarves, James Jackson. Gates of Paradise. (see *Harper's magazine*,
June 1882, 65: 91-98) 051 H23 e

Jameson, Mrs Anna Brownell (Murphy). Memoirs of early Italian
painters. 1896. p. 49-56. 927.5 J231 e

Perkins, Charles Callahan. Ghiberti et son école. Paris 1886.
Rouam.

A carefully written monograph, containing a great deal that has been unknown about Ghiberti's private life.—*Academy*, Ap. 1886, 29: 243

— Historical handbook of Italian sculpture. 1883. p. 73-87.
730 P41 e

— Tuscan sculptors. 1864. 1: 122-37. 734 qP41 e

Symonds, John Addington. Renaissance in Italy; fine arts. 1888.
p. 127-35. 709.45 Sy6 e

Vasari, Giorgio. Lives. 1896. 1: 192-221. 927 qV44 e

Donatello, 1386-1466

(Donato di Niccolo di Betto Bardi, called Donatello)

Donatello was undoubtedly the greatest Tuscan sculptor before Michelangelo, and though by no means his equal in vigor and grandeur of conception, by far his superior in delicacy of handling, truth of detail, rendering of character and technical ability as a worker in marble and bronze.—*Perkins*

Baxter, Mrs Lucy E. (Barnes). Ghiberti and Donatello. 1890.
p. 71-98. 927.3 G34 e

Müntz, Eugene. Donatello. Paris 1885. Librairie de l'art. 8 fr.

This biography of Donatello (in French) is by a very competent writer and contains many valuable illustrations, some of them very little known.—*Sturgis*
p. 30

- Perkins, Charles Callahan.** Historical handbook of Italian sculpture. 1883. p. 87-107. 730 P41 e
 ——— Tuscan sculptors. 1864. 1: 137-60. 734 qP41 e
- Phillimore, Catherine Mary.** Works of Donatello at Florence. (see *Littell's living age*, Oct. 1887, 175: 104-9) 051 L71 e
- Symonds, John Addington.** Renaissance in Italy; fine arts. 1888. p. 135-41. 709.45 Sy6 e
- Vasari, Giorgio.** Lives. 1896. 1: 305-36. 927 qV44 e

Luca della Robbia, 1400?-82

(Luca di Simone di Mareo della Robbia)

The work of Luca della Robbia possessed in an extreme degree the impress of a personal quality, a profound impressiveness; it is what we call expression carried to its highest intensity of degree. That characteristic is rarest of all in the abstract art of sculpture; yet it is that characteristic which alone makes works in the imaginative and moral order worth having at all.—*Pater*

- Baxter, Mrs Lucy E. (Barnes).** Luca della Robbia, with other Italian sculptors; by Leader Scott. 114 p. il. D. Lond. 1890. Low 2s. 6d. 927.3 B33 e

Also published in N. Y. 1883, Scribner \$1 (Illustrated biographies of the great artists)

Della Robbia family, p. 33-43.

This whole book is included in Mrs Baxter's *Sculpture, renaissance and modern*.

- Bianciardi, E. D. R.** Luca della Robbia. (see *Harper's magazine*, Ap. 1880, 60:692-99) 051 H23 e

- Marquand, Allan.** Some unpublished monuments by Luca della Robbia. (see *American journal of archaeology*, Ap.-June 1893, 8: 153-71) 913 qAm3 e

- Oliphant, Mrs Margaret Oliphant (Wilson).** Makers of Florence. 1892. p. 155-63. 920.0455 Ol3 e

- Pater, Walter.** Renaissance. 1890. p. 65-74. 824.89 P23r e

- Perkins, Charles Callahan.** Historical handbook of Italian sculpture. 1883. p. 139-46. 730 P41 e

- Tuscan sculptors. 1864. 1: 192-202. 733 qP41 e

- Van Rensselaer Mrs Mariana (Griswold).** Six portraits. 1890. 927.5 V35 e

Luca della Robbia, p. 5-76.

Benvenuto Cellini, 1500-70

Benvenuto Cellini was the first goldsmith of his time, an adequate sculptor, an indefatigable workman, a turbulent bravo. These qualities combined in a single personality render him unique as a guide through the labyrinth of that brilliant, but perplexing epoch, but we must not expect from him the finest, highest, purest accents of the renaissance.—
Symonds

Cellini, Benvenuto. Life; tr. by J. A. Symonds. Ed. 2. 2 v. D.
N. Y. 1888. Scribner \$2.50. **927.3 C33 e**

Contains an introduction by Symonds which gives a good character sketch of Cellini.

The most complete and lively source of information we possess regarding the manners, customs, ways of feeling and modes of acting in the 16th century.—
Symonds

As a piece of workmanship, Mr Symonds' work deserves to rank among the best translations in the English language.—*Athenaeum*, Dec. 1887, p. 887

Lowell, Edward J. Life of Benvenuto Cellini. (see *Scribner's magazine*, Oct. 1889, 6:493-501) **051 Scr3**

Perkins, Charles Callahan. Tuscan sculptors. 1864. 2: 109-42.
734 qP4I e

Trollope, Thomas Adolphus. Benvenuto Cellini. (see the *Magazine of art*, 1882, 5: 200-6) **705 qM27 e**

— More about Benvenuto Cellini. (see the *Magazine of art*, 1883, 6: 281-86) **705 qM27 e**

Michelangelo, 1475-1564

(Michelangelo Buonarroti)

In none of the manifestations of his genius does Michelangelo appear greater than in sculpture, for which his preference was so marked that he always turned to it when not actually forced by some one of his taskmasters to build or to paint.—*Perkins*

For general biographies, see under Painting p. 250-52; for his work as a sculptor, see:

Perkins, Charles Callahan. Historical handbook of Italian sculpture.
1883. p. 251-308. **730 P4I e**

— Tuscan sculptors. 1864. 2: 1-71. **734 qP4I e**

PAINTING.

Painting may be regarded as the supreme art of the renaissance world. The new attitude of man toward nature found its most visible outcome in the development of this art, which has for its function not merely the reproduction of individual objects, like the plastic arts, but the presentation of visible nature at large. For fulness of spiritual meaning, painting alone can adequately represent emotional life in its truest manifestations.—*Woltmann & Wörmann*

General works

***Bell, Mrs Nancy R. E. (Meugens).** Masterpieces of the great artists, 1400-1700. 85 p. il. Q. N. Y. 1895. Macmillan \$7.50.

759 qB41 e

Mrs Bell has supplied a readable and instructive text to a large collection of half-tone plates. The selection has been well made, the Italian and the northern schools being about equally well represented. All the plates except Da Vinci's *Last supper* have been taken from photographs of the originals.—*Critic*, Dec. 1895, 27:423

Champlin, John Denison & Perkins, C. C. Cyclopedia of painters and painting. 4 v. il. Q. N. Y. 1886-87. Scribner \$25 per vol.

Price raised to \$37.50 per vol. *o. p.* 750 qC35 e

The plan of the work deserves praise and its execution is much more than merely commendable; however, the volumes are twice as heavy, twice as big and twice as numerous as they ought to be.—*Athenaeum*, Dec. 1888, p. 886

Included because it is the only encyclopedia devoted exclusively to painting. Its value lies chiefly in the full description of individual paintings under their own name.

***Duff, Mary Graham, comp.** Some famous paintings and their homes. 115 p. il. O. Bost. 1887. Soule photograph co. \$7.50.

750 D871 e

Brief running comments on about 70 of Soule's photographs, representing paintings of renaissance artists and the galleries and churches where these paintings are to be found.

***Heaton, Mrs Mary Margaret (Keymer).** Concise history of painting; new ed. revised by Cosmo Monkhouse. 506 p. D. N. Y. 1893. Macmillan \$1.50.

750 e

See p. 49-314.

The author has evidently consulted the best authorities and has given us a handy volume of special merit. The numerous but short footnotes by Mr Monkhouse will also be of great service to the reader.—*Academy*, Oct. 1889, 36:257

The most valuable of the older, small histories of painting.—*Sturgis*

Keane, Augustus Henry, tr. and ed. Early Teutonic, Italian and French masters; tr. and ed. from the Dohme series. 559 p. il. Q. Lond. 1880. Chatto 36s. **927.5 qK19 e**

This comprehensive work, originally edited by Dr Dohme and carried out with the assistance of many of the most eminent German students of the history of art, consists of biographies of famous artists each written by some one specially fitted for the task. In spite of the variety of authors and the diversity of style, the work is uniformly good. Mr Keane's translation is perhaps a little better than that to which we have been accustomed in versions from German books on art.—*Nation*, Feb. 1880, 30: 124

Ruskin, John. Modern painters. 5 v. il. D. 1894. Estes \$10. **750 R89 e**

Modern painters is that of Mr Ruskin's works which will, except perhaps the *Stones of Venice*, have the greatest value for the future. It certainly is that which deals with the gravest matters, and the fact that it greatly fails, will not make it of less value to that which will become a science by having numerous failures and partial successes pave the way to secure conclusion.—*Nation*, Oct. 1883, 37: 318

***Shedd, Mrs Julia Ann (Clark).** Famous painters and paintings. Ed. 3 enl. 328 p. il. D. Bost. 1881. Osgood \$3. **927.5 Sh3 e**

Only a collection of very brief biographies with lists of paintings. Some of these biographies are far too meager but the majority afford such leading facts as will serve as a basis for future acquisition.—*Literary world*, Dec. 1875, 6: 99

***Viardot, Louis and others.** Illustrated history of painters of all schools. 467 p. il. Q. Lond. 1877. Low 31s. 6d. **927.5 e**

The book, within its assigned limits, is good and is calculated to be of service as a work of reference where larger or more costly histories are not at hand; it contains all that everyone, beyond the comparatively few who make the subject a study, cares to know about the world's greatest painters.—*Art journal*, May 1877, 39: 152

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting from the German. 2 v. il. Q. Lond. 1880-87. Paul 70s. **750 qW83 e**

Tr. by Clara Bell. v. 1, ed. by Sidney Colvin. American edition, 2 v. il. Q. N. Y. 1888. Dodd \$20; students edition, 2 v. O. N. Y. 1888. Dodd \$7.50.

Contents: v. 1 Ancient early and medieval painting; v. 2 Painting of the renaissance.

This history is learned, critical and popular, and yet it is neither dry nor frivolous. Each editor has worked independently yet in perfect harmony with the general object.

The second volume deals with the painting of the renaissance. This is not only—we may safely presume—the best treatise on the subject, but as a popular book the most attractive that has yet appeared.—*Academy*, Ap. 1887, 31:243

Wornum, Ralph Nicholson. Epochs of painting. 583 p. il. O. Lond. 1864. Chapman 2os. 750 W 89e

See p. 119-323.

To give a general view of the history of painting as concisely as possible is what Mr Wornum desires, referring those who would go deeper into the subject, to the sources of his own information, for details which his plan did not permit.—*Athenaeum*, Sep. 1847, p. 987

PAINTING IN ITALY

As in ancient Greece so also in renaissance Italy, the fine arts assumed the first place in the intellectual culture of the nation. But the thought and feeling of the modern world required an esthetic medium more capable of expressing emotion in its intensity, variety and subtlety, than sculpture. Therefore painting was the art par excellence of Italy.—

Symonds

General works

Armstrong, Walter. On the authorship of some Italian pictures. (see *Portfolio*, Mar. —June, 1884, 15:48-52, 72-77, 96-101, 113-18) 705 fP83 e

Carr, Joseph William Comyns. Papers on art. O. Lond. 1885. Macmillan 8s. 6d. 927.5 C23 e

Drawings by the old masters, p. 1-78.

This was originally designed to serve as an introduction to the catalogue of an exhibition of old Italian masters. The pages are rather a graceful accompaniment to the drawings than a critical study of the masters.—*Portfolio*, Dec. 1877, 8:190

Berenson, Bernhard. The central Italian painters of the renaissance. 205 p. D. N. Y. 1897. Putnam \$1. 759.5 B452 e

This volume shows all the qualities — the ingenuity, the subtlety of reasoning, and the wide range and thoroughness of knowledge — which mark the author's work, and make him a person to be reckoned with in all future criticism. Besides the analysis of central Italian painting, the volume contains an index to the works of the principal painters of the school, which is most valuable.—*Nation*, Dec. 1897, 65:462

* — Florentine painters of the renaissance; with an index to their works. 141 p. il. D. N. Y. 1896. Putnam \$1.25. 759.5 B451 e

This new book completes what forms a remarkable trilogy of art criticism. For there are three ways in which you may study art: through the artist, through his work and through the environment which he expresses, or influences. In his

monograph on Lorenzo Lotto, the author dissected the artist; in his *Venetian painters*, he dwelt mainly upon the relation of the great colorist to the pomp and pageantry of their environment, and now in his *Florentine painters* he for the first time concentrates his keenest analysis upon the paintings themselves.—*Critic*, May 1896, 28 : 345

*— Venetian painters of the renaissance, with an index to their works.
141 p. il. D. N. Y. 1894. Putnam \$1.25. 759.5 B45 e

Mr Berenson has shown in his *Venetian painters* that he can take a comprehensive view of art and its history and is as interested in the feeling and character of artists as he is in their methods of work. His style is easy, clear and spirited.—*Cosmo Monkhouse*

Burckhardt, Jacob. Cicerone; art guide to painting in Italy. Ed. by J. A. Crowe. D. Lond. 1879. Murray 6s. As. e

A sound and practical guide to old Italian painters. Visitors to the picture galleries of Italy should not fail to carry the *Cicerone* in their pockets.—*Art journal*, May 1873, 35: 160

Crowe, Joseph Archer & Cavalcaselle, G. B. History of painting in north Italy. 2 v. il. O. Lond. 1871. Murray 42s. o. p. Watkinson e

The four works by these authors devoted to Italian art are books which it is impossible to dispense with. The matter is not skilfully arranged and many of the ascriptions have been disputed by good judges, but there is no encyclopedia of Italian art which contains the result of so large and personal knowledge of the paintings themselves. The books are sometimes difficult to obtain.—*Sturgis* p. 20

— New history of painting in north Italy, from the 2d—16th century.
3 v. il. O. Lond. 1864—66. Murray 63s. o. p. L. I. hist. e

No general history of art that has been written in English is at once so clear in its definitions and descriptions, so sound in its art theories, so philosophical in their enunciation.—*Athenaeum*, May 1866, p. 593

* **Eastlake, Elizabeth (Rigby), lady.** Five great painters. 2 v. D. Lond. 1883. Longmans 7s. 6d. 927.5 Ea7 e

Contents: v 1 Leonardo da Vinci; Michaelangelo; Titian; v. 2 Titian; Raphael; Dürer.

Reprinted from the *Edinburgh* and *Quarterly reviews*, and largely taken up with criticisms on the different biographies of these artists.

* **Jameson, Mrs Anna Brownell (Murphy).** Memoirs of early Italian painters; revised and in part rewritten by E. M. Hurl. 281 p. il. O. Bost. 1896. Houghton \$3. 927.5 J29 e

Originally of little value. The changes made in this new edition are improvements in general; the book serves a certain purpose in relating the better known facts about a famous body of men.—*Sturgis* p. 26

'Early Italian' covers the whole period of the renaissance.

***Károly, Karl.** Guide to the paintings of Florence; being a complete historical and critical account of all the pictures and frescoes in Florence. il. O. N. Y. 1893. Macmillan \$1.50.

* — Guide to the paintings of Venice; being an historical and critical account of all the pictures in Venice. 278 p. il. S. N. Y. 1895. Macmillan \$1.50. **708.5 K14 e**

Historically and as works of reference these books have great value, but are valueless as comparative criticism owing to the quotation of writers having most diverse standards of judgment.—*Sturgis* p. 26

Kugler, Franz Theodor. Handbook of painting, the Italian schools; 6th ed. revised and in part rewritten by A. H. Layard. 2 v. 760 p. il. O. Lond. 1891. Murray 30s. **759.5 e**
See p. 125-657.

To compress so large a subject as that of Italian painting into two octavo volumes is no easy task and one can not but admire the skill with which the most essential points have been selected, so that this last edition has now become the best English work, which includes the whole of this wide and supremely interesting subject.—*Saturday review*, June 1887, 63: 812

The work has been revised and entirely remodeled on the basis of the latest researches, Sir A. H. Layard being very largely influenced by the views of Morelli.

Lanzi, Luigi Antonio. History of painting in Italy from the revival of the fine arts; tr. by Thomas Roscoe. New ed. 3 v. il. D. Lond. 1847. Bohn 3s. 6d. *o. p.?* **759.5 L29 e**

This celebrated writer wrote before the foundation of modern archeological science; his work needs to be checked by later and more severe investigators. This book however remains a classic.—*Sturgis* p. 27

Morelli, Giovanni. Italian painters, critical studies of their works; tr. by C. J. Ffoulkes. 2 v. il. O. Lond. 1892. Murray 30s. **759.5 M81 e**

Contents: v. 1 Borghesi and Doria-Pamfilii galleries in Rome; v. 2 Munich and Dresden galleries.

A book that made an epoch in art criticism, as it controverted in many instances the received opinions regarding the authorship of the pictures of the old Italian masters. Its author has been severely criticized, and there is still difference of opinion as to the value of his methods of criticism, but the verdict in his favor is becoming more general. The *Nation* speaks of his work as a 'model of art criticism' and Walter Armstrong characterized him as follows—'Morelli's real strength lay in the independence of his judgment. He says plenty of things which show his claims to infallibility to be no better than those of many whom he criticized. It is when he is confronted with time-honored descriptions that his strength comes out. He grasps the sense of the picture and perhaps gives a name to it, which as soon as pronounced is seen to be right.'

***Scott, William Bell.** Pictures by Venetian painters, with notices of the artists. il. F. Lond. 1875. Routledge 21s. As. e

This book comprises indifferent engravings of pictures and literary notes and criticisms by Mr Scott, who is a competent critic.—*Athenaeum*, Dec. 1875, p. 836

***Stearns, Frank Preston.** Midsummer of Italian art, containing an examination of the works of Fra Angelico, Michel Angelo, Leonardo da Vinci, Raphael and Correggio. 321 p. il. S. N. Y. 1895. Putnam \$3.25. Cap759.5 St3 e

Good general view of the art and spirit of the renaissance; the estimates of the artist's character are hardly to be relied on.—*Spectator*, June 1896, 76: 814

Stillman, William James. Old Italian masters, engraved by Timothy Cole; with historical notes by W. J. Stillman. 282 p. il. Q. N. Y. 1892. Century \$10. 927.5 qSt5 e

This reprint in book form of Mr Cole's wonderful engravings, makes a most interesting volume. Of Mr Cole's talent or of the merit of these copies there can be no doubt; there have been engravers of more vigor, but never an engraver so fitted for the close and infinitely delicate copying of a work of art. Mr Stillman's notes are able and careful from the point of view of a historian; as a critic his views are colored by his extreme idealistic theories.—*Nation*, Nov. 1892, 55: 379

For a description of the different schools of painting in Italy, and a more complete account of their representative men, see Woltmann and Wörmann's *History of painting*, v. 2; also the article 'Schools of painting,' in the *Encyclopaedia Britannica*.

Florentine school

Fra Angelico, 1387-1455

(Guido di Pietro, called also Fra Giovanni da Fiesole and il Beato)

Fra Angelico belonged to an earlier age, a simpler and more believing, if a less progressive one; the technical improvement and anti-Christian tendency of art during his latter years in no wise affected his essential, imaginative spirituality; it remained precisely what it was and even anticipated the result of the struggle by drawing additional vigor from the contact. This constitutes the essential difference between Fra Angelico and his contemporaries.—*Lord Lindsay*

In Angelico you have the entirely spiritual mind, incapable of conceiving any wickedness whatever. He was enabled to express the sacred affections upon the human countenance as no one ever did before or since.—*Ruskin*

- Kugler, Franz Theodor.** Handbook of painting; the Italian schools. 1891. 1: 125-32. **759.5 e**
- Oliphant, Mrs Margaret Oliphant (Wilson).** Makers of Florence. 1892. p. 194-221. **920.0455 O13 e**
- * **Phillimore, Catherine Mary.** Fra Angelico and the early Florentine painters of the 15th century. 123 p. S. Lond. 1886. Low 3s. 6d. **927.5 F46 e**
- Also published in N Y. 1881, Scribner \$1.25 (Illustrated biographies of the great artists)
- See p. 25-56.
- The book is an intelligent compilation of the latest authorities.—*Academy*, Mar. 1881, 19:230
- Stearns, Frank Preston.** Midsummer of Italian art. 1895. p. 27-36. Cap**759.5 St3 e**
- Stillman, William James.** Old Italian masters. 1892. p. 82-90. **927.5 qSt5 e**
- Sweetser, Moses Forster.** Fra Angelico. 140 p. il. D. (in his *Artist biographies*. 1896. v. 5) **927.5 Sw3 e**
- Vasari, Giorgio.** Lives. 1896. 2: 31-48. **927 qV44 e**
- Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl.** History of painting. 1887. 2: 281-87. **750 qW83 e**

Masaccio, 1401-28

(Tommaso di Gioranni di Simone Guidi, called Masaccio)

Of the many illustrious painters who flourished in the 15th century, Masaccio was undoubtedly the one whose genius has had the greatest influence on the progress of painting and who approaches the nearest to that high standard of perfection, which was achieved by the great masters of the 16th century. This is the more extraordinary when we consider the early age at which he died and the small number of works which he appears to have left behind him.—*Sir A. H. Layard*

Foremost among the pioneers of renaissance painting, towering above them all, by head and shoulders, like Saul among the tribes of Israel, stands Masaccio. Between his style in the Brancacci chapel and that of Raphael in the Vatican, there seems to be but a narrow gap, which might perchance have been passed over by this man if death had spared him.—*Symonds*

- Phillimore, Catherine Mary.** Fra Angelico and the early Florentine painters of the 15th century. 1886. 927.5 F46 e
Masaccio p. 16-21.
- Stillman, William James.** Old Italian masters. 1892. p. 91-100. 927.5 qSt5 e
- Vasari, Giorgio.** Lives. 1896. 1: 228-43. 927 qV44 e
- Wörmann, Karl.** Masaccio. (see Keane, A: H: ed. *Early Teutonic, Italian and French masters.* 1880. p. 293-315) 927.5 qK19 e

Fra Filippo Lippi, 1406?-69

Fra Filippo Lippi's chief excellence was that which distinguished him as the greatest colorist and the most complete master of the technical difficulties in art of his time. He may not have stoically held to the severely great maxims which signalized the genius of Masaccio, his teacher, but he gave luxurious attraction to his works by a charm of color in which he may claim to have been unique. In his effort to reproduce the reality, however, he did not aim at the rotundity of nature but preferred the characteristic flatness usual in bas-relief.—*Crowe & Cavalcaselle*

- Browning, Robert.** Complete poetic and dramatic works. 1033 p. O. Bost. 1895. Houghton \$3 (Cambridge ed.) 821.83 I e
Fra Lippo Lippi, p. 312-45.

- Farrington, Margaret Vere.** Fra Lippo Lippi; a romance. Ed. 2. 225 p. il. O. N. Y. 1892. Putnam \$2.50. 823.89 e

Miss Farrington has seen the poetic value of these comparatively unwrought quarries of medieval romance, and has taken the story of Fra Lippo Lippi as the text of her pleasant work. The lovely Lnerezia Buti enters the life of the Fra and their loves and lives fill this glowing romance into which Miss Farrington has thrown much sweetness and refinement.—*Critic*, Jan. 1891, 18: 13

- Phillimore, Catherine Mary.** Fra Angelico and the early Florentine painters of the 15th century. 1886. 927.5 F46 e
Fra Filippo Lippi, p. 58-67.

- Vasari, Giorgio.** Lives. 1896. 2: 62-78. 927 qV44 e

Benozzo Gozzoli, 1420-98

We know little of the life of Benozzo Gozzoli, but that little shows him to have been worthy of the particular love of his master Fra Angelico, whose favorite pupil, companion and assistant he was. He did not design the figure more correctly than Angelico, nor equal him in the profound feeling and air of his heads, but he has shown more invention and

variety in his composition and mingled with his grace, a certain gayety of conception, a degree of movement and dramatic feeling not found in the works of Angelico.—*Jameson*

Phillimore, Catherine Mary. Fra Angelico and the early Florentine painters of the 15th century. 1886. 927.5 F46 e

Benozzo Gozzoli, p. 74-80.

Stillman, William James. Old Italian masters. 1892. p. 109-14. 927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2: 105-13. 927 qV44 e

Andrea del Verrocchio, 1435-88

Verrocchio's record is mainly that of a sculptor, yet he was the master in painting of Leonardo, Perugino, and Lorenzo di Credi. A poem by Verini compares him to a fountain from which all the great painters of Florence drank.—*Stillman*

Baxter, Mrs Lucy E. (Barnes). Andrea del Verrocchio. (see her *Luca della Robbia*. 1890. p. 8-17) 927.3 B33 e

Stillman, William James. Old Italian masters. 1892. p. 138-48. 927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2: 237-55. 927 qV44 e

Luca Signorelli, 1441-1523

(Luca d' Egidio di Ventura de' Signorelli)

Signorelli was one of the first Tuscan artists who designed figures with a true knowledge of anatomy, though somewhat dryly. The cathedral of Orvieto evinces this, and those naked figures which even Michelangelo has not disdained to imitate. Although in most of his works, we do not discover a proper choice, nor a sufficient harmony of coloring, there are beauty, grace and tints approaching to modern excellence.—*Lanzi*

Stillman, William James. Old Italian masters. 1892. p. 167-74. 927.5 qSt5 e

Symonds, John Addington. Renaissance in Italy; the fine arts. 1888. p. 278-94. 709.45 Sy6 e

Vasari, Giorgio. Lives. 1896. 2: 351-66. 927 qV44 e

Vischer, Robert. Luca Signorelli. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters*. 1880. p. 448-65)

927.5 qK19 e

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting. 1887. 2: 342-9. 750 qW83 e

Sandro Botticelli, 1447-1515

(Alessandro di Mariano Filipepi, called Botticelli)

Sandro Botticelli was the only painter of Italy who understood the thought of heathens and Christians equally, and could in a measure paint both Aphrodite and the Madonna.—*Ruskin*

In order to achieve that complete sensation of suave and cadenced movement, Botticelli must have toiled infinitely. It is not in the propitious fever of a happy moment that such works as his are created, but by the long effort of an imaginative and receptive mind tenacious of its ideal, and by the mature and untiring energy of a temperament richly and delicately endowed both physically and emotionally. Such was the mind and such the temperament of Sandro Botticelli.—*Child*

Child, Theodore. Art and criticism; monographs and studies.

343 p. il Q. N. Y. 1892. Harper \$6. 704 qC43 e

Botticelli, p. 1-27.

A dozen papers about different, detached phases of painting. There is a serious lack of exact comprehension of art but a good general impression can be gotten in each case.—*Iles* p. 84

This same article was published separately in *Harper's magazine*, Aug. 1888, 77: 457. 051 H23 e

Colvin, Sidney. Botticelli. (see *Encyclopaedia Britannica*, 4: 165-67)

R032 qEnI e

Hitchcock, George. Sandro Botticelli. (see *Scribner's magazine*, Dec. 1888, 4: 711)

051 Scr3 e

Morelli, Giovanni. Italian painters, critical studies of their works.

1892. 1: 82-88. 759.5 M81 e

Paget, Violet. Juvenilia, by Vernon Lee. 2 v. D. Lond. 1887.

Unwin 12s. 824.89 P14j e

'Botticelli at the Villa Lemmi,' 1: 77-129.

The book is a series of essays on art. 'Botticelli at the Villa Lemmi' is a text for reflections on the value of modern appreciation of art.—*Academy*, July 1887, 32: 63

Pater, Walter. The renaissance; studies in art and poetry. 1890.

p. 52-64. 824.89 P27 e

Stillman, William James. Old Italian masters. 1892. p. 155-66.

927.5 qSt5 e

Symonds, John Addington. Renaissance in Italy; the fine arts.

1888. p. 249-55. 709.45 Sy6 e

Vasari, Giorgio. Lives. 1896. 2: 206-23. 927 qV44 e

Wörmann, Karl. Sandro Botticelli. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters.* 1880. p. 341-55)
927.5 qK19 e

Domenico Ghirlandajo, 1449-94

(Domenico di Tommaso Curradi di Dosso Bigordi, called Ghirlandajo)

The portrait in the largest signification of the word is the prominent characteristic in the productions of Ghirlandajo. He introduced portraits of contemporaries into his church historical representations, not, however, introducing them as holy personages themselves as was the practice in the Netherlands and in Germany.—*F. T. Kugler*

Layard, Sir Austen Henry. Domenico Ghirlandajo and his frescoes of the death of St Francis. 46 p. il. Q. Lond. 1860 (Arundel society of London. Publications. No. 3) 927.5 qC345 e

A very careful monograph.

Phillimore, Catherine Mary. Fra Angelico and the early Florentine painters of the 15th century. 1886. 927.5 F46 e

Ghirlandajo, p. 95-108.

Stillman, William James. Old Italian masters. 1892. p. 194-204. 927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2: 167-91. 927 qV44 e

Wörmann, Karl. Domenico Ghirlandajo. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters.* 1880. p. 356-72)
927.5 qK19 e

Filippino Lippi, 1457?-1504

Lower in the scale than Masaccio, to whom he succeeds, Filippino Lippi still worthily fulfils the arduous task imposed on him. If he fails to conceive or to dispose his subjects and groups with the massive grandeur of his precursor, he is nevertheless not at so great a distance behind Masaccio as to be eclipsed by him.—*Crowe & Cavalcaselle*

Phillimore, Catherine Mary. Fra Angelico and the early Florentine painters of the 15th century. 1886. 927.5 F46 e

Filippino Lippi, p. 67-73.

Stillman, William James. Old Italian masters. 1892. p. 149-54. 927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2: 277-90. 927 qV44 e

Mariotto Albertinelli, 1474-1515

'Mariotto Albertinelli is the type of what we like to imagine as the painter apprentice of the renaissance, mischievous, swaggering and purveyor of witty speeches and practical jokes. He was admirably serious when once he began to paint, and his pictures sometimes attain a high point of excellence; his "Visitation" would in itself suffice for his reputation as a master.'

Baxter, Mrs Lucy E. (Barnes). *Fra Bartolommeo and Andrea del Sarto.* 1881. p. 1-70. 927.5 B28 e

Vasari, Giorgio. *Lives.* 1896. 3: 85-94. 927 qV44 e

Fra Bartolommeo, 1475-1517

(Fra Bartolommeo di Paolodi Jacopo del Fattorini, called Bartolommeo della porta)

Fra Bartolommeo was strikingly representative of the Christian thought of his age; he was the connecting link between the early and the high renaissance, showing alike the religious feeling of the Umbrians and the splendid technic of the Florentines. Sympathetic rather than great, and lofty in feeling rather than in imagination, he charmed more by his beauty and purity, than by force or dramatic power. — *J. C. Van Dyke*

* **Baxter, Mrs Lucy E. (Barnes).** *Fra Bartolommeo and Andrea del Sarto* by Leader Scott. 133 p. il. D. Lond. 1881. Low 3s. 6d.

927.5 B28 e

Fra Bartolommeo, p. 1-70.

Also published in N. Y. Scribner \$1.25 (Illustrated biographies of the great artists)

Miss Scott has written a very pleasant and readable account and has evidently personal acquaintance with the works of which she writes. She inspires confidence by her evident care and industry and the knowledge she shows, and we are not sure that she will not become an authoritative writer on art. — *Academy* Mar. 1881, 19: 230

Lucke, Hermann. *Fra Bartolommeo.* (see Keane, A: H: *ed. Early Teutonic, Italian and French masters.* 1880. p. 402-21)

927.5 qK19 e

Vasari, Giorgio. *Lives.* 1896. 3: 460-84. 927 qV44

Michelangelo, 1474-1563

(Michelangelo Buonarroti)

Of all the great men who shed a luster over Florence, no one so dominates over it and pervades it with his memory as Michelangelo. The impression he left on his own age and on all subsequent ages is deeper, perhaps than that left by any other save Dante. — *W. W. Story*

Cheney, Mrs Ednah Dow (Littlehale). Gleanings in the field of art.
1881. p. 102-34. 704 C42 e

***Clement, Charles.** Michelangelo. 111 p. il. D. Lond. 1891. Low
3s. 6d. (Illustrated biographies of the great artists)

927.5 B882 e

Eastlake, Elizabeth (Rigby), lady. Five great painters. 1883.
1: 99-212. 927.5 Ea7 e

Fairholt, Frederic William. Homes, haunts and works of Rubens,
van Dyke, Michael Angelo and Raffaele; a series of art rambles in
Belgium, Holland and Italy. 266 p. il. O. Lond. 1871. Virtue
12s. 759.9 e

Michelangelo, p. 129-43.

Grimm, Hermann. Life of Michael Angelo. 2 v. il. O. Bost. 1896.
Little \$6. 927.5 B88 e

Not the most sympathetic nor the most critical of the many lives of Michel-
angelo, but containing a great deal of research and brought down to date.—
Sturgis p. 6

Michelangelo Buonarotti. Original studies in the university galleries,
Oxford; etched and engraved by J. Fisher, with introduction. New
ed. 18 p. 56 pl. Q. Lond. 1879. Bell 15s.

The drawings are generally those used for the Sistine chapel with brief descrip-
tive text.

Pater, Walter. Renaissance studies in art and poetry. 1890.

824.89 P27r e

Poetry of Michelangelo, p. 75-100.

Perkins, Charles Callahan. Raphael and Michael Angelo; a critical
and biographical essay. 294 p. il. O. Bost. 1878. Osgood \$5.

927.5 R125 e

Story, William Wetmore. Excursions in art and letters. Ed. 3.
295 p. D. Bost. 1893. Houghton \$1.25. 704 e

Michelangelo, p. 1-38.

Sweetser, Moses Forster. Michel Angelo. 157 p. il. D. (in his
Artist biographies. 1896. v. 2) 927.5 Sw3 e

Symonds, John Addington. Life of Michelangelo, based on studies
in the archives of the Buonarotti family in Florence. 2 v. pl. O.
N. Y. 1893. Scribner \$7.50. 927.5 B883 e

The addition of one more to the long array of lives of the great Florentine is
justified not only by fresh information but by the presence in the biographer of

a more intelligent sympathy with his hero, than some of his predecessors have shown. His strong point is not art criticism, but he never fails to comprehend the dramatic sides of the master's genius.— *Walter Armstrong*

Twombly, Alexander S. Masterpieces of Michel Angelo and Milton.
172 p. il. O. Bost. 1896. Silver \$1.50. **927.5 B884**

Contains 17 plates from sculpture and frescoes, and an interesting comparison of Michelangelo with Milton, whose genius he thinks akin to that of the great master in art.— *Dial*, Dec. 1896, 21: 388.

Vasari, Giorgio. Lives. 1896. 4: 30-250. **927 qV44 e**

Includes very valuable bibliography, giving original sources as well as modern works.

Wilson, Charles Heath. Life and works of Michael Angelo; the life partly compiled from that of Aurelio Gotti. 567 p. il. O. Lond. 1876. Murray 15s. **927.5 e**

Mr Wilson's *Life* is written without any pretension to literary skill, but with a practical knowledge of his subject and with painstaking accuracy. One chapter is devoted to the critical study of the Sistine chapel, which he examined most carefully, having scaffolding erected solely for that purpose.

Raphael, 1483-1520

(Raffaello Santi)

In his life and in his work, in his ardor for knowledge, in his instinctive love for beauty and in the large serenity of his art, Raphael represents the best and highest aims of the renaissance. In him the world saw an artist whose own beautiful and gracious nature was in perfect harmony with his dreams, whose creations draw the soul insensibly into likeness and sympathy with the beauty of reason.— *Julia Cartwright*

***Bell, Mrs Nancy R. E. (Meugens).** Raphael, by N. D' Anvers.
112 p. il. D. Lond. 1891. Low 3s. 6d. **927.5 R122 e**

Also published in N. Y. Scribner \$1.25 (Illustrated biographies of the great artists)

This life of Raphael though useful as an attempt to summarize the best known facts of his life, is inadequate; it is based largely on the life of Raphael by Passavant which has been superseded in recent times by the work of more careful and critical investigators.

Cartwright, Julia. Raphael. 80+80 p. il. Q. N. Y. 1895. Macmillan \$3.50. **927.5 qR122 e**

Contents: pt 1 Early work of Raphael; pt 2 Raphael in Rome.

Julia Cartwright closely follows Morelli and her text may be taken as giving the current conclusions regarding Raphael's work. The illustrations are excellent.— *Nation*, Jan. 1895, 60: 74

- ***Clement, Charles.** Michelangelo, Lionardo da Vinci and Raphael;
tr. by Louise Corkran. 374 p. il. O. Lond. 1880. Seeley 10s.
6d. 927.5 B886 e

Raphael, p. 222-301.

- Crowe, Joseph Archer & Cavalcaselle, G. B.** Raphael; his life
and works, with particular reference to recently discovered records.
2 v. O. Lond. 1882-85. Murray 33s. 927.5 R121 e

This work contains a vast mass of matter partly unpublished before and the whole of this interesting subject is treated in a very wide and comprehensive manner. Raphael's work as an architect is not treated as fully as might be desired and the volumes lack the important aid given by illustrations.—*Academy*, June 1885, 27:443

- Eastlake, Elizabeth (Rigby), lady.** Five great painters. 1883.
2: 87-183. 927.5 Ea7 e

- Fairholt, Frederic William.** Homes, haunts and works of Rubens,
van Dyke, Michael Angelo and Raffaele. 1871. 759.9 e

Raphael, p. 245-66.

- Grimm, Hermann.** Life of Raphael; tr. by S. H. Adams. 327 p. il.
O. Bost. 1888. Cupples \$2. 927.5 e

Herr Grimm groups the different compositions not so much historically and biographically as after the methods of historical development; the book is badly arranged and for purposes of rapid reference misses its point. Its value lies in the intellectual stimulus it affords to the reader.

- Károly, Karl.** Raphael's Madonnas and other great pictures repro-
duced from the original; with a life of Raphael. 139 p. il. F.
N. Y. 1894. Macmillan \$8. 755 qK14 e

Here within the compass of a single portable volume we have for the first time a complete series of Raphael's Madonnas. From the critical point of view Mr Károly has not much that is new to offer; his notices are confined to a brief description with a few critical quotations, at times amusingly contradictory, from Crowe and Cavalcaselle, Morelli and other authorities.—*Grant Allen in Academy*, Nov. 1894, 46:427

- Kugler, Franz Theodor.** Handbook of painting; Italian schools.
1891. 2:463-533. 759.9 e

- Müntz, Eugene.** Raphael, his life, works and times; new ed.
revised from the 2d French ed. by Walter Armstrong. 501 p. il. Q.
Lond. 1888. Chapman 25s. 927.5 qR12 e

Not a biography of Raphael but a comprehensive series of studies on every point of interest attached to Raphael's name; wanting only an index to make the

vast labor and knowledge in them yield their full fruit to his readers. The illustrations are all that they should be.—*Lady Dilke*

Both in its literary quality and in its illustrative material, the book is above the average of biographies of artists.—*Nation*, Mar. 1881, 32:208

Pater, Walter. Miscellaneous studies; a series of essays. 222 p. O. N. Y. 1895. Macmillan \$1.75. **824.89 P27m e**

Raphael, p. 26-47.

Perkins, Charles Callahan. Raphael and Michael Angelo; a critical and biographical essay. 1887. **927.5 R125 e**

***Shedd, Mrs Julia Ann (Clark).** Raphael; his Madonnas and holy families. 86 p. il. sq. Q. Bost. 1883. Houghton \$7.50.

927.5 qR121 e

Sweetser, Moses Forster. Raphael. 153 p. il. D. (in his *Artist biographies*. 1896. v. 5) **927.5 Sw3 e**

Vasari, Giorgio. Lives. 1896. 3:120-233. **927 qV44 e**

Includes a very full bibliography.

Williams, Mary E. Hours of Raphael in outline. il. F. Bost. 1891. Little \$10. **Ost.**

The volume contains plates, comprising the 12 figures of the Hours. The accompanying text is clear and remarkably interesting; it gives an account of all the known facts, as well as the author's deductions therefrom.—*Nation*, Dec. 1891, 53:496

Andrea del Sarto, 1458-1530

(Andrea d'Angelo di Francesco di Luca, called Andrea del Sarto)

The chief excellence of Andrea del Sarto is his incomparable blending of colors, his delicate flesh-tints and his golden chiaroscuro, the transparent clearness even of his deepest shadows and his perfect style of modeling. He does not, like Bartolommeo, look at his subjects from the point of view of a deep religious feeling and a high ideal conception, but rather from that of worldly grace and loveliness.—*Lübke*

Ah, but a man's reach should exceed his grasp,

Or what's a heaven for? All is silver-gray

Placid and perfect with my art: the worse!

Browning. *Andrea del Sarto*

Baxter, Mrs Lucy E. (Barnes). Fra Bartolommeo and Andrea del Sarto. 1881 (Illustrated biographies of the great artists)

927.5 B28

Andrea del Sarto, p. 72-121.

Browning, Robert. Complete poetic and dramatic works. 1895.
(Cambridge ed.) 821.83 I e

Andrea del Sarto, p. 346-48.

Janitschek, H. Andrea del Sarto. (see Keane, A : H : *ed. Early Teutonic, Italian and French masters.* 1880. p. 422-47)

927.5 qK19 e

Vasari, Giorgio. Lives. 1896. 3 : 234-302. 927 qV44 e

Venetian school

Giovanni Bellini, 1428-1516

All the scientific and all the theoretic knowledge, as well as all the power of drawing of Michelangelo would have been in vain had not the Venetian temperament—the sentiment of and delight in color, which no other school has ever developed—been implanted in Bellini. He found the music of color. — *Stillman*

Stillman, William James. Old Italian masters. 1892. p. 128-37.

927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2 : 144-66. 927 qV44 e

Giorgione, 1477-1511

(Giorgio Barbarbelli, called Giorgione)

Giorgione is the Theocritus of Italian painting and his idyls have the largeness and simplicity of classic conception. Though his pictures are full of thoughtful and melancholy charm, they are nevertheless robust and healthy in their golden warmth of tone; his coloring is Venetian in its most powerful and profound phase. — *Vasari*

Cartwright, Julia. Art of Giorgione. (see *Portfolio*, 1889, p. 194-99, 208-14) 705 fP83 e

Morelli, Giovanni. Italian painters; critical studies of their works. 1892. 2 : 206-25. 759.5 M81 e

Pater, Walter. Renaissance; studies in art and poetry. 1890. 824.89 P27r e

Giorgione, p. 135-61.

This essay is not included in the earlier editions, but is a particularly sympathetic and appreciative sketch.

Stillman, William James. Old Italian masters. 1892. p. 246-51. 927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 3 : 1-12. 927 qV44 e

Titian, 1477-1576

(Tiziano Vecelli)

Titian aimed neither at strictness of expression nor at forcible development of form, nor even at ideal beauty, though all these qualities were within his grasp. The austere and glowing force of Giorgione resolves itself in Titian into a free and serene beauty—a pleasing and noble idea of nature; it is life in its fullest power—the glorification of earthly existence, the liberation of art from the bonds of ecclesiastical dogmas.—*Kugler*

Crowe, Joseph Archer & Cavalcaselle, G. B. Life and times of Titian. Ed. 2. 2 v. il. O. Lond. 1881. Murray 21s.

927.5 T542 e

An exhaustive biography. Those familiar with the earlier works of these authors will not expect brilliant literary power or acute critical perception, but it may be doubted whether it would have been possible to find writers more admirably fitted for the preliminary labor of setting in order the outward facts of the painter's career.—*J. C. Carr* in *Portfolio*, Mar. 1877, 8:49

Eastlake, Elizabeth (Rigby), lady. Five great painters. 1883.

1: 213-31; 2: 3-86.

927.5 Ea7 e

Gilbert, Josiah. Cadore; or, Titian's country. O. Lond. 1869.

Longmans 31s. 6d.

Vasari, Kugler

A delightful volume, in which the author joins background to foreground, Titian's country to Titian's art work.—*R. F. Heath*

Heath, Richard Ford. Titian. 102 p. il. D. Lond. 1890. Low 3s. 6d.

927.5 T541 e

Also published in N. Y. 1879. Scribner \$1 (Illustrated biographies of the great artists)

Sweetser, Moses Forster. Titian. 160 p. il. D. (in his *Artist biographies*. 1896. v. 2)

927.5 Sw3 e

Vasari, Giorgio. Lives. 1896. 4: 255-303.

927 qV44 e

Palma Vecchio, 1480?-1528

(Giacomo Palma, called Palma Vecchio)

'Palma Vecchio is a thorough Venetian'; his works are pictures of situation with masterly dignity in the forms and delightful arrangement of color.

Vasari, Giorgio. Lives. 1896. 3: 303-9.

927 qV44 e

Lorenzo Lotto, 1480?-1556?

Lorenzo Lotto was the first Italian painter who was sensitive to the varying states of the human soul; this makes him preeminently a psychologist and distinguishes him from such even of his contemporaries as are most like him. His spirit is more like our own than is perhaps that of any other Italian painter and it has all the appeal to fascination of a kindred soul in another age.—*Berenson*

Berenson, Bernhard. Lorenzo Lotto; an essay in constructive art criticism. 362 p. il. O. N. Y. 1895. Putnam \$3.50.

927.5 L91 e

If there are reasons why Mr Berenson's conclusions can not be absolutely trusted, his enthusiasm, his indefatigable faculty for research, his evident sincerity, give his opinions no ordinary weight and entitle this very interesting volume to the most careful consideration of all students of Venetian art.—*Academy*, July 1895, 48:77

Cartwright, Julia. Lorenzo Lotto. (see *Portfolio*, Jan. Feb. 1889, 20: 16-19, 26-30)

705 fP83 e

Vasari, Giorgio. Lives. 1896. 3: 310-15.

927 qV44 e

Tintoretto, 1518-94

(Jacopo Robusti, called Tintoretto)

Tintoretto, called by the Italians the thunderbolt of painting, because of his vehement impulsiveness and rapidity of execution, soared above his brethren by the faculty of imagination, but in his work more than in that of his contemporaries, Venetian art ceased to be decorative and idyllic.—*Symonds*

Osler, William Roscoe. Tintoretto. 102 p. il. D. Lond. 1892. Low 3s. 6d.

927.5 T49 e

Also published in N. Y. Scribner \$1.25 (Illustrated biographies of the great artists)

Ruskin, John. Miscellanea. 2v. N. Y. Merrill \$1.50.

Michaelangelo and Tintoretto.

Stearns, Frank Preston. Life and genius of Jacopo Robusti, called Tintoretto. 327 p. il. D. N. Y. 1894. Putnam \$2.50.

927.5 T49I e

Vasari, Giorgio. Lives. 1896. 3: 382-96.

927 qV44 e

Milanese school

Leonardo da Vinci, 1452-1519

Leonardo da Vinci stands alone in the history of art, as one who both conceived and realized ideals which were wholly independent from the antique. Leonardo was the first who ventured to base all art instruction exclusively and entirely upon the study of nature, and it is not too much to say that in his genius the aims of his numerous predecessors culminate, making art no longer dependent on tradition, but more on the immediate study of nature herself.—*J. P. Richter*

Clement, Charles. Michelangelo, Lionardo da Vinci and Raphael. 1880. 927.5 B886 e

Leonardo da Vinci, p. 154-226.

Eastlake, Elizabeth (Rigby), lady. Five great painters. 1883. 927.5 Ea7 e
1 : 1-97.

***Heaton, Mrs Mary Margaret (Keymer) & Black, C: C.** Leonardo da Vinci and his works. O. Lond. 1874. Macmillan 31s. 6d.

Mrs Heaton's industry is sufficiently shown in the production of a sketch embodying almost all that recent research has brought together, and it is not to be expected that in the compass of this sketch she should go deeper than she has done into the causes of Leonardo's greatness.—*Academy*, Mar. 1874, 5: 296

Kugler, Franz Theodor. Handbook of painting; Italian schools 1891. 2 : 391-410. 759.5 e

Pater, Walter. Renaissance; studies in art and poetry. 1890. 824.89 P27r e

Leonardo da Vinci, p. 101-34.

***Richter, Jean Paul.** Leonardo da Vinci. 136 p. il. D. Lond. 1884. Low 3s. 6d. 927.5 V741 e

Also published in N. Y. 1879. Scribner \$1.25 (Illustrated biographies of the great artists)

Sweetser, Moses Forster. Leonardo da Vinci. 145 p. il. D. (in his *Artist biographies*. 1896. v. 1) 927.5 Sw3 e

Vasari, Giorgio. Lives. 1896. 2 : 367-407. 927 qV44 e

Bernardino Luini, d. 1533?

In spite of faults of composition, and a conspicuous lack of dramatic individualization and concentration, there is so genuine a feeling for beauty, particularly in the youthful figures, so much that is charming in

his idyllic way of telling a story, that we must regard Luini as the most successful practical exponent of Leonardo's theoretical principles.—*Woltmann & Wörmann*

Atkinson, Joseph Beavington. Lugano, Luino and the painter Bernardino Luini. (see *Portfolio*, 1886, p. 105-12) 705 fP83 e

Woltman, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting. 1887. 2:480-86 750 qW83 e

Il Sodoma, 1477?—1549

(Giovanni Antonio de Bazzi, called il Sodoma)

In his figures particularly of women il Sodoma resembles Leonardo; they unite grace, tenderness and sweetness with an earnestness and fervor not to be found perhaps in another artist. Had the sentimental beauty been more fixed in his mind and his drawing and grouping been more correct, he would have been one of the first artists of any time.—*Kugler*.

Vasari, Giorgio. Lives. 1896. 3: 353-81. 927 qV44 e

Vischer, Robert. Giovanni Antonia de Bazzi. (see Keane, A: H: ed. *Early Teutonic, Italian and French masters*. 1880. p. 466-85)

927.5 qK19 e

Paduan school

Andrea Mantegna, 1431-1506

Mantegna belongs to the foremost rank. There is such a depth of sentiment in his pictures, such a nobility in his features that we feel at once, he was not a man to be surpassed or imitated, but a nature whose animating influence must have been felt by all. Mantegna is the victim of a certain formality, which was only overcome by Leonardo and Michelangelo, through whose two-fold influence, Raphael afterwards obtained his happy freedom; but this does not prevent us from ranking Mantegna with these three. This was the opinion in Italy also from the first.—*Hermann Grimm*

Cartwright, Julia. Mantegna and Francia. 124 p. il. D. N. Y. 1881. Scribner \$1.25 (Illustrated biographies of the great artists)

Mantegna, p. 1-62.

927.5 M31 e

Such appreciative insight is as valuable in its way as scientific criticism.—*Academy*, Nov. 18, 1881, 20: 408

Jameson, Mrs Anna Brownell (Murphy). Memoirs of early Italian painters. 1896. p. 93-106. 927.5 J231 e

Stillman, William James. Old Italian masters. 1892. p. 115-27. 927.5 qSt5 e

Symonds, John Addington. Renaissance in Italy; the fine arts.
1888. p. 266-78. 709.45 Sy6 e

Vasari, Giorgio. Lives. 1896. 2: 256-76. 927 qV44 e

Woltmann, Alfred Friedrich Gottfried. Andrea Mantegna. (see
Keane A: H: ed. *Early Teutonic, Italian and French masters.*
1880. p. 373-401) 927.5 qK19 e

Umbrian school

Perugino, 1446-1524

(Pietro di Cristoforo Vannucci, called Perugino)

Perugino knew exactly how to represent a certain mood of religious sentiment, blending meek acquiescence with a prayerful yearning of the impassioned soul; a perfection of art able by color and by form to achieve, within a narrow range, what it desires. In his best work the renaissance set the seal upon pietistic art.—*Symonds*

Paget, Violet. Belcaro; being essays on sundry aesthetic questions,
by Vernon Lee. New ed. 285 p. O. Lond. 1887. Unwin 5s.
824.89 P14j e

'In Umbria,' p. 156-96.

Stillman, William James. Old Italian masters. 1892. p. 209-17.
927.5 qSt5 e

Symonds, John Addington. Sketches and studies in southern
Europe. 1880. 1: 202-27. 914.5 Sy6 e

Vasari, Giorgio. Lives. 1896. 2: 316-43. 927 qV44 e

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl.
History of painting. 1887. 2: 350-60. 750 qW83 e

Parmese school

Correggio, 1494-1534

(Antonio Allegri da Correggio)

Correggio was a colorist and chiaroscuroist of the highest order; as a colorist he was unequalled in Italy outside of Venice; as a chiaroscuroist he was an Italian Rembrandt. To those who think superficially Correggio is an arch-idealist; to those who reason more carefully he is an arch-realist, but it is realism by selection applied only to the beautiful.—*Vasari*

Cartwright, Julia. Correggio. (see *Portfolio*, 1888, p. 30-35, 56-
63) 705 fP83 e

***Heaton, M. Compton.** Correggio. 86 p. il. D. Lond. 1891. Low
2s. 6d. 927.5 e

Also published in N. Y. 1882. Scribner \$1 (Illustrated biographies of the
great artists)

Meyer, Julius. Antonio Allegri da Correggio; from the German, ed.
with an introduction by Mrs Heaton. 304 p. il. Q. Lond. 1876.
Macmillan 31s. 6d. 927.5

Ricci, Corrado. Antonio Allegri da Correggio, his life, his friends and
his times; from the Italian by Florence Simmonds. 408 p. il. F⁴.
N. Y. 1896. Scribner \$12 net. 927.5 fC81 e

Where the author is writing of Correggio the artist we have little but praise;
his estimates are rarely wrong, in controversy almost without exception he is on
the right side. In spite of all our reservations, Dr Ricci's Correggio is the ablest
monograph on any single painter that has yet been written by an Italian.—*Nation*,
Jan. 1896, 62: 83

Van Rensselaer, Mrs Mariana (Griswold). Six portraits. 1890.
Correggio, p. 77-112. 927.5 V35 e

Vasari, Giorgio. Lives. 1896. 3: 13-36. 927 qV44 e

Bolognese school

Il Francia, 1450-1517

(Francesco Raibolini Francia, called il Francia)

He is so closely allied in sentiment, expression and color to Perugino,
that although he belongs in point of birth and education to the school of
Bologna, he seems naturally to rank in his art with the Umbrian painter.
Although the intimate friend of Raphael and other 16th century masters,
he did not partake in the movement that they were making.—*Mrs*
Heaton

Cartwright, Julia. Mantegna and Francia. 1881. p. 63-108.
927.5 M31 e

Stillman, William James. Old Italian masters. 1892. p. 190-93.
927.5 qSt5 e

Vasari, Giorgio. Lives. 1896. 2: 304-15. 927 qV44 e

Chronological list of painters ^a

Date	Painter	School
1384-1447	Maselino	Florentine
1387-1455	Fra Angelico	"
1394-1474	Squarcione	Paduan

^a Not a complete list. Includes only more important names.

Date	Painter	School
1401-28	-Masaccio	Florentine
1406?-69	Fra Lippo Lippi	"
1420-98	Benozzo Gozzoli	"
1421-1507	Gentile Bellini	Venetian
1428-1516	Giovanni Bellini	"
1431-1506	Andrea Mantegna	Paduan
1435-88	Andrea Verrocchio	Florentine
1438-94	Melozzo da Forli	Umbrian
1441-1523	Luca Signorelli	Florentine
1446-1524	Perugino	Umbrian
1447-1510	Sandro Botticelli	Florentine
1449-94	Ghirlandajo	"
1450-1517	Francesco Francia	Bolognese
1450?-1522	Carpaccio	Venetian
1452-1519	Leonardo da Vinci	Milanese
1454-1534	Pinturricchio	Umbrian
1457-1504	Filippino Lippi	Florentine
1459-1537	Lorenzo di Credi	"
1470?-after 1530	Bernardino Luini	Milanese
1474-1515	Mariotto Albertinelli	Florentine
1475-1517	Fra Bartolommeo	"
1474-1563	Michelangelo	"
1477-1511	Giorgione	Venetian
1477-1549	Il Sodoma	Milanese
1477-1576	Titian	Venetian
1480?-1528?	Palma Vecchio	"
1480?-1556?	Lorenzo Lotto	"
1483-1520	Raphael	Florentine
1485-1547	Sebastian del Piombo	Venetian
1487-1530	Andrea del Sarto	Florentine
1494-1534	Correggio	Parmese
1498-1540	Giulio Romano	Roman
1504?-40	Parmigiano	Parmese
1518-94	Tintoretto	Venetian
1528-88	Paolo Veronese	"
1555-1619	Ludovico Caracci	Bolognese
1558-1601	Agostino "	"
1560-1609	Annibale "	"

PAINTING IN GERMANY

In comparing the 15th century with the 16th, we perceive that where the painters of the earlier period strove in vain to translate their knowledge into practice — where they frittered away their power in laborious details, and in spite of their finished realism and deep spiritual feeling, remained angular, fettered and hard — their successors found freedom and glow and rose to the conception of typical beauty without being false to nature. The realism of the 15th century was objective; it dwelt on the individualization of the persons represented. That of the 16th was subjective; it aimed at revealing the mind of the painter.— *Woltmann & Wörmann*

General works

Keane, Augustus Henry, ed. Early Teutonic, Italian and French masters. 1880. 927.5 qK19 e

Early German masters, p. 1-208.

Kugler, Franz Theodor. Handbook of painting; the German, Flemish and Dutch schools; based on the handbook of Kugler: new ed. revised by J. A. Crowe. 2 v. il. O. Lond. 1889. Murray 24s. 759.5 e

Scott, William Bell. Little masters. 128 p. il. D. Lond. 1881. Low 3s. 6d. 927.5 Sco8 e

Also published in N. Y. 1879. Scribner \$1.25 (Illustrated biographies of the great artists)

Mr Scott writes well as he always does when art is his theme, but acknowledges that in the historical portion of his narrative, 'he has been mainly a translator' and refers to the German work of Dr Dohme. The book though small is a valuable addition to our biographies.—*Art journal*, Feb. 1880, 42 : 63

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting. 1887. 2 : 93-249. 750 qW83 e

Painters

Martin Schongauer, 1440-88

Martin Schongauer stood at the dividing line between medieval art and the fulness of the renaissance. He foreshadowed the grotesqueness and mysticism of a later time, he also foreshadowed the devotion to detail that was at last to merge into the modern passion for genre painting.—*Conway Macmillan*

This master is the greatest artistic genius that appeared in Germany during the 15th century. At one time fantastic, severe and harsh, at another soft and delicate; now flying in the face of all feeling for the

beautiful and again characterized by the most unconscious fidelity to nature, he exercised an extraordinary influence on early German art and stands before us a genuine precursor of Dürer.—*W. Schmidt*

Schmidt, W. Martin Schongauer. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters.* 1880. p. 73-88)

927.5 qK19 e

Albrecht Dürer, 1471-1528

I honor daily more and more the work of a man which can not be valued in gold and silver; of one who, when we know him thoroughly, has only the first Italians as his compeers, in truth, sublimity and even grace.—*Göthe*

Cheney, Mrs Ednah Dow (Littlehale.) Gleanings in the field of art. 1881.

704 C41 e

Albert Dürer, p 209-43.

Colvin, Sidney. Albert Dürer; his teachers, his rivals and his followers. (see *Portfolio*, Jan.-Dec. 1877-78)

705 fP83 e

Conway, William Martin, ed. Literary remains of Albrecht Dürer. il. O. N. Y. 1890. Macmillan \$5.25.

This book was well worth writing and is a most thorough and conscientious study. Too much praise can not be given to the industry with which this mass of material has been studied or to the intelligence with which it is set forth; the result is almost altogether admirable.—*Nation*, Feb. 1890, 50: 136

Cust, Lionel. Albert Dürer's engravings. 88 p. il. Q. N. Y. 1894. Macmillan 75c. (Portfolio monograph)

Sturgis

The reproductions of the splendid prints are not always as good as they should be, though some are very fine indeed. The text is biographical.—*Sturgis* p. 21

Dürer, Albrecht. The little passion; with an introduction by Austin Dobson. unpub. il. S. N. Y. 1894. Macmillan \$1.60 (Ex libris ser.)

246.5 D93 e

The author gives a good summary of the history of the Little passion, probably the best known of Dürer's engravings.—*Son. R.*

Eastlake, Elizabeth (Rigby), lady. Five great painters. 1883. 2: 185-270.

927.5 Ea7 e

Fairholt, Frederick William. Rambles of an archaeologist. 259 p. il. O. Lond. 1871. Virtue 12s.

704 F16 e

'Albert Dürer; his works, his compatriots and his times,' p. 187-259.

A picture of life in Nürnberg in the time of Dürer; a sketch of his life and surroundings rather than a critical study.

***Heath, Richard Ford.** Albrecht Dürer. 115 p. il. D. Lond. 1881.
Low 3s. 6d.

Also published in N. Y. 1881. Scribner \$1.25 (Illustrated biographies of the great artists)

It is pleasant to find the writer of a book which partakes of the nature of a primer, able to grasp the large aspects of a life and yet neglect few of the important particulars. The author shows justness, sobriety and appreciativeness.—*Critic*, Sep. 1881, 1: 265

Heaton, Mrs Mary Margaret (Keymer). Life of Albrecht Dürer of Nürnberg; with a translation of his letters. New ed. O. Lond. 1881. Seeley 10s. 6d. 927.5 qD93 e

The works of W. B. Scott and Mrs Heaton afford useful and popular summaries of the results attained by German research, but do not pretend to examine the career of the great artist from an independent point of view, or to add anything to the student's knowledge of the subject.—*F. A. Eaton*

Schmidt, W. Albert Dürer. (see Keane, A: H: ed. *Early Teutonic, Italian and French masters*. 1880. p. 89-131) 927.5 qK19 e

*** Scott, William Bell.** Albert Dürer; his life and works. 324 p. il. O. Lond. 1869. Longmans 16s. 927.5 D932 e

Mr Scott's work shows learning, taste and a clear, concise style, and his text is wrought out with artistic freedom and literary power. His estimate of the artist is vigorous and fresh, and his opinion of the man a noble one.—*Athenaeum*, Nov. 1869, p. 654

See also what is said of this book under Mrs Heaton's *Life of Dürer*.

Sweetser, Moses Forster. Life of Dürer. 158 p. il. D. (in his *Artist biographies*. 1896. v. 5) 927.5 Sw3 e

Thausing, Moritz. Albert Dürer, his life and works; tr. from the German by F. A. Eaton. 2 v. il. O. Lond. 1882. Murray 42s. 927.5 D931 e

The author has examined 'all known public and private collections of Dürer's works and has collated every existing document bearing on the history of Dürer, his family and native place.' The book represents the latest results of recent investigations and is the standard authoritative work on Dürer.

Lucas Cranach, the elder, 1472-1553

It is very difficult to estimate Lucas Cranach justly. To class him with Dürer or Holbein is to rank him too highly and yet when we survey the sum total of his work, we are forced to regard him as little short of a master of the first eminence in his way—a way that was thoroughly original, thoroughly German and thoroughly popular.—*Woltmann & Wörmann*

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting. 1887. 2:165-87. 750 qW83 e

Albrecht Altdorfer, 1480?-1538

Albrecht Altdorfer, painter, engraver and architect may be regarded as a rival rather than as an imitator of Dürer. In painting and etching from nature his peculiarly imaginative treatment led to his being occasionally designated the 'Father of landscape-painting.' His paintings with figures display a Düreresque character and their powerful coloring commands our attention.—*Woltmann & Wörmann*

Colvin, Sidney. Albrecht Altdorfer. (see *Portfolio, 1877, p. 134-40*)
705 fP83 e

Holbein society. Fac-simile reprints. 16 v. il. sq. O. and ob. F. Manchester, Eng. 1869-90. Holbein soc. 761 H69 e
v. 12 Albrecht Altdorfer, *The fall of man, ed. by Alfred Aspland, with an introd. by W. B. Scott.*

Rosenberg, Adolph. Albrecht Altdorfer. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters. 1880. p. 164-73*)
927.5 qK19 e

Scott, William Bell. Little masters. 1881. p. 24-28.
927.5 Sco8 e

Hans Holbein, the younger, 1497-1543

In Holbein the realistic tendency of the German school attained its highest and noblest development and he may be unreservedly pronounced to be one of the greatest masters who labored, generally speaking, in that department of art.—*Dr Waagen*

* **Cundall, Joseph.** Hans Holbein; from *Holbein und seine zeite* by Alfred Woltmann. 116 p. il. D. Lond. 1890. Low 3s. 6d.
927.5 H69 e

Also published in N. Y. Scribner \$1.25 (Illustrated biographies of the great artists)

Holbein, Hans. Dance of Death; with introduction by Austin Dobson unp. il. O. Lond. 1893. Bell 5s. *net* (Ex libris ser.)
246.5 H69 e

Both critic and champion would probably agree that there was little left to be said in praise or illustration of these immortal designs which have delighted the world for centuries. Yet there is still room for such a scholarly little note as that which Mr Austin Dobson has furnished. Here we have in a handy form all that a student or lover of art can desire.—*Academy, Mar. 1893, 43: 203*

Stephens, Frederic George. Hans Holbein, the younger. (see
Portfolio, 1882, p. 12-17, 32-37, 50-52) 705 fP83 e

White, Richard Grant. Holbein and the Dance of Death. (see
Atlantic monthly, 1859, 3: 265-82) 051 At6 e

Woltmann, Alfred Friedrich Gottfried. Holbein and his times; tr.
by F. E. Bunnètt. 468 p. il. O. Lond. 1872. Bentley 21s.

927.5 H691 e

This work records with admirable care all that the author and his contemporaries and predecessors have gathered about Holbein, the painter, draftsman and architect. The illustrations are apt and excellent and the book is a model of its kind.—*Athenaeum*, Feb. 1868, p. 257 (Criticisms of the German ed.)

Wornum, Ralph Nicholson. Some account of the life and works of
Holbein. 426 p. il. Q. Lond. 1866. Chapman 31s. 6d. o. p.

927.5 qH69 e

Mr Wornum's object was not the production of the life of Holbein, for which materials are still lacking, but to give an adequate conception of the man's career and labors, by relating the known facts of his existence and examining his works. He ruthlessly exposes the errors of Dr Waagen, whose errors on Holbein were very great and his book perfectly represents the present state (1867) of our knowledge.—*Athenaeum*, Mar. 1867, p. 284

PAINTING IN THE NETHERLANDS

The distinguishing trait which decides the position of painting in the Low countries, is its realism both of form and color. While the Italian school slowly evolved from the Byzantine, based on the antique tradition of the ideal, the Dutch, alien in history as in temperament to this poetic descent, took root and grew rapidly and vigorously from the beginning, in direct inspiration of nature.—*Nation*

General works

Cole, Timothy & Van Dyke, J: C: Old Dutch and Flemish masters engraved by Timothy Cole; with critical notes by J: C: Van Dyke and by the engraver. 192 p. il. Q. N. Y. 1895. Century \$7.50.

759.8 qC67 e

Besides the pleasant notes by the engraver, the volume has been supplied with short essays on each painter. These are serious and able critical studies worthy of publication for themselves. Engraver, writer and publisher have worthily collaborated to produce a beautiful book.—*Nation*, Nov. 1895, 61: 350

Conway, William Martin. Early Flemish painters. 326 p. il. O.
N. Y. 1887. Macmillan \$2.50. 759.9 e

Professor Conway has given us a very interesting and exhaustive book. If he has, now and then, lost sight of the great standard of absolute art, we need not therefore disparage his admirable summary of that art which is his speciality.—*Nation*, Mar. 1887, 44 : 214

The present volume is more interesting and instructive than anything yet written (1887) on the subject in English.—*W. H. J. Weale* in *Academy*, Jan. 1887, 31 : 16

Crowe, Joseph Archer & Cavalcaselle, G. B. Early Flemish painters, their lives and works. Ed. 2. 383 p. il. O. Lond. 1872.
Murray 15s. 759.8 C88 e

Also published in N. Y. Scribner \$6.

This book treats more fully of what is contained in the first volume of Crowe's edition of Kugler, and is perhaps the best work on the subject.—*Sturgis* p. 20

* **Havard, Henry.** Dutch school of painting; tr. by G. Powell.
290 p. il. D. N. Y. 1895. Cassell \$2. o. p. 759.9 e

Mr Havard, if not a great writer is a clear one, and his personal research has added a great deal to our knowledge of the lives of Dutch painters. This volume is admirably planned and is the best short history of Dutch art. The English version, though not first rate, is tolerable, and many of the illustrations are excellent.—*Academy*, July, 1886, 30 : 32

Kugler, Franz Theodor. Handbook of painting, German, Flemish and Dutch schools, based on the handbook of Kugler; new ed. revised by J. A. Crowe. 2 v. il. O. Lond. 1889. Murray 24s.
759 e

There is no better book for the study of the earlier painting of the north of Europe.—*Sturgis* p. 20

* **Wauters, Alphonse Jules.** Flemish school of painting; tr. by Mrs Henry Rossel. 423 p. il. D. N. Y. 1885. Cassell \$2. 759.9 e

The author is a man acquainted with his subject who writes from his own knowledge and does not merely compile at second hand. He is obliged to be brief for he has set himself to cover the whole history of Flemish painting from its earliest days, down to the present time.—*Academy*, Mar. 1885, 27 : 211

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl.
History of painting. 1887. 2 : 7-90. 750 qW83 e

Flemish painting in the 15th century; Miniature painting in Flanders; Flemish and Dutch schools of the early 16th century.

Flemish school

Hubert van Eyck, 1366?-1426 and Jan van Eyck, 1381-1440

The new impulse that was given to art in the Netherlands at the beginning of the 15th century was given by the two Flemish brothers Hubert and Jan van Eyck. The great success of these masters, it has been asserted, was wholly owing to their invention of a better medium for painting—to their discovery, as it has been called, of the secret of oil painting; but no one who has studied the work of Jan van Eyck, can doubt that the real secret of his admirable painting, lay not in the mechanical medium he used but in the genius of the man who used it.—

Mrs Heaton

Conway, William Martin. Early Flemish artists. 1887. p. 125-59. 759.9 e

Crowe, Joseph Archer & Cavalcaselle, G. B. Early Flemish painters. 1872. 759.9 C88 e

Hubert and John van Eyck, p. 30-78; John van Eyck, p. 79-134.

Eisenmann, Oscar. Brothers van Eyck. (see Keane, A: H: ed. *Early Teutonic, Italian and French masters.* 1880. p. 209-30) 927.5 qK19 e

Fromentin, Eugène. Old masters of Belgium and Holland; tr. by Mrs M.. C. Robbins. 339 p. il. sq. O. Bost. 1883. Houghton \$3. 759.9 F97 e

The van Eycks and Memling, p. 317-39.

An admirable book full of soundest criticism.—*Sturgis* p. 22

Wauters, Alphonse Jules. Flemish school of painting. 1885. p. 33-51. 759.9 e

Woltmann, Alfred Friedrich Gottfried & Wormann, Karl. History of painting. 1887. 2: 8-18. 750 qW83 e

Roger van der Weyden, 1400-64

Roger van der Weyden is a central figure among the 15th century artists of the Low countries. Jan van Eyck was both a greater man and a greater artist than Roger, but Roger was the greater master. The leading painters of the second half of the century were either directly or indirectly pupils of his. He was the agent who took the new principles of Jan van Eyck and gave them currency not in the Netherlands alone, but throughout Germany and even Italy.—*Conway*

Conway, William Martin. Early Flemish artists. 1887. p.160-82.
759.9 e

Crowe, Joseph Archer & Cavalcaselle, G. B. Early Flemish
painters. 1872. p.182-229. 759.9 C88 e

Hans Memling, d.1495

Memling was more ideal than the van Eycks and more skilful in contrasting expression than his contemporaries. The method of color employed by Memling appears to have been peculiar to himself. His contemporaries employed much impasto, and he, though he worked in oil, adhered to and applied the earlier traditions of the tempera painters.—
Weale

Conway, William Martin. Early Flemish artists. 1887. p.235-68.
759.9 e

Crowe, Joseph Archer & Cavalcaselle, G. B. Early Flemish
painters. 1872. p.251-99. 759.9 C88 e

Fromentin, Eugène. Old masters of Belgium and Holland. 1883.
p.317-39. 759.9 F92 e

Quentin Massys, 1466-1530

As a painter Matsys is the first and most important representative of the new era in the north. While his predecessors had employed the human figure as only of equal importance with landscape or architecture, he boldly made it prominent, and gave his actors, often of the size of life, emotional individuality and dramatic conception.—*Woltmann & Wörmann*

Eisenmann, Oscar. Quentin Matsys. (see Keane, A: H: *ed. Early Teutonic, Italian and French masters.* 1880. p.253-73)
927.5 qK19 e

Heaton, Mrs Mary Margaret (Keymer). Concise history of
painting. 1893. p.396-401. 750 e

Wauters, Alphonse Jules. Flemish school of painting. 1885.
p.98-106. 759.9 e

PAINTING IN FRANCE

In all the early French art is apparent a marked personality of motive. French art of the 15th century was so overborne by here Italian and there Flemish influence, however, as to be well-nigh stupid. Of the 16th century the prominent characteristic was the assertion of the individual. This was the first real revelation to France of the art of Italy.—*Mrs Stranahan*

General works

Smith, Gerard W. Painting, Spanish and French. 1884. 759 e

Stothert, James. French and Spanish painters. 1877. p. 75-84.

759.4 qSt7 e

* **Stranahan, Mrs Clara Cornelia (Harrison).** History of French painting, from its earliest to its latest practice. New ed. il. O. N. Y. 1893. Scribner \$3.50. W759.4 St8 e

Considering the vast extent of the ground covered, Mrs Stranahan's success must be pronounced more than creditable.—*Academy*, Aug. 1889, 36: 123

PAINTING IN SPAIN

The latter half of the 15th century was the period when Spanish art began to assert itself in a more or less tentative way. Painting in Spain after Gothic conventionalities were dropped, resolves itself into three schools. There was the school of Castile originating at Toledo at some imperfectly ascertained date in the 15th century. Then the school of Andalusia with its center at Seville. Valencia gives its name to the third principal school of Spain which took its rise near the close of the 15th century.—*Stothert*

General works

* **Smith, Gerard W.** Painting, Spanish and French. 241 p. il. D. N. Y. 1884. Scribner \$2 (Illustrated handbook of art history)

759 e

The book treats of the three Spanish schools of Castile, Andalusia and Valencia. The whole series (Illustrated handbooks of art history) and this volume in particular can be recommended to students of art.—*Critic*, Nov. 1884, 5: 221

Stothert, James. French and Spanish painters; a critical and biographical account of the most noted artists, 1450-1874. 270 p. il. Q. Phil. 1877. Coates \$10. 759.4 qSt7 e

Spanish art, 1450-1564, p. 1-30.

A sketchy account; only 30 pages devoted to the 15th and 16th centuries in Spain.

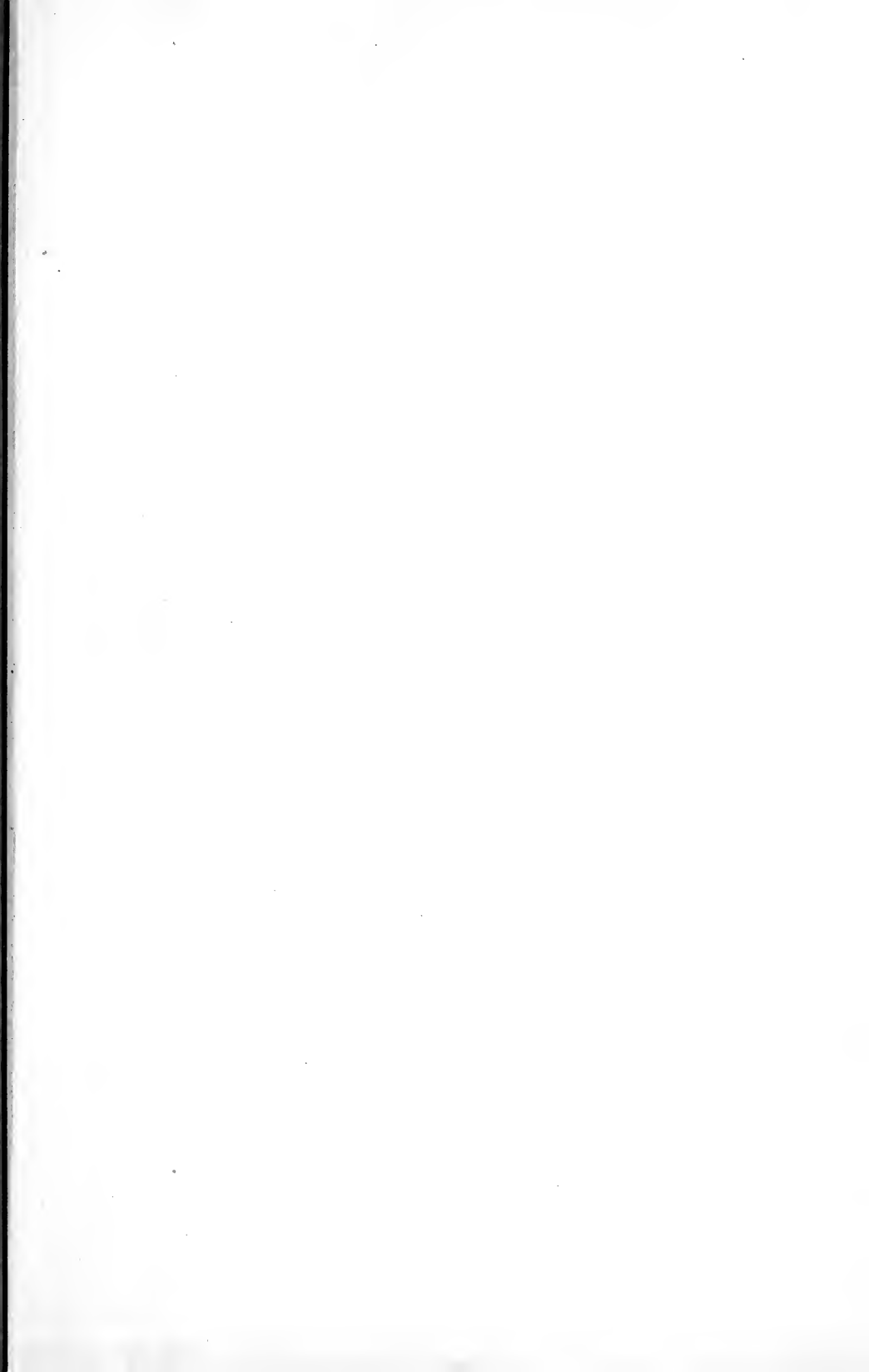
* **Washburn, Emelyn W.** Spanish masters; an outline of the history of paintings in Spain. 194 p. il. O. N. Y. 1884. Putnam \$2.

759.6 e

See p. 1-68.

The résumé of the chronicle of the arts in Spain in this book under notice is a compact well arranged history. The volume is not to be compared with the authoritative work of Morelli, but takes its place as a handbook of unquestionable value.—*Nation*, May 1884, 38: 391

Woltmann, Alfred Friedrich Gottfried & Wörmann, Karl. History of painting. 1887. 2: 253-59. 750 qW83 e



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