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SPECIMENS OF

TEN MASTERS

FROM THE

ROYAL COLLECTION



Morris H. Morgan.

III. Form.

1874

From the Library of the
Fogg Museum of Art
Harvard University

DRAWINGS
OF
TEN MASTERS.

THE
WILLIAM HAYES FOGG,
ART MUSEUM OF
HARVARD UNIVERSITY.

1172



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SPECIMENS
OF THE
DRAWINGS OF TEN MASTERS,
FROM THE
ROYAL COLLECTION AT WINDSOR CASTLE.

MICHELANGELO.
PERUGINO.
RAPHAEL.
JULIO ROMANO.
LEONARDO DA VINCI.

GIORGIONE.
PAUL VERONESE.
POUSSIN.
ALBERT DÜRER.
HOLBEIN.

THE
WILLIAM HAYES FOGG,
ART MUSEUM OF
HARVARD UNIVERSITY.

DESCRIPTIVE TEXT
BY B. B. WOODWARD, B.A. F.S.A.
Librarian to the Queen, and Keeper of Prints and Drawings.

London:
MACMILLAN AND CO.
1870.

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THE
WILLIAM HAYES FOGG
ART MUSEUM OF
HARVARD UNIVERSITY.

Acc. no. 1.

London: R. Clay, Sons, and Taylor, Printers.

4579
(87)

TO
H. R. H. THE PRINCESS LOUISE

This Book is Dedicated,

AS A

HUMBLE TRIBUTE TO HER ROYAL HIGHNESS'S

ARTISTIC TASTES,

AND

IN TOKEN OF THE DEVOTION

OF

HER ROYAL HIGHNESS'S

MOST GRATEFUL AND MOST OBEDIENT SERVANT,

THE AUTHOR.

P R E F A C E.

MY object in this book is twofold: I wish to interest in the knowledge and study of drawings by the old masters that wider circle of those who care at all about Art, which at present has known them only by public exhibitions, such as have been made in the British Museum, in the Taylor Galleries at Oxford, at Leeds in 1867, in the Louvre at Paris, and in other galleries of the Continent. The excellence of drawings is not so readily perceived as that of pictures and engravings, and therefore perhaps a detailed exposition of some of superior quality and value may afford profitable lessons in this branch of connoisseurship.

And I very greatly desire to make known to those who already are interested in this study, that there exists in this country a collection of such drawings, which as to numbers alone is surpassed by but two or three others in Europe, whilst from the rare and peculiar character of its contents it is entitled to take rank with the first.

PREFACE.

Although the Royal Collection, being a private one, cannot be thrown open to the public, the access of Art-students to it has, by the express desire of H.R.H. the Prince Consort, with the sanction of the Queen, been as far as possible facilitated. Selections from its treasures have, with Her Majesty's permission, been exhibited at the conversaziones of the Royal Society, of the Fine Arts Club, and of other learned and artistic associations. And the publication of the choicest drawings it contains, by the process employed in this book, and in such a manner as to make them available for the library and the drawing-room, at the same time that they will not be beyond the means of the humblest student, will now not long be delayed.

B. B. WOODWARD.

ROYAL LIBRARY, WINDSOR CASTLE,
1st September, 1869.

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INTRODUCTION.

DRAWINGS by the hand of great masters have always been held in very peculiar esteem by the deeper students and lovers of Art. They have seldom, it is true, commanded extravagant prices in public sales; but as works of Art they are treasures to the true connoisseur.

The reasons for this high appreciation may be very easily discovered. Whether they are mere sketches or carefully executed drawings, they always bring us so close to the artist himself, that we know more of him than any finished painting can tell us: to which indeed they stand in a relation like that of familiar letters to a regular literary work. The slightest *croquis*, hastily thrown upon paper for the purpose of recording some sudden thought, will reveal the conscious power and trained understanding of the real master. The seeming carelessness discloses the accomplished draughtsman, just as affected correctness will betray the bungler. The lines and touches, which have fallen as if by hazard, are just so many, and in precisely the places, as the purpose

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required. Be it form, or drapery, or *ordonnance*, what is wanted is there; perhaps something beyond it, but certainly that.

In more highly-wrought drawings, yet more of the master is seen. We learn his manner of working; we are admitted in silence to his studio, and can watch the growth and development of his thought. At times a succession of drawings of the same subject, more and more elaborated, carries us with him, from a first germ to the completed work; and by comparing them with each other, we can trace the progress of his mind in the expansion and realization of his design. At times all this may be seen in a single drawing, and the changes he has made may be discovered beside and beneath his finished performance. Examples of this will be met with afterwards, and will be noticed as they occur.

Nor do we learn less of the artists from observing their favourite methods of manipulation. Some employ by preference pen and ink; and some of these affect fine and hair-like lines, whilst others indulge in coarse and bold strokes: this artist will produce his effects by straight lines and cross-hatchings, whilst another will use delicately-curved modelling-lines, and another yet will resort to the brush, and attain his end by the judicious application of washes. Some employ nothing but the brush, both for outlines and effects; others, again, find in the varied powers of the crayon the best means of expressing their thoughts; and others attain the same end by the use of the exquisite and tender silver-point. Many employ tinted grounds and several colours, and enhance the effect of the high lights with white. Not a few combine several processes in one drawing. And in fact the study of drawings, in this aspect alone, is the study of the characters and moods of the masters.

Then, again, we meet not only with studies from Nature, and from models, but studies from antique sculpture, studies from older masters and copies of their drawings; and these are exceedingly numerous and

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excessively perplexing to the connoisseur. Most perplexing of all, however, are copies which have been circulated as authentic and original works, and received as such in collections of high character; and drawings which are simple forgeries, of which there are too many, and some of a very early date. Yet careful study of the history of the drawing, and of the manner of its execution, will in most instances unmask the fraud.

Such are some of the causes for the interest which is taken by genuine Art students in drawings. For in fact on one side Art is thoroughly *real*; and the closer we can approach the master, and the more intimately we can become acquainted with him and with his ways, the nearer can we get to that point of view from which alone his works can be understood and correctly appreciated. But on the other hand Art is no less truly *ideal*, and the greatest charm of the noblest creations of genius in this kind lies in their power of suggesting to our own thoughts something greater, something more beautiful, even than themselves. And it is this quality which shows itself in drawings and incomplete works more fully than in the noblest pictures and sculptures of the museum or gallery.

It was in the age of the great masters, when Art ceased to be the mere vassal of Religion, and commenced its independent career, that the true appreciation of drawings first showed itself, and that, as was natural, chiefly amongst artists themselves. There is something very noble in the interchange of courtesies between Raphael and Albert Dürer by the reciprocal gift of their drawings; in the execution of special drawings for his particular friends by Michelangelo; and in the bequest by Leonardo da Vinci of all of his own drawings that he possessed to his especial friend Francesco Melzi. Vasari, who has recorded these facts and others of a similar nature, was himself perhaps the first extensive

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collector of drawings; being, as his immortal work demonstrates, more a critic and connoisseur than an artist. He showed his estimation of his treasures of this sort by enclosing them in borders, designed by himself in the *quasi*-classical taste of his time, which may be seen in many collections of the present day; and his attributions, thus attested, are of the greatest value to students in determining the authorship of the vast numbers which have descended to us without any history of their own.

The taste thus exemplified soon led wealthy connoisseurs, and particularly princes and high ecclesiastics in Italy, to form collections for themselves; and they in their turn were imitated there, and in other countries, by all who possessed the means of indulging their love for the Fine Arts in this manner. Some of the collections formed then and during the two following centuries have attained historical celebrity. Such were those which are still to be seen in the public galleries at Florence, Milan, and Venice; those of Cardinal Massimo at Rome, of the Palazzo Bonfiglioli at Bologna, of the Cavalieri Luti and Giuseppe Cesare d'Arpino; that of the Bishop of Arezzo, collected by the Padre Resta; that formed by Carlo Maratti, which was afterwards in the possession of Cardinal Albani; and finally the collection of the English Consul Smith at Venice.

In France the collection of the Louvre, the most extensive of all now existing, was founded upon the Jabach Collection, with large additions from those of Crozat and Mariette, which were amongst the most famous of their day. One of the greatest losses to the world in this way, after that of Michelangelo's illustrations to Dante, was the destruction by fire of the magnificent Boule collection in 1720. There are several private collections in Paris now of great excellence, such as those of M. Thiers, of M. His de la Salle, M. Gatteaux, M. Galichon, and others. The collection at Lille, bequeathed to the museum of his native city by the Chevalier Wicar, formed in Italy during the occupation of

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the French, contains drawings of great worth. In Germany in former days there were collections like those of Sandrart and Praun, and there are still the Albertine collection at Vienna, the collections at Berlin, Dresden, Weimar, &c. The collection at St. Petersburg is quite recent; Stockholm and Copenhagen are not without interesting and valuable Art-treasures of this kind. Holland, as might be expected, has possessed several museums of drawings, public and private; those of Tonnemann at Amsterdam, earlier; and later, those of Ten Kate and Six in the same city, and that of Flinck at Rotterdam, have been especially renowned.

But since the seventeenth century England has taken the lead in collecting works of Art of this class, excited by the examples of Charles I. and the Earl of Arundel. The names of Rubens, the Laniers, and Lely, though they were foreigners, may most properly be mentioned as those of distinguished collectors of drawings here. Their example was followed in later times by Sir Joshua Reynolds and Sir Thomas Lawrence. It would be impossible to give, within any reasonable limits, a complete or satisfactory list even of English collectors; a few of the most active and intelligent who have been devoted to this pursuit, must suffice to indicate the activity which has prevailed here. The collections of the Earl of Pembroke, Lord Somers, the Duke of Devonshire, the Earl of Leicester, Sir Edward Astley, Sir Andrew Fountaine, Dr. Meade, General Guise, the two Richardsons, Mr. Barnard, Mr. Reveley, and in our own times, those of Woodburn, Dr. Wellesley, Mr. Robinson, Mr. Malcolm, and others, have attained deserved celebrity. The fine collection of the Duke d'Aumale must be spoken of as an English one. The University of Oxford and Christ Church College rank high amongst the museums of the present day. The British Museum, one of the most recently founded collections, increases in the worth and number of its drawings year by year.

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The Royal Collection at Windsor Castle, however, far exceeds in extent and importance any other in England, and is surpassed probably by two only in Europe, those in the Uffizj at Florence, and in the Louvre at Paris. The number of drawings which it contains is above 20,000. Those of the Italian schools predominate, and amongst them those of the Caracci and their followers at Bologna and Rome. The masters of the German, Flemish, Dutch, and Spanish schools are, with the exception of Holbein and some of the landscape painters, least well represented. There are about fifty of the works of the earlier masters, and some of the very choicest works of Michelangelo and Raphael; Leonardo da Vinci appears in greater force perhaps than in any other collection. It is particularly strong in the school of Raphael, and in that offshoot of it known as the school of Fontainebleau. There are but few of Correggio, but Parmigiano can seldom be studied so thoroughly as here. Fra Bartolomeo, Baccio Bandinelli, and the Florentine school are fairly represented, and the drawings of the school of Venice are choice and numerous. Of the French school there are fine examples of Dumoustier and Claude, whilst the Poussins are unequalled by any collection in number and excellence. Besides, there is a very great quantity of architectural drawings and plans, and of designs for decoration and ornament, most of which are Italian.

The history of this great collection is still but imperfectly made out. It is certain that it contains none of the drawings which were possessed by Charles I. It appears to have been commenced by the purchase of the Holbeins, the Leonardo da Vincis, the Parmigianos, and many others, by Charles II. under the counsel of Sir Peter Lely, at the first sale of Lord Arundel's collection, which took place in about 1675, at his house, then called Tart Hall, now Stafford House, in London. These drawings, partly in consequence of the death of Lely,

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but still more on account of the well-known careless indifference of Charles II., were completely lost sight of for about seventy years. The Holbeins first were discovered by Caroline, Queen of George II., in an old bureau in Kensington Palace, and shortly after the accession of George III. the Leonardo da Vincis and the rest were found in the same place. Meantime many choice drawings were procured from Dr. Meade, as it seems, by Frederick, Prince of Wales. But the bulk of the collection was purchased by George III. in Italy; Dalton, the first keeper, having been commissioned for the purpose. The Albani Collection, that of Consul Smith, including the Bonfiglioli Collection, and others which cannot be specified, were then obtained. Other purchases must have been made, for we find drawings here bearing Sir Peter Lely's mark, others which can be identified as having belonged to the Crozat and equally famous museums, the details of which are at present wholly undiscoverable. Very few have been added in recent years.

The great mass of these drawings were laid down in large folio volumes, without too nice a regard to the classification of the works of masters or schools, excepting in the case of those procured from the Albani Collection. No protection was afforded by "mounts," and each drawing was surrounded by an astonishing framework of borders generally matching the most conspicuous tint in the drawing itself. The Holbein drawings, which Queen Caroline had kept framed and glazed at Kensington, were once more mounted in books in the same fashion; and the drawings of Leonardo, of the greatest artistic interest, were taken out of the volume in which they had been inlaid by Pompeo Leoni, and similarly treated.

Recently, in conformity with the purpose of H.R.H. the Prince Consort, a commencement has been made for the reconstruction of this collection. And already a great part of the most valuable drawings have

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been dismantled from the books, and laid down upon large sheets of paper specially made for this use, beneath sunk mounts, and in such a manner as to show everything upon the back of each, whether made by the artist himself or subsequently, which can contribute any atom of evidence regarding its history. In this process many drawings of the highest possible interest, and many memoranda of great historical value, have been brought to light, and the drawings themselves are not only preserved from the possibility of further injuries, but can at length be seen in such a manner as to satisfy the student and connoisseur.

No adequate catalogue of this collection as yet exists: the old one was a mere list, which did not describe the drawings in all the volumes, and by some accident took no notice whatever of several of the volumes themselves. A full descriptive catalogue is, however, in preparation, though the extent of the collection and the necessity of accuracy of description makes its progress slow.

For collectors of drawings, and still more for Art students, who require memoranda at least of the works of the great masters, fac-similes of important and characteristic drawings are of the first necessity. They are scarcely less so for that large portion of the general public whose education in matters of Art has been so greatly neglected, that they are but beginning to perceive the value of these means towards it. To such fac-similes as those by Metz, Mulinari, Bartolozzi, and Prestel, one can give little praise in this respect. Young Ottley's Italian school, Earlom's and F. C. Lewis's Claudes, Ploos van Amstel's Dutch school, and especially Leroy's fac-similes of drawings in the Louvre, and Wacquez's and Leroy's Lille Raphaels, answer the ends proposed as far as is possible with engravings. A new impulse was given to the preparation and appreciation of such fac-similes by the application of photography. This process has been more and more extensively used ever since the commencement

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of the collection of the works of Raphael by H.R.H. the Prince Consort, which in so many other respects also has imparted fresh energy to the study of Art. The strenuous efforts which were directed by the Prince to the discovery of some means of rendering photographic prints permanent, stimulated the inquiries and guided the experiments of men of practical science; and the ultimate result has been the invention of a process by Mr. Ernest Edwards, which answers every purpose and requirement, short of the direct reproduction of all the original colours. This process has been employed in the present work, and the fac-similes here given may be accepted as, so far, perfect representations of the originals. In most cases some reduction in size was necessary, and then the dimensions of the drawing itself have been given. A few other merely technical remarks have been very sparingly introduced.

The brief biographical memoranda of the life of each master are inserted solely to prevent the need of reference to other works.



MICHELANGELO BUONARROTI.

BORN 1475; DIED 1564.

MICHELANGELO was the son of Leonardo Buonarroti, the podesta of Castella di Chiusi e Caprese, near Arezzo, and was born on the 6th of March, 1475. He was apprenticed when thirteen years old to Domenico Ghirlandajo, and in the following year, 1489, he commenced the study and practice of sculpture under the patronage of Lorenzo di Medici at Florence. After a visit to Venice and some stay at Bologna he went to Rome, 1496. Returning to Florence in 1501, he was commissioned to execute his great statue of David; which was finished in 1504. He next executed his cartoon of the war with Pisa, and finished it the following year. About this time he was engaged by Pope Julius II. to prepare his tomb, and in 1506 occurred his quarrel with the Pope and his flight from Rome. In the next three years he painted the frescoes on the ceiling of the Sistine Chapel, but the great fresco of the Last Judgment was not finished till 1541. During this time he continued, with many changes of plan, to work at the tomb of Julius II., which was completed in its existing form in 1550. The tombs of the Medici had been finished in 1536. In 1547 he was made architect of St. Peter's at Rome, in which year Vittoria Colonna, to whom he had first been presented in 1538, died. He himself died on the 18th of February, 1564.

THE HOLY FAMILY.

MICHELANGELO, according to the common notion of him, resembles nothing so strongly as his own statue of David. He is colossal, solitary, cold. The works by which he is best known are gigantesque, and, though the subjects are Christian, the treatment of them is Pagan; yet it is not the Paganism of antiquity which is seen in them, but the artificial imitation of it which forms the Italian Renaissance. Lately, however, the means affording a truer judgment have been made more widely known. Less has been thought of the daring individuality of his manner, and more weight has been given to those touches of nature which are seen in his works, and which claim kindred with the world. Less has been thought of his lonely labours in the Sistine Chapel and elsewhere; and his affection for his old Urbino, his more than chivalric devotion to Vittoria Colonna, and even the weaknesses he displayed in his love for his friends, have made him better understood.

The design before us, from which we do not know that any painting by himself or his scholars was ever made; shows this human side of the

M I C H E L A N G E L O .

Holy Family.—PAGE 22.



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MICHELANGELO BUONARROTI.

great Florentine master. The tenderness of the child's embrace, its cheek pressed against its mother's neck, whilst her hand presses its body to her bosom, and the inclination of her head slightly away from his,—an after-thought, as the faint line above it shows,—bringing her cheek against his brow; while her whole attitude shows that she has just raised him in her arms;—all this, and the harmonious contrast of the expression on their faces, tells a story of mutual love such as can be rarely read in Raphael's famous Madonnas, unless perhaps in that called Della Sedia, or, still more, Mr. Rogers' Madonna, and the one at Munich. For Raphael had been trained in quite another school, and was too much the elegant courtier and man of pleasure and the world to realize the profound though simple natural emotions as Michelangelo has done here.

The purely sculpturesque character of the group, so distinctive of Michelangelo's genius, and the grand sweep and folds of the drapery, are also worthy of attention. The type of the head and face of the Virgin shows too that it belongs to his later period, when he drew those noble heads known as the Cleopatra and the Zenobia, and that which Mr. Harford engraved erroneously as Vittoria Colonna. There is also a slight sketch from the same model representing a lady dressing her hair by the aid of a mirror, on the back of the drawing of the Fall of Phaëton, in the Royal Collection. The type of the heads in his earlier works of this nature may be seen in the Madonna at Bruges, in the Head in South Kensington Museum, and in the drawing of a Head in the Royal Collection. It is more severe, almost classical, in the outlines of the features, more refined, more *spirituel*. Perhaps this study was made, as well as one in the British Museum—which greatly resembles it in manner, though the figures are nude,—when he was contemplating the Madonna now in the church of San Lorenzo at Florence. The

DRAWINGS OF TEN MASTERS.

figure of the Virgin, it may also be observed, in this drawing was first sketched in the nude, and he has made several changes, especially in the arrangement of the drapery, in the progress of his work, as our fac-simile itself shows.

On the back of this drawing is a part of a highly interesting study from the antique. The original was a bas-relief in terra-cotta, of which two examples may be seen in the Musée Napoléon III.; one of them is represented in Tavola LX. of the "Museo Campana," where it is called *Nozze di Peleo e Teti*,—wrongly, however; for it is nothing more than a representation of a Roman marriage. Michelangelo has drawn in red chalk the figure of the bride alone, and the head and feet of the figure have been cut off by some after-possessor of the drawing, who held it in small esteem, as compared with the one on the other side. It can be identified not only by the arrangement of the drapery, and the hand of the bridegroom which is seen clasping the bride's right hand, but also by a very slight outline in the nude of the figure of the bridesmaid behind. A careful inspection shows that the figure of the bride itself was first sketched in the nude, in a similar manner. Such studies by Michelangelo are very rare, and this one displays the too conscientious care with which he worked after the antique, for he has exactly imitated the entire want of modelling which the bride's arm shows in the original.

This drawing measures $12\frac{1}{2}$ in. by a little more than 8 in.

MICHELANGELO.

Prometheus Vincit.—PAGE 25.



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PROMETHEUS VINCTUS.

VASARI, in his Life of Michelangelo, speaking of the great regard which was entertained by that master for a young Roman gentleman named Tommaso Cavalieri, tells us that "for him, and to promote his acquirement of drawing, he made superb cartoons, beautiful heads in red and black chinks, with a Ganymede carried to heaven by the Bird of Jove, a Tityus with the Vulture devouring his heart, the Chariot of the Sun with Phaëton therein falling into the river Po, and a Bacchanalia of Children, each and all of which are most admirable." One of these four drawings, the Ganymede, is said to have gone into the possession of an Englishman named Bouverie, and to have perished by accident subsequently. But there is a beautiful copy of it in the Royal Collection by Giulio Clovio; which shows a very near approach to the peculiar manipulation of Michelangelo, combined with a total absence of his power; the value of this observation will be apparent when we speak of the next drawing. The other three drawings have all passed into the Royal Collection, but by what stages, excepting that they

DRAWINGS OF TEN MASTERS.

were once in the Farnese Collection, is not known.* The one before us, which Vasari calls Tityus, but which really is Prometheus Bound, is a fine example of the simplicity as well as the grandeur of Michelangelo's conceptions; and is one of the comparatively few drawings by him which are worked up in the principal figure to the very highest point of perfection. At the same time, different parts of the drawing exhibit his peculiar manner of working with the *Pierre d'Italie*, or natural black crayon, in every stage up to that highest finish. The species of crayon with which Giulio Clovio worked was not that employed by Michelangelo, as his copy of the Ganymede shows; and the different process by which he attained a finish so closely resembling that of the original is shown in two unfinished copies of this Prometheus, which are also in the Royal Collection.

One peculiar characteristic of this drawing must not be overlooked, and it is of the greatest importance at this time, when the claims of two unfinished tempera pictures to be regarded as authentic productions of Michelangelo's pencil are so warmly discussed. It is a sufficiently well-established fact that the principles of composition or *ordonnance* of groups of figures adopted by the masters who flourished in the acme

* Another drawing of the Fall of Phaëton, formerly in the collection of Mariette, and now belonging to M. Galichon, appears to have been Michelangelo's first essay on this subject. From the terms of the note in his handwriting on the back of it, and from the existence of this more finished drawing in the Royal Collection in company with the two of the others mentioned by Vasari, we conclude that Cavalieri did not keep it, but returned it to the master. The fact that the Royal drawing as well as the other three were engraved by Beatrizet, whilst M. Galichon's drawing was not engraved, confirms this supposition. The inscription on the back is as follows:—

"Ser Tommaso, se questo schizzo non vi piace, dite lo a Urbino, à cio ch' io abbi tempo da averne facto un altro—come vi promessi, e se vi piace, e vogliate ch' io lo finisca."

"Sir Thomas, if this sketch does not please you, say so to Urbino, so that I may have time to get another made for you—as I have promised you, if you like it and wish that I should finish it."

MICHELANGELO BUONARROTI.

of modern Art, and whose genius and skill in fact brought it to perfection, were derived from sculptures in *basso* or *alto rilievo*; and the Cartoons of Raphael are perhaps the most striking examples of it. The copies of Leonardo da Vinci's Last Supper, and Raphael's School of Athens in bas-relief, and other compositions, have at once illustrated and demonstrated this. Michelangelo's works, also, exhibit this peculiarity: they are visibly the productions of a sculptor. Whether in fresco or tempera, or in crayon, and even when executed as pictures after his drawings by his scholars, they can scarcely be judged aright unless they are regarded from this point of view. And the modelling of each figure and of every part of it, including the very drapery, shows plainly that the Ideal which he had before him, and up to which he worked, was in fact that of sculpture. The drawing before us, for instance, suggests at the first glance that it was after a work in the round, and yet not completely "disengaged," but only in very high relief.

The story of Prometheus is given in this composition with wonderful truth and power; the spot is manifestly in solitude among rocks, and the grotesque form of the withered stump of a tree imparts a horror to the scene, whilst the figure of Prometheus himself grandly expresses suffering endured rather with defiance than patience, and reminds us of the Titan whom Æschylus paints in his famous drama.

When this drawing was dismounted from the old book, there appeared on the back of it a slight but very bold and even rough tracing of the figure of Prometheus, with such changes in the position of the legs as in effect to convert the recumbent form of the Titan into a standing figure, or rather (for a few hasty lines indicate an open tomb, with the stone which covered it thrown back) into a first thought for Christ rising from the grave: a few other marks indicate the face upturned as in triumph. Can Michelangelo have known of the Christianization

DRAWINGS OF TEN MASTERS.

of the old Hellenic myth, and have intended to indicate his belief in the theory which identified Prometheus with Christ, and represented his bondage and sufferings in the Caucasus, and his deliverance from them, as foreshadowings of the sufferings and death of Christ and His rising again? It is possible; but it is far more likely that, could we now stand behind Michelangelo, and watch him turning about the drawing that he had finished for his friend, we might behold him, as he sees the figure dimly through the paper, seized upon by the sudden fancy that, with some few alterations, he would have exactly what he wanted for a grand composition of the Resurrection, which he was planning at the time. This is certain: that he was meditating such a composition; that he had sketched it rudely in red chalk, as may be seen in the Museum of the Louvre; that he had elaborated that thought more fully, for the drawing which he made is in the Royal Collection; that he was not satisfied with the conception of the risen Lord (for a drawing in the possession of Mr. Malcolm exhibits Christ in a wholly different attitude); that he did finally adopt the very *motive* which was suggested by this tracing, and which he sketched with equal haste and roughness beside it, for in the Royal Collection is the drawing which he made from it, upon which he bestowed an amount of thought and labour such as he gave to few others of his works.

One more conjecture we may indulge in. M. Reiset, in his Catalogue of the drawings exhibited in the Louvre, identifies the composition of the sketch above noticed with a picture painted by Marcello Venusti after the design of Michelangelo, which Scanelli says was to be seen at Forlì, in the Municipal Palace there. But Scanelli's description is not sufficiently minute to enable us to trace any resemblance to the composition shown in that drawing. On the other hand, there is a study by Sebastian del Piombo in the Royal Collection of a Rising Christ, which very nearly


MICHELANGELO BUONARROTI.

resembles Michelangelo's drawing in Mr. Malcolm's collection; and, remembering the assistance which Michelangelo gave that painter in his Raising of Lazarus, it seems not improbable that all this labour may have been devoted to his assistance in another and nobler subject; one in which, perhaps, he might compete more directly with the great rival of them both, Raphael d'Urbino.

The size of the original is 13 in. by 7½ in.



AN ALLEGORY.

 HIS beautiful composition seems to have been designed by Michelangelo for a sculpture in high relief, inasmuch as the figures nearest to the spectator bear no bows, which would be added afterwards in metal. One in the background is represented stringing his bow, and the shading of the part adjacent shows that it would be carved in the flattest relief on the marble. It has been called "The Shooters at a Mark," "*Tireurs d'Arc*," and "*I Bersaglieri*;" and the meaning of the allegory has been very variously understood. Some have stated, on the ground of an alleged early engraved copy of it, having the master's own portrait as a head to the terminal figure, that it represented his impenetrability to the attacks of his numerous enemies and detractors; others, struck by the absence of the bows, have supposed it emblematical of empty desires. The interpretation suggested to us by Mr. Thomas Woolner, the distinguished sculptor, seems to be the true one. He thinks that the terminal figure is intended for Priapus, and stands for impure love, whilst the shooters represent the virtuous affections, and stand collectively for pure love: the divine Eros, sleeping at the foot of the term, completes one side of the allegory, whilst the other side is completed by the children burning the arrows of earthly love. This view

MICHEL ANGELO.

An Allegory.—PAGE 30.



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MICHELANGELO BUONARROTI.

derives great support from the feeling expressed throughout Michelangelo's sonnets, for which in truth our drawing would be an admirable frontispiece. But there is one sonnet which expresses so exquisitely the spirit of the whole that it may be quoted as the key to this allegory:—

*“ Non vider gli occhi miei cosa mortale
Quando refulse in me la prima face
Dei tuoi sereni; e in lor ritrovar pace
L'alma sperò, che sempre al suo fin sale.
Spiegando, ond' ella scese, in alto l'ale,
Non pure intende al bel ch' agli occhi piace;
Ma perchè è troppo debile e fallace,
Trascende in ver la forma universale.
Io dico, che al 'uom saggio quel che muore
Porger quiete non può; nè par s'aspetti
Amar ciò che fa 'l tempo cangiar pelo.
Voglia sfrenata è 'l senso, e non amore,
Che l'alma uccide. Amor può far perfetti
Gli animi qui, ma più perfetti in cielo.”**

* The following is a translation as nearly as possible literal:—

No mortal object did mine eyes behold
When on me first the light of thine serene
Refulgent shone; and there I hoped to find
The peace towards which the soul doth ever strive,
Spreading her wings on high, from whence she came;
Not at that beauty which delights the eye
Aiming, for that is false and feeble too:
Above she seeks the universal Form.
I hold that to the wise man that which dies
Cannot give peace, nor is it fit that he
Should love what Time, as its own self, can change.
Unbridled will, not love, is aye the sense
Which kills the soul: love can make spirits here
Perfect; but far more perfect still in heaven.

DRAWINGS OF TEN MASTERS.

Which Wordsworth has thus rendered :—

“No mortal object did these eyes behold,
When first they met the placid light of thine,
And my soul felt her destiny divine,
And hope of endless peace in me grew bold :
Heaven-born, the soul a heavenward course must hold ;
Beyond the visible world she soars to seek
(For what delights the sense is false and weak)
Ideal Form, the universal mould.
The wise man, I affirm, can find no rest
In that which perishes ; nor will he lend
His heart to aught which doth on time depend.
’Tis sense, unbridled will, and not true love
That kills the soul ; love betters what is best,
Even here below, but more in heaven above.”

On the back of this drawing is written in Michelangelo’s own hand this memorandum :—

“*Andrea Quaratesi venne qui ad 12 di Aprile, 1530, edebbe
p. man a sua padre a Pisa.*” *

Is it possible that this Quaratesi is related to the Riniero Quarantesi, whose portrait by Andrea del Sarto is found in Mr. Malcolm’s collection, and a copy of it, ascribed to Michelangelo, at Florence? In a more recent hand is written this :—

“*D. Giulio Clovio copia di Michelangelo.*”

The same hand attributes Michelangelo’s drawing of the Resurrection in the Royal Collection to Giulio Clovio; and in palliation of such fearful blunders, it has been suggested that some ingenious possessor hoped by this mis-attribution to protect himself against felonious attempts to deprive him of his treasures.

The dimensions are $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

* “Andrea Quaratesi came hither the 12th of April, 1530, and had [*certain liri*] to send to his father at Pisa.”

PIETRO VANNUCCI, *called* PERUGINO.

BORN about 1446; DIED 1524.

HE was the chief of the school of Umbrian painters. He studied under Verrocchio at Florence, and executed many notable works there and in the neighbouring cities. In 1480 he commenced his great frescoes at Rome, and fifteen years later opened his school at Perugia, where Raphael and other masters of lower mark received their most effective instruction.

Perugino's works, though somewhat mannered in style, and at times careless in execution, are marked by a peculiar tenderness and tranquillity of religious feeling. It was in this respect that Raphael profited most by his master's early lessons.

A STUDY.

THE continuous development of the history of Italian Art is to be traced, not through the works and the schools of Michelangelo and Leonardo da Vinci, but through those of Raphael. The two former great masters owed but little to the painters and sculptors who had immediately preceded them: but the one drew his inspiration from the remains of the antique sculptures, which had then been discovered; and the other from the spirit of scientific investigation, then first awakened, and by no one so eagerly welcomed and so devoutly cultivated as by him. Their influence may be likened to that of two tributary streams which, though they have flowed but a little way, equal in volume and rapidity the parent stream, the founts of which must be sought in the heights of antiquity. With these three masters modern Art begins.

Pietro Perugino was the master of Raphael, and never lost the religious simplicity which was the characteristic of the earlier Art. This Study represents him at his best period: he seems to have made it for the Sposalizio which is still to be seen at Caen, and which was

PIETRO PERUGINO.

A Study.—PAGE 34.



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PERUGINO.

the model of Raphael's more famous picture in the Brera at Milan. It is introduced here, however, as an illustration of one part of Raphael's Art education. For in the Academy of the Fine Arts at Venice there is found, amongst the drawings which were collected by the Cavalieri Giuseppi Bossi of Milan, a little quarto sketch-book, in which Raphael, whilst yet a student, made sketches in pen and ink of drawings, engravings, and even of pictures, or of parts of them, which seemed to him worthy of being remembered. He added also a few original sketches; amongst them, of course, memoranda of the works of his master are most conspicuous, and this drawing is one of those which he has copied so.

There is in the Royal Collection another such study, in silver-point heightened with white, upon the well-known fawn-coloured prepared ground, of the head of the Virgin from the painting of Perugino, now in the Gallery of Florence. It is of peculiar interest, since it exhibits the departure of the pupil from the style of his master, in consequence of his profound natural sense of beauty, which afterwards carried him to such height in Art. The fact of this being a pupil-sketch is indicated by the fact that, close beside the head, Raphael has also, but in a slighter manner, drawn the foot of the Virgin, as it appears in the painting beneath her robe. In after years he executed a picture so closely resembling Perugino's in composition that D'Agincourt has engraved the two, side by side, in Plate 182 of his great work.

The dimensions of the drawing before us are $7\frac{1}{2}$ in. by nearly $5\frac{1}{4}$ in.

RAPHAEL SANTI.

BORN 1483; DIED 1520.

THE great founder of the Roman school was born on April 6th, 1483. His father, Giovanni Santi, was also a painter, and gave him his first instructions; but it was in the school of Pietro Perugino that he fully acquired his art. In 1502 he was working under Pinturicchio at Siena, and in 1504 and the following year he paid visits to Florence. In 1506 and 1507 he was residing in that city, and in 1508 first visited Rome, and commenced his great works in the Vatican there. On the death of Bramante, in 1514, he was appointed architect of St. Peter's, an office which he held till his death.

The remainder of his life consists of a chronicle of his works at Rome, where he died after a short illness, on Good Friday, the 6th of April, 1520.

R A P H A E L.

The Division of the Land.—PAGE 37.



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THE DIVISION OF THE LAND.

THE greatest works of Raphael are unquestionably those which he executed for the decoration of the Vatican, and, amongst them, those which are most widely-known are the series of Biblical subjects painted in the cupolas of the open gallery, or *loggie*, of the palace, and commonly called Raphael's Bible. These frescoes, it is well known, were only sketched by Raphael, even the cartoons for them being the work of his pupils. His sketches were not all executed in the same manner: the one before us, representing The Division of the Land, is with pen and ink alone, and may have been rapidly executed; though there are some details, such as for example the old Greek helmet on one of the soldiers, which none of the engravings give, and which is not to be seen in the fresco itself. The trees in the background are put in in the slightest manner possible.

Other sketches exhibit a very different manner: that, for instance, of The Expulsion from Paradise, in the Royal Collection, was slightly drawn in pen and bister, and finished by bister-wash, heightened with white. This, however, was always looked upon with some suspicion, and critics

DRAWINGS OF TEN MASTERS.

believed that they saw in it the heavy hand of Julio Romano, to whom the cupola in which the subject occurs was entrusted. Accidentally, and by what also seemed at first a most lamentable accident, in the process of preparing this drawing for remounting, the whole of the pen and bister work was washed off, when there appeared beneath that coarser work a sketch of the figures in black chalk, very slight, but of such gracefulness of outline as to prove that it could be the work of none other than Raphael himself. This is an experiment for the recovery of Raphael's genuine drawings which no one would venture to repeat, but the knowledge gained by it might be confirmed by a very careful examination of studies in the same manner, and the original work of Raphael, upon which they are grounded, might probably be detected.

How much the world has lost by the inability of Raphael to execute with his own hand these and other frescoes of his composition can never be computed. But some notion of its amount may be gained by the comparison of this drawing with the photograph of the fresco, and even with the engravings after it. The extraordinary grace of the boy who is drawing the lots has entirely disappeared, and the memorandum which Raphael made upon his drawing, of the necessity of greater height for the figures in Dacian trousers on the right, having been overlooked, their appearance is even less dignified than in the sketch.

The drawing measures 8 in. by $11\frac{1}{2}$ in.


R A P H A E L .

The Miraculous Draught of Fishes.—PAGE 39.



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THE MIRACULOUS DRAUGHT.

HE subject of this composition is so well known from the Cartoon for which it was drawn, that no detailed description of it is required; but a few remarks upon the relation of this drawing to the history of the cartoon will exhibit one phase of the interest which belongs to the study of drawings. The first sketch of the composition is found in the Albertine Museum at Vienna. In it the boats are placed at a considerable distance from the shore, and the figures are not so disproportionately large. The Apostle Andrew is represented in the act of trimming the left-hand boat with the paddle, and his garments are blown about by the breeze which ruffles the hair of his companions. The shore in the foreground is occupied by men and women who, according to the Sacred history, had been listening to the discourses of our Lord. This arrangement, although free from the objection which has occurred to every one who has seen the Cartoon, that the boats are too small for the persons occupying them, was open to another much more serious: for the attention is necessarily so completely taken up by the figures in the foreground that the miracle is in danger of being overlooked altogether. This error is corrected in the second study, which is before us; the boats being brought nearer to the shore and the figures in the foreground omitted. Two other

DRAWINGS OF TEN MASTERS.

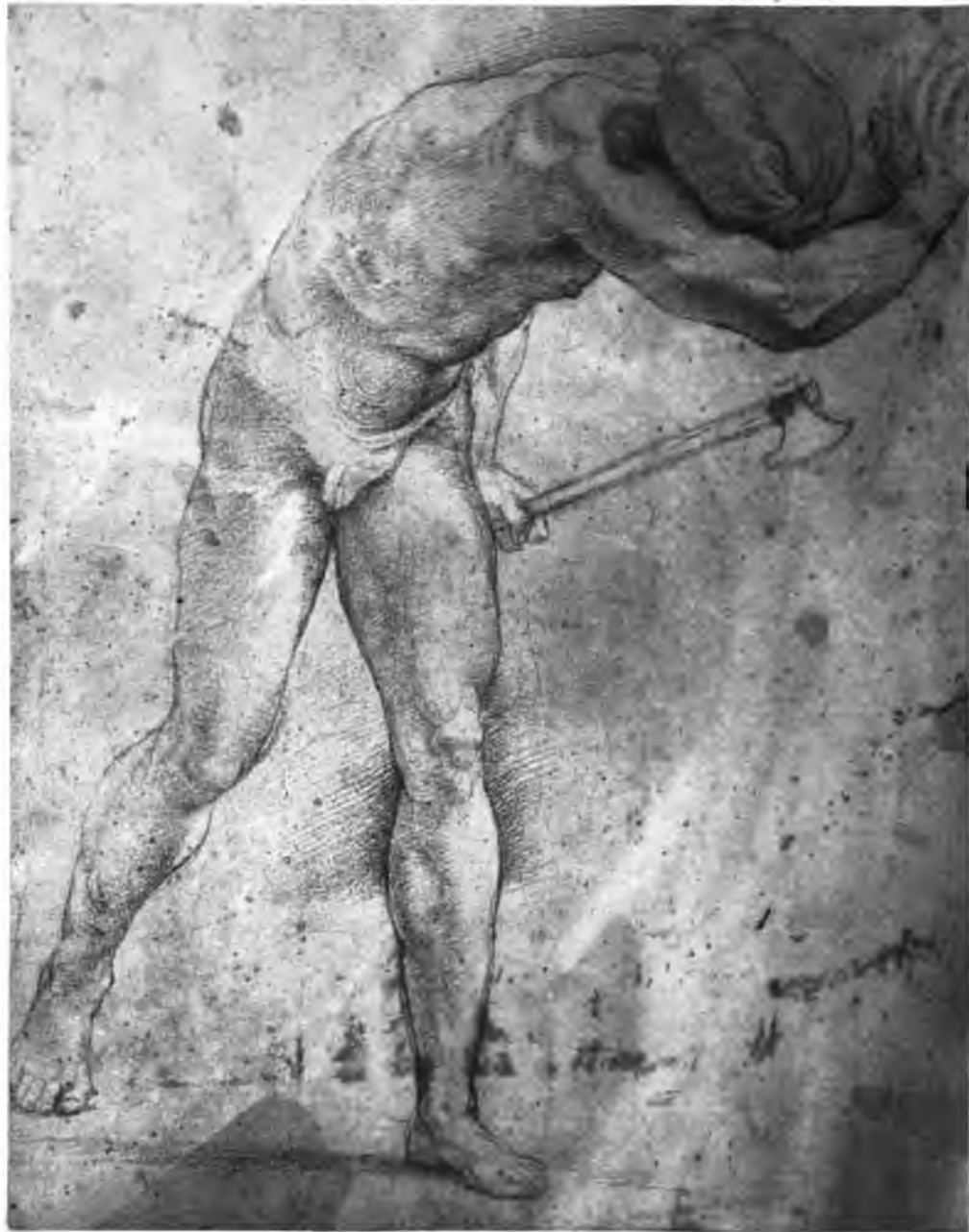
changes of great moment have also been made. Faint traces of the first outlines in crayon can be seen beneath the pen and bistre work with which the drawing is finished: they show the two Apostles, Peter and Andrew, in the same positions which they occupy in the sketch at Vienna: but as the great nearness of Peter to our Lord's person, and the occupation of Andrew with the care of the boat, obviously indicated some want of reverence, Raphael has, in finishing the sketch, drawn the Apostle Peter a little away from Christ, and has represented Andrew as having laid down the paddle with an expression of wonder at what had occurred. His garments too are composed: so that nothing disturbs the general impression produced by these three figures. In the Cartoon, the paddle which appears in Peter's boat is omitted, evidently in carrying out the same object. If a photograph of Leonardo da Vinci's Last Supper taken from the actual painting on the wall be compared with Raphael Morghen's engraving, or any of the ordinary copies of it, the force of the preceding observations will be seen very clearly. Not only is the opening which appears behind our Lord larger in the engraving than in the original, by which the dignity of His figure is diminished, but, the opening on the right hand being thereby thrown further from the centre, the profile of the Apostle nearest to Christ on that side does not come opposite the distance beyond, as in the painting, and in consequence he seems to press irreverently upon his Master, and the harmony of the composition of Leonardo is so far destroyed.

The changes thus made by Raphael in this second sketch show the kind of consideration which he devoted to his studies, and as we note them, we feel that, in a truer and larger sense than the words ordinarily signify, the master still lives in his work.

The original measures a little more than 15 in. by nearly 8 in.

R A P H A E L.

Academical Study.—PAGE 41.



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ACADEMICAL STUDY.



ON the left-hand side of the great fresco in the Stanza d'Eliodoro, representing the Deliverance of St. Peter, is seen one of the guards of the prison, drawing back and shading his eyes with his left hand, as if dazzled by the brightness of the angel's presence.

The study for this soldier's figure is the drawing before us. But it was not made originally for this purpose, for it has been reversed in the fresco, where he is seen with his battle-axe in his right hand. And besides, this is but one of several studies, executed in the same manner, and after the same model, for they all display the same curiously-formed shoulders, and most of them the same close-fitting bonnet or cap. One of these other studies is also found in the Royal Collection: it represents two soldiers crouching together on the ground, one hiding his head behind the other, and he with his raised buckler screening himself as from some great effulgence of light. Another study in the gallery at Oxford represents the same man as if starting up with sudden affright. He appears again, as one of a group of half-awakened men, in a drawing at Chatsworth, belonging to

DRAWINGS OF TEN MASTERS.

the Duke of Devonshire, which was exhibited at Leeds in 1868 as a "Group of Wounded Warriors," and was attributed by mistake to Michelangelo. Another study of a group of sleeping men may be seen in the British Museum. The explanation of all these careful studies is found in two other drawings at Oxford, one on the back of that first-named above, and in a large pen and ink drawing by one of Raphael's scholars, formerly belonging to Sir John Hippisley, and now in the possession of Mr. Mitchell. From them we discover that Raphael had projected a large picture of the Resurrection of our Lord, and that he had, in the same manner as occurred with the huge fresco of the Defeat of Maxentius by Constantine, made some partial general sketches and some carefully-finished drawings of separate figures, whilst he left the construction of the entire composition to a pupil. In this case it seems to have been Perino del Vaga. In the Defeat of Maxentius the full drawing was by Julio Romano, who also executed that fresco, after Raphael's death. No mention of any such picture of the Resurrection by Raphael, or from his school, is on record: we are therefore driven to the conjecture that, finding himself fully occupied with other works, he had relinquished it, and hence felt himself at liberty to employ this study for the soldier in the Deliverance of St. Peter.

This is not the only view which will be afforded us of the interior of Raphael's *bottega*, and of the way and the extent to which his scholars shared in the labours of their overworked master. On the back of this drawing is a very slight pen and ink sketch of a group of the long-horned cattle of the Roman Campagna, which may have fallen under Raphael's eye as he looked from the window of his studio.

The size of the drawing is $12\frac{1}{2}$ in. by 10 in.


R A P H A E L.

Poesy.—PAGE 43.



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P O E S Y.

 N the ceiling of the Stanza della Segnatura, in medallions over each of the four walls, which had formerly been filled with paintings by Razzi, Raphael painted four allegorical figures, corresponding with and so interpreting the subject of the fresco below each. Thus the figure of Theology appears in the medallion over the Disputa, that of Philosophy above the School of Athens, that of Jurisprudence above the two frescoes commemorating the Pandects and the Decretals, and this of Poesy above the Parnassus.

This drawing has been pronounced one of the finest which Raphael ever made, and it displays such vastly superior beauty of design to the fresco, that it is difficult to believe the tradition that this was the work of Raphael's own hand. The position of the head, in particular, has been completely altered, and, instead of the gracious inclination and slight turn of the face towards the right shoulder, in the fresco it appears quite upright and three-quarter faced.* The handling of this drawing is

* It should, however, be remarked that the latter is the attitude shown in Marc Antonio's celebrated print of this subject.

DRAWINGS OF TEN MASTERS.

highly characteristic. The photograph shows very clearly certain white lines; which are, in fact, a fundamental sketch of the entire figure in the nude. These lines were drawn with a silver-point, which on unprepared paper makes a fine groove, but no other visible mark, and the sketch thus made is sufficient for the purpose. In working over it afterwards with crayons these fine grooves necessarily for the most part remained white, the point of the crayon not entering them. But they obviated the inconveniences of such visible *pentimenti* as are seen for example in Michelangelo's drawings, when the first sketch was also made in crayon. In this drawing *pentimenti* with regard to the positions of both the lyre and the book can be discovered on a closer inspection, but they do not interfere with the general impression. Once or twice Michelangelo himself employed this process; Parmigiano used it frequently; but it is so generally adopted by Raphael (occasionally even in his cartoons), as to be an excellent sign of the genuineness of his crayon drawings.

It measures 14 in. by 9 in.



JULIO PIPPI, *called* ROMANO.

BORN 1492 or 1498 ; DIED 1546.

JULIO commenced his studies under Raphael at a very early age, and was very largely employed by him as his assistant in executing his frescoes in the Vatican, the cartoons for the tapestries of the Sistine Chapel, and other great works at Rome. These occupations he shared with his fellow-scholars, but on the death of his master he was commissioned to complete the unfinished frescoes in the Vatican, which he accomplished in the year 1523. In the following year he entered the service of the Duke of Mantua, and rebuilt the Palazzo del Tè, which he decorated throughout. There are other works of his at both Rome and Mantua, and death alone prevented him from appearing on the list of the architects of St. Peter's. He died on November 1, 1546.

JUPITER AND PLUTO.

DURING the very last years of his life Raphael was engaged by Agostino Chigi to complete the decoration of the *loggia* of the Farnesina, which he had commenced some years before by his splendid fresco of Galatea. It is stated by all the biographers of Raphael that he executed the designs, if not the very cartoons, for these frescoes by his own hands, but that he left the execution of the frescoes, with the exception of one of the Graces alone, to his pupils. This drawing of Julio Romano, however, proves to us that some of the work of the composition itself was done in the school; for it presents to us what is clearly the first sketch for the figure of Jupiter with Pluto by his side, in one of the great frescoes of the ceiling, known as "The Council of the Gods." And in it with great power and dignity has Julio depicted the king of gods and men attempting to pacify the anger and jealousy of Venus, which the disobedience of her son and the elevation of Psyche to Olympus were exciting. Raphael seems to have adopted the sketch of his great scholar but in part; for in the fresco Jupiter is represented, not as

JULIO ROMANO.

Jupiter and Pluto.—PAGE 46.



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JULIO ROMANO.

endeavouring with mild suasion to compose these uncelestial brawls, but leaning his head upon his hand, as if in a condition of helpless bewilderment, while Pluto, who appeared in that attitude in the drawing, sits by in gay unconcern. The position of the eagle in front of Jupiter's seat has also undergone a change; but the outline of the figure of Juno, as far as it can be seen in the drawing, is identical with that in the finished work. A confirmation of the belief that this is the first sketch is found in the fact that on the back of the drawing there are slight studies from the nude of the legs and left arm of Juno in black chalk: there is also the name of the master in the handwriting of Nicholas Lanier, with figures indicating that he estimated the drawing at various times in worth three crowns, one pound, and six crowns; and from this writing we infer that this formed part of the Arundel Collection which was bought by Charles II.

It is $15\frac{1}{2}$ in. high by 11 in. wide.



LEONARDO DA VINCI.

BORN 1452; DIED 1519.

L EONARDO was the natural son of Piero da Vinci, but he was always treated in the same way as the children of his wife. He studied for a short time under Verrocchio, and appears to have had no other instructor; and little is known of his life or works till 1483, when he entered the service of Ludovico Sforza, Duke of Milan, rather as engineer, sculptor, and courtier than as a painter. He remained at Milan till the death of his patron in 1499, and during that time executed his famous Last Supper and the equestrian statue of the Duke; and carried on those studies in anatomy, mathematics, perspective, natural philosophy, engineering, &c., the MS. records of which, imperfectly known as they are, are nevertheless the foundations of his extraordinary fame. He is said even to have founded an Academy there, and his Treatise on Painting, which he then wrote, has never been surpassed as a text-book for artists. On the death of Sforza he went to Florence, and, with the exception of visits to Rome and a few other places, remained there till 1507. In 1506 he executed

LEONARDO DA VINCI.

his great cartoon of the Battle of Anghiari, in rivalry with Michelangelo, a portion of which only was painted. In 1507 he returned to Milan, where he lived for seven years. He afterwards visited Florence and Rome again, and in 1516, on the invitation of Francis I., removed to France, where he died in the Château de Cloux, near Amboise, on May 2d, 1519,—but not, according to popular tradition, in the arms of his royal patron.



HEAD OF JUDAS.

FEW of the great works of the grandest period of modern Art are so well known now as the Last Supper of Leonardo da Vinci. And yet before the year 1800 few of those great works had been so sparingly reproduced. Not more than a dozen engravings of all kinds, including one fac-simile of an alleged study for it, can be counted before the magnificent engraving by Raphael Morghen. On the other hand, about thirty copies, many of them of the same size as the original, are known to have been made for various churches, convents, &c., before that date. It is extremely difficult to suggest even a plausible hypothesis to account for these remarkable facts. The prodigious renown of Leonardo, and the high quality of the original as a work of religious Art, might possibly account for its frequent repetition by other painters. But it is not astonishing that its popularity should be *pas populacière*,—as was said in the case of that of Mirabeau,—if the rapid decline of Art, which followed so soon after Leonardo's death, be taken into account. Besides, great as was the name and fame of Leonardo, the works which could be attributed to his pencil were remarkably few;

LEONARDO DA VINCI.

Head of Judas.—PAGE 50.

Good



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Head of Judas.—PAGE 50.

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LEONARDO DA VINCI.

and his renown, though so well grounded, rested upon what not many had seen and fewer still could judge of. Indeed, a prodigious fatality appeared to attend the productions of his genius. His colossal equestrian statue, if it ever was cast in bronze, was destroyed by one of the armies which invaded Italy. His famous Battle of the Standard was but partly executed when it disappeared, together with a cartoon of the whole composition. The Last Supper itself has all but perished because he chose to paint it in oil instead of fresco; an unsuccessful attempt was made to remove it from the wall by command of Francis I.; it was subjected to the merciless efforts of bungling restorers; it has suffered from almost every ill which the carelessness and stupidity of men could inflict upon it; whilst the numerous manuscripts in which Leonardo had recorded the result of his unwearied inquiries and experiments, in the sciences as well as in Art, not only remained unprinted, but were scattered about, and even the detached leaves of many of them have been dispersed.

The popularity of the Last Supper in the present day must undoubtedly be attributed in good part to the engraving of Raphael Morghen, whilst it may also have arisen, in some degree, from a reaction against the taste of the preceding centuries, and from its peculiar quality as a composition, which, when it was allowed to speak for itself, could not fail to make itself felt. Be this, however, as it may, it is a fact still, that none of the works of the great masters who flourished in the acme of modern Art are better known than this, and few even approach it in general estimation.

The Collection in the Royal Library is very rich in studies for the Last Supper, and all of them but one can be demonstrated to be authentic; which is not the case with many of those heads of the Apostles, in crayon and in pastel, of which we hear so much in foreign collections.

DRAWINGS OF TEN MASTERS.

There is a first small and very hasty pen and ink sketch of good part of the composition, which shows that he was still trammelled by conventional rules, and had selected the giving of the sop to Judas as the moment of the scene. There are studies for the heads of four or five of the Apostles, one of which we have now before us ; with studies for hands, drapery, &c.

It is very interesting to compare that first slight sketch with the more advanced sketch in red chalk now in the Academy of Venice. The moment chosen is the same, the attitudes of some of the Apostles are also the same, and Judas is placed, according to the universal custom up to that time, on the nearer side of the table, almost in front of our Lord. It is well known that Leonardo afterwards selected an earlier moment, and made other considerable changes, amongst which was the bold innovation of placing the traitor along with his fellow-Apostles, though he represented him as being pushed so far forward by the Apostle Peter, who is speaking across him to the Apostle John, that he is quite out of the general line, and almost as much separated from the rest as if he had been placed on the other side of the table.

The drawing which we spoke of as unauthentic was engraved without any suspicion by Rogers, but so unfaithfully as to give no notion of the original except in its general composition, and in the notable fact that the background is entirely novel. It came from the Bonfiglioli Collection, and has been cut in two, and otherwise damaged. It is executed in faint black chalk, and by some mischievous person has been touched here and there with darker chalk, and all the feet which appear under the table have been so manipulated as to appear cloven. A wide ornamented frame is represented round it, and it seems to have been drawn by some intending copyist, whose finished work may yet possibly be discovered.

LEONARDO DA VINCI.

The head of Judas before us is in the position which Leonardo chose for his completed picture, but without the beard, and it is so individual in its features as to suggest the probability that it may be a portrait, furtively taken, of that troublesome and impertinent Prior, whom he threatened to immortalize by selecting him as the model for the betrayer of his Master.

The drawing measures a little more than 7 in. by 6 in.



LEDA.

THIS favourite subject of the artists of all ages was twice treated by Leonardo. The first of them represents the mother of the Dioscuri nude, with one knee on the ground, and the swan behind her, whilst the semi-divine children are playing amongst the reeds on a river's bank beside her.

The figure in the picture now in the Royal Gallery of the Hague, painted by we know not which of Leonardo's pupils, has, by the misdirected prudery of a former possessor, been carefully draped, and converted into a Charity! But the drawing which Young Ottley engraved is in the Albertine Gallery at Vienna, and may be correctly judged by the photographs of it. Three early sketches of the subject, on a single sheet, in company with a horseman, designed for the Battle of Anghiari, and on the back of a sketch for a wondrous *mitrailleur*, are to be seen in the Royal Collection.

The other design is found in a drawing in the Royal Collection, and has been painted at least three times by pupils of Leonardo. It represents Leda naked, standing with her arms round the neck of the

LEONARDO DA VINCI.

Leda. —PAGE 54



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LEONARDO DA VINCI.

swan, which stands beside her. It is a fine drawing with pen and ink, precisely resembling in manner the drawing for the other Leda in the Albertine Gallery; but the unfinished hand, the slightly sketched swan, and the barely indicated figure of one of the children beside her, are completely in the manner of Raphael, to whom the drawing has by many been attributed. The head of Leda also bears considerable resemblance in its treatment to the sketch for Maddalena Doni which Raphael is supposed to have executed in imitation of Leonardo's Mona Lisa. But the handling bears a much closer resemblance to that of Timoteo della Vite, who was a close imitator of Raphael's manner, and may in this instance have copied the lost drawing of Leonardo, and caused all this confusion amongst the critics.

The head before us is one, and the most highly-finished, of four studies in the Royal Collection for the coiffure of this Leda. It is highly characteristic of Leonardo that he has represented in the lower part of the drawing the same coiffure viewed *en nuque*, and on the side of it has slightly sketched a fifth, which can be compared to nothing but a Chinese or Japanese fashion, being not unlike the handle of a teapot.

Two of the paintings are now in the possession of Mr. Alexander Barker of London. One of them, very dark, with a tree immediately behind Leda, the two great eggs in a swan's nest beside her, and a perfect thicket of flowering shrubs around, such as Leonardo alone could have designed, is pronounced by M. Morelli to be the work of Pedrini. Leda's hair is braided in an intricate chain-like pattern, exactly resembling that seen in one of the Royal drawings. The other picture is much brighter in tone, and has a landscape background like that in the Mona Lisa. It is attributed by the same authority to Luini. The coiffure is taken from the drawing before us. It has been

DRAWINGS OF TEN MASTERS.

engraved. The third painting is in the Borghese Palace at Rome. The hair is braided in the same fashion as in the last picture, and the manner, as far as can be judged from the photograph, is that of Luini. In all these paintings, as in our drawing, it is very noticeable that Leda, as Lomazzo says, speaking of this as one of Leonardo's subjects, "looks down with shamefacedness" (*vergognosamente abbassa gl'occhi*). But this is not the case with Timoteo's drawing.

In the Galerie de Lucien Bonaparte, Stanze iii. No. 30, we find the same subject very similarly treated, and attributed to Andrea del Sarto.

The size of the original drawing is 8 in. by 6½ in.



LEONARDO DA VINCI.

Hands of Mona Lisa.—PAGE 57.



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HANDS OF MONA LISA.

ONE of the greatest treasures of the Louvre, and one of the most "capital" portraits in the whole of that vast collection, is the famous likeness of Mona Lisa, the wife of Francesco del Giocondo. Leonardo is said to have loitered over it for four whole years, and after all to have left it unfinished. But this is incredible, unless the remark of Vasari be confined to the background alone. For nothing can exceed the refinement of finish visible in all parts of the figure, which after the lapse of more than three centuries bears out completely Vasari's enthusiastic description of it as a perfect marvel of Art.

Copious, however, in anecdotes and particulars as the "Lives of the Painters" and numberless subsequent biographies are, they fail to convey any impression of the marvellous diligence and conscientious care in the study of details which the great master displayed. These facts can be adequately learned from collections of drawings alone. And in this view the seventeen hundred drawings of Domenichino, who, though he was far from a great painter, is yet judged by competent

DRAWINGS OF TEN MASTERS.

authorities to have come nearer than any of his contemporaries to some of the best characteristics of the school of Raphael, are not without a special value. The whole history of the carrying-out of some of his finest pictures is to be found amongst them. Such a collection of drawings by any of the first-rate painters would truly be of inconceivable worth, as we may judge from the value assigned to the few studies of this sort which are found scattered throughout many collections. And in this respect the Royal Collection is peculiarly rich in drawings by Leonardo da Vinci. We find, for example, about a dozen carefully studied sketches for the great picture of St. Anne with the Virgin in the Louvre. And there are numerous studies of the same nature for his other great works.

Amongst them few are more interesting than the one before us, which we venture to designate a "Study for the Hands of Mona Lisa." Assuming the correctness of this designation, we can easily account for the length of time which he bestowed upon that work, and the irreproachable perfection of the results of his labour. The position of the hands, while it indicates the general *ordonnance* of the figure to be the same as that seen in the picture, shows that the whole body must have been placed more exactly fronting the spectator, if it was not indeed turned slightly in the opposite direction to that actually adopted. Charming, however, as that delicate trifling with the hem of her veil which we see in the drawing would have been, we admit at once the correctness of the artist's abandonment of this attitude; for, though treated with his own unequalled skill, it would have been too *coquette* for the lady whose dignity impresses all who look upon the portrait, far more even than the alluring sweetness of the smile which so delicately curls the lips, and is seen in the eyes also, though under stronger self-restraint.

The measurements of this drawing are $8\frac{1}{2}$ in. by 6 in.


LEONARDO DA VINCI.

A Study.--PAGE 59.



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A STUDY.

ARICATURE, as practised by Leonardo da Vinci and many others long after his time, differed essentially from the graphic satire which is now designated by that word. As employed by Leonardo, or to describe a certain class of his drawings, it signifies such an amount of exaggeration of the *characteristic* features of a face as would serve to emphasize the corresponding features of the *character* it represented in any degree, even to the extreme of the grotesque. And hence it is that in the earliest caricatures, in the modern sense of the word, the figures and the features of the persons caricatured were always delineated with gross exaggeration.

There is a wild play of humour in Leonardo's caricatures, accompanied by the nicest discrimination of specialities of capability and disposition, which makes them extremely valuable as memorials of one aspect of this many-sided man's genius. The story of the artifice by which he used to "draw out" the rustics whom he found in Milan, and make notes of the oddities of their appearance as they listened to his tales of wonder, derives great confirmation from the numberless sketches,

DRAWINGS OF TEN MASTERS.

exhibiting all kinds of style and finish, which are found in every collection of his drawings.

Some faces he particularly affected, and especially that of the model for this drawing, which is supposed to portray one view of the face of his old domestic. We find him in the Royal Collection alone, sketched in the most varied manner, from pen and ink in the slightest fashion, on the margin of some profound scientific treatise, to careful drawings in red and black chalk, and bister-wash designs heightened with white, like that before us. He is now almost microscopic, and again he appears in proportions well-nigh colossal. Every variety of expression that could be given to such strongly-marked features is portrayed. He has now the calm grandeur of a Roman Emperor, now of a mild and aged philosopher; here he is seen bristling with rage, there ivy-crowned, visibly repentant after too great Bacchanalian indulgence. The most skilful musical composer would scarcely have succeeded in producing so many variations upon so simple a theme.

This drawing also shows the difficulty of discriminating at all times between *caricatures*, as Leonardo understood them, and simple studies of natural form and feature. Many of the heads in the Last Supper might be called caricatures, if this be deemed one. We ought also to observe the indications of careful anatomical study which this drawing, and still more noticeably that of the Head of Judas, displays.

It measures $8\frac{1}{2}$ in. by 7 in.

GIORGIO BARBARELLI, *called* GIORGIONE.

BORN 1477; DIED 1511.

LITTLE is known of this master, except that he was born at Castel Franco; that he was a pupil of Giovanni Bellini; that in 1504 he was working in conjunction with Titian; and that he never wandered beyond the Venetian territory. Giorgione appears to have produced an immense impression in his own time. But there is no painter of such eminence who has left so few authenticated works, or of whose style it is so difficult to form a correct idea.

ADORATION OF THE SHEPHERDS.

THIS drawing and the Study by Pietro Perugino are the only two of the Mediæval school which we have selected. Some study of Art is required before the peculiar value of the early artists, whose work is apt to look stiff and timid to eyes familiar with the modern style, can be appreciated. It is not easy to picture to oneself an age when the decoration of religious books and buildings being the chief occupation of the painter, not only the material processes of his art, but the forms, the costumes, the expressions, were all prescribed in well-digested formulæ. Yet in Russia this very state of things has continued to the present day. There is, however, this vast difference between the Russia of the nineteenth and the Italy of the fourteenth and fifteenth centuries: that now the experience of Europe for three centuries is at the command of the artists beyond the Vistula. But in Italy each man who felt stirring within him the ambition of labouring for a wider scope, and of representing scenes and characters for which the text-books had given no rules, was compelled to invent for himself the ideals which he would represent, and discover for himself the means of realizing them.

GIORGIONE.

Adoration of the Shepherds.—PAGE 62.



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GIORGIONE.

It is not wonderful, therefore, that more than two hundred years passed before the revolt against Formulistic Art, which, according to tradition, was commenced by Cimabue, and attained full success in the Last Supper of Leonardo da Vinci, finally triumphed. That period was, indeed, but brief for so vast a revolution. It is in noting the successive steps of this prodigious change that the charm of the study of the early masters lies. And it is precisely in their drawings that we can see by what struggles every successive point in the progress was won. Both Pietro Perugino and Giorgione lived at the period when all but the last steps had been taken, and yet it is impossible to compare their drawings as given here with those of the masters who immediately followed them,—say that of Perugino with the head of Raphael's Poesy, and this composition of Giorgione with the drawing of Paul Veronese which comes next in our series,—without perceiving how great a task was left to the men who accomplished that revolution.

The picture which Giorgione painted from this study was formerly in the extremely miscellaneous and generally worthless collection of Cardinal Fesch. It is now, according to Mr. Cavalcaselle, in the collection of Mr. Beaumont, in London, and the drawing is highly characteristic of the master, being similar, in several patent particulars of its handling, to that of his paintings. But in the picture he has slightly altered the position of the Infant Christ, to the great improvement of his composition, and so as to make the reverence displayed by the shepherd and that by the kneeling Virgin more distinctively appropriate to each.

The drawing measures 9 in. by $7\frac{1}{2}$ in.

PAOLO CAGLIARI, *called* VERONESE.

BORN 1528; DIED 1588.

PAUL VERONESE was so designated because he was born at Verona, in 1528, though some have said 1532; and he was instructed in the rudiments of his art by his father and his uncle. He visited Venice and Rome, and finally settled in the former city, where most of his pictures were painted, and where he died, April 20th, 1588. Veronese's style, with Tintoret's, presents the fullest development of that "new manner," to use Vasari's phrase, which began with Giorgione, and was seen in its most majestic glory in Titian.

PAUL VERONESE.

Christ with Martha and Mary.—PAGE 65.



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CHRIST WITH MARTHA AND MARY.

THERE was an Italian painter who from his favourite subjects gained the *soubriquet* of *Michelangelo delle battaglie*. Paul Veronese deserved, though he never obtained, the cognomen *degli banchetti*, for no artist ever painted so many and such splendid banquets, or with such evident delight in the pomp and magnificence of high festivals. And yet the subjects of these vast and imposing displays were no other than the Marriage at Cana, at which the mother of Jesus was present, and to which Jesus and His disciples also, the fishermen of Galilee, were invited;—the Supper of Simon the Pharisee, where Judas and Mary the Magdalene certainly were;—and the far humbler repast of the family at Bethany. The grand architecture, the glistening apparel, the splendour of all the attendant circumstances in these pictures, seem at first even painfully incongruous with the simplicity of the histories upon which they are founded. Two considerations may be presented in explanation. Mr. Ruskin, after speaking of the wealth of Venice, and its influence upon the general habits of mind of the Venetians, proceeds to remark :—

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“There is, moreover, one distinction of the very highest import between the treatment of sacred subjects by Venetian painters and by all others. Throughout the rest of Italy piety had become abstract, and opposed theoretically to worldly life: hence the Florentine and Umbrian painters generally separated their saints from living men. They delighted in imagining scenes of spiritual perfectness;—Paradises, and companies of the redeemed at the judgment;—glorified meetings of martyrs;—Madonnas surrounded by circles of angels. If, which was rare, definite portraitures of living men were introduced, these real characters formed a kind of chorus or attendant company, taking no part in the action. At Venice all this was reversed, and so boldly as at first to shock, with its seeming irreverence, a spectator accustomed to the formalities and abstractions of the so-called sacred schools.”

The other consideration is this, and it is one of wide application in the domain of sacred Art. In subjects which appeal so powerfully to the affections and call forth such intense gratitude as the scenes and the purport of New Testament history do, there is no mode of expression which occurs so readily to the mind as that of yielding to its service every worldly good one is possessed of; there is no delight more profound than that of seeing the objects of such affection and gratitude invested with all those outward symbols of greatness and power which spontaneously command the reverence of men. It is not needful to cite the examples of the indulgence of this feeling which meet the eye on every side in the architecture, the institutions, and even the laws of universal Christendom. Paul Veronese may stand as the representative of it in the kingdom of Art. And these gorgeous banquets display not more his sympathy with the profusion and worldliness of Venice, than his desire to impress on those for whom he painted the dignity and grandeur of the events and the persons that he portrayed.

PAUL VERONESE.

In the Royal Collection there are several very fine drawings by this master. One is a study for a Marriage in Cana, differing considerably from the famous one, but characterised by the same spirit. Two others are studies for the two principal portions of Simon the Pharisee's Feast. There is a first sketch for the chief group in the composition before us: and this drawing is a finished study for the painting which was so long in the Marcello Durazzo Palace at Genoa, and is now at Turin. With the exception of the ermine-clad, bearded old man, who is seated almost in the centre of the piece, the story of the Supper at Bethany is told with great clearness and feeling, and the peculiar accessories with which Veronese delighted to crowd his canvas do not greatly detract from the true character of the scene.

The photograph, though considerably reduced, represents the general effect of the drawing as well as its details, all the more satisfactorily because of its great finish. But as a drawing this great finish will illustrate what we said in the Introduction on that subject.

It measures $20\frac{1}{2}$ in. by $13\frac{1}{2}$ in.



NICOLAS POUSSIN.

BORN 1594; DIED 1665.

POUSSIN was born at Andely in Normandy, where he learnt the first rudiments of his art from Quintin Varin. He afterwards prosecuted his studies at Paris, and in 1624 went to Rome. There he remained for sixteen years, during which period most of his great pictures were painted. In 1640 his friend and patron M. de Chantelon brought him to Paris, and presented him to Louis XIII., who engaged him in his service. He returned to Rome in 1642, for the purpose of bringing back his wife; but the death of the king caused him to alter his plan, and he did not again leave Rome. He died on the 19th of November, 1665.

POUSSIN.

Moses and the Daughters of Jethro.—PAGE 69.



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MOSES AND THE DAUGHTERS OF JETHRO.

IN France, as in England, although there were native artists, there was no native school of Art till long after the establishment of national schools in Italy, Flanders, and Germany. England cannot pretend to the possession of a truly native series of painters before the appearance of Hogarth, but the national school of French Art was founded by Poussin a hundred years earlier. Only it must be noted, that whereas no other country ever laid claim to Hogarth, as belonging to it by study or adoption, Poussin is claimed by the Roman school as one of its most illustrious members. This claim is groundless: whatever Poussin may have learned from the masters and the models of the Eternal City, and his love for Rome notwithstanding, Poussin remained throughout life a Frenchman; and it is not too much to assert that he not only formed the painters of the pre-Revolutionary period, but that his influence might be largely traced among the pictures exhibited last year in the Palais de l'Industrie.

Few painters have ever been so thoroughly imbued with the spirit of classical antiquity as Poussin; and few have ever succeeded so

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completely in depicting scenes in which not the faintest vestige of modern Christian sentiment can be discovered. His pictures of sacred subjects also were inspired by classical rather than Biblical feeling; but they are noble and pure, even if too exclusively intellectual in the renderings of his themes. Being especially interested in those artistic qualities which appear in drawings, we are not called upon to notice the habits and skill of masters as colourists, but Poussin's peculiarity in this respect was so characteristic of his mind, that we may just in passing mention his decided preference for sombre tints and avoidance of any brilliancy in colouring. He did not confine himself to one manner in his drawings, as may be seen in the very large collection at Windsor Castle, nor were all his slighter sketches so seemingly careless as many of those best known by fac-similes. Few masters, however, display more profound understanding of the principles of design, even in these slight sketches: and none could by such a rigid economy of means produce such fine effects in light and shade. Most of his compositions also show that they were conceived in the bas-relief type, according to the habit of the earlier great masters of the modern period.

Poussin was exceedingly addicted to the repetition of favourite historical subjects. He even repeated those which we should have thought could possess for him comparatively small interest. Sometimes the variations between these repetitions were exceedingly small,—so trifling indeed that the different paintings might be regarded as successive studies for some yet more finished work that was to follow. The drawings in the Royal Collection demonstrate the prodigious pains which he bestowed upon his works in this respect. Thus there are two studies for his grand subject of Medea murdering her Children; and it is in the later of the two that he introduced that singularly powerful expression of the horror of the scene, the statue of Minerva

NICOLAS POUSSIN.

covering her eyes with her shield. Beside the finished sketch for Lord Ashburnham's fine picture of a Bacchanalian Revel, there are two earlier sketches, out of which the third is in fact made up. There are likewise two earlier studies for his Germanicus pardoning the Conspirators. The same is the case with this drawing of Moses and the Daughters of Jethro: an earlier sketch for the left-hand portion of the composition represents the three girls in the background in less composed attitudes, and the Midianite herdsman, instead of merely threatening, is striking at them with his staff; and a still earlier and slighter sketch shows a very different arrangement of the group, in which one of the girls is in the act of drawing water from the well.

This composition does not seem to be represented in any painting or engraving. It measures $12\frac{1}{2}$ in. by $7\frac{1}{2}$ in.



THE AGONY IN THE GARDEN.

IN the Introduction it was stated that some of the drawings in the Royal Collection came from the collection of Cardinal Massimi, and others from that formed by Cardinal Albani. The drawings of Poussin were almost all derived from these two sources. The Massimi drawings were inlaid in the leaves of a long quarto volume, which can be identified as the book so singularly misdescribed by various biographers of Poussin, as containing illustrations of the *Adone* of Marino; for in fact there was one subject from that mythological story in it. The lower part of the drawing before us was contained in that book.

But the upper part was found amongst the Albani drawings, and in the old Catalogue was entitled Abraham adoring God. Upon comparison the two drawings, which had thus so strangely been brought together into the same collection, proved to belong to each other; the paper, the handling, the lines, the distribution of lights and shadows, which is surpassed in very few of Poussin's works, demonstrated their original union, and a rent across the one in the Massimi Collection suggests

POUSSIN.

The Agony in the Garden.—PAGE 72.



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NICOLAS POUSSIN.

that their separation had been effected by Poussin himself, who was perhaps dissatisfied with that part of his composition representing the three disciples asleep, and intended to destroy it. A small portion, not so much as the eighth of an inch in width, has been lost from between the upper and lower pieces : a vestige of the outline of the head of one of the disciples on the extreme edge of the upper portion shows that no more has disappeared. Restored as far as possible to their original relation, they afford a splendid example of Poussin's great power in *chiaro-oscuro*, already noticed by us.

This subject seems never to have been either repeated or carried out by Poussin. The entire length of the drawing is 11 in. by 9½ in.



ALBERT DÜRER.

BORN 1471; DIED 1528.

THIS famous German painter was a native of Nüremberg, where he was born on the 21st of May, 1471. It was intended that he should follow the occupation of his father, who was a goldsmith, but he turned aside to painting, and was apprenticed to Martin Schön. From him, however, he learned little or nothing, as Martin died in the same year. Michael Wohlgemuth was Dürer's real master, and from him he learned engraving as well as painting. In 1490 he left the studio, and visited Basle and other places for self-improvement, returning in 1494; and shortly afterwards married Agnes Frey, in compliance with the wish of his parents. In 1506 he travelled to Venice, Bologna, and other towns in Northern Italy, returning the following spring. For many years after this he remained at Nüremberg, where his constantly increasing reputation and skill procured for him the patronage of the Emperors Maximilian I. and Charles V. The greater part of 1520 and 1521 he passed in the Netherlands; and, having returned to Nüremberg, he remained there till his death on April 6th, 1528.


ALBERT DÜRER.

An Allegory.—PAGE 75.



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AN ALLEGORY.

 HIS drawing, according to the old Catalogue, was found in a collection of Albert Dürer's engravings which was purchased by George III. Unhappily, nothing more is known of it: but no authentication from history in this case is required. It is Albert Dürer himself in the carefulness and delicacy of his pen and ink work, in the fidelity with which he has drawn his native city of Nuremberg, in the wild freedom of imagination with which he has constructed his Allegory. And it was a work of some thought, too, for in different parts of it he used different pens, and even different ink, though photography unfortunately cannot yet show this. He seems also to have contemplated dispensing with the large tree to the right hand, by which undoubtedly, as a composition, his work would have been greatly bettered. It was probably intended for engraving, for, though the date is written directly, the monogram and the inscription upon the fantastic vessel in which the little Cupids float are inverted. And it is, in short one of the very best and most characteristic drawings by Albert Dürer in this manner and this kind of composition.

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That it is an allegory is evident; but what is the meaning of the riddle propounded in it? The introduction of Nüremberg in the background can hardly have been without significance, although the figures in themselves are so much more important. We see Fortune with two companions borne with swelling sails upon the back of a fish. A woman, by no means young, and all but naked, seated most ungracefully at the foot of a pollard willow, addresses Fortune in an objurgatory if not minatory manner. Another almost naked woman, seated on the ground in front, appears to be speaking with ridicule or contempt to a third, younger than herself, gracefully draped and wearing a fantastic head-dress, composed of a *cornu Ammonis* and a pair of wings, who is reclining behind, supporting her head on one hand, and with the other pointing to a particular point in a circular dish. Can this dish be intended to represent a dial? And does her discourteous companion stretch out her hand to intercept the ray of sunlight she is watching?

Quite in the corner a diminutive Cupid is watching the disappearance of a rabbit in its burrow; two other Cupids are seated in a fanciful kind of vessel, moored, not too securely, by a ribbon: it is decorated, like a classical vase, with the skull of an ox or deer, and on the scroll-work above can be read *Puella Augusta*. This inscription may possibly lead us to the interpretation of the enigma. The writer of an article in the *Edinburgh Review* (July 1861) entitled "The Literary Remains of Albert Dürer," after speaking of the too well-known character of his wife, and noticing that she was reputed to be the model of his Madonnas, proceeds thus:—"But another face had apparently, at some time, crossed the painter's dreams. There is extant a sketch of a woman's head and bust, the face slightly averted, and underneath it, with Dürer's monogram, the words, 'My Augusta.' Another sketch represents

ALBERT DÜRER.

a woman in Nüremberg costume passing into a church : the inscription on the drawing, besides the painter's name, consists of the words from Scripture, 'Remember me when thou comest into thy kingdom.' The date is 1508, after his return from Italy. Whose prayers did Albert ask with the dumb strength of his manhood? We cannot tell; for this is no hacknied love-story of a Fornarina—two brown leaves the sole record that remains of it : but we can fancy that face confronting Albert again on the confines of another world ; its beauty grown awful, like the countenance of Beatrice, when she stood with outstretched hand upon the shining stairs, and Dante stammered his feeble 'Yes' in reply to her greeting." Although our drawing does not throw any light upon this possible object of his early love, it strongly confirms the probability of the existence of such a romantic passage in his life ; which again would throw light upon much that is otherwise unintelligible in his career.

This design is dated twelve years after his marriage with Agnes Frey, and it might seem to represent, not without bitterness of feeling, the manner in which the hopes of his youth had been mocked by the realities of his actual experience. We venture at least to place it along with the drawings spoken of by the *Edinburgh Review*, and amongst the materials for the biography of his affections and mind. Let us hope that further light will one day be thrown upon the subject.

The drawing measures 10 in. by $7\frac{1}{2}$ in.

HANS HOLBEIN.

BORN 1495; DIED 1543.

HANS HOLBEIN came of a family of painters, and was a native of Augsburg, but removed to Basle in 1521, where he remained for ten years. In the autumn of 1526 he crossed over to England, with an introduction from Erasmus to Sir Thomas More. After remaining here two years he returned to Basle, and, having completed some works he had commenced there, came back again to England in 1531. It is alleged that he paid another visit to Basle in the following year, and it has been conjectured that, either now or on a former occasion, he travelled as far as Italy. In 1533, however, he was in England once more, and was presented to Henry VIII. Here he remained for the rest of his life, and the numerous portraits of the Royal family and of the nobility and gentry of this country attest his great activity. He died in London, in November 1543:—the erroneous statement that he lived till 1554 has recently been disproved by the discovery of the record of his burial.

H O L B E I N .

Solomon and the Queen of Sheba.—PAGE 79.



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SOLOMON AND THE QUEEN OF SHEBA.

WE have deviated from our general plan in selecting this drawing for representation, for it is in fact a finished miniature in *grisaille* upon *pecorella*; but it is a work of most exquisite beauty, and is perhaps unique in its kind. Woltmann attributes it to Holbein's English period, and assuredly it must have been executed when he was at the summit of his powers. The delicate ornamentation of the architectural background reminds us of the artist's designs for goldsmithry, &c.; and similar figures to those of the king and his attendant nobles, and to the serving-men of the Queen of Sheba, may be found in many of Holbein's historical compositions. But the grace of the Queen and her ladies, and the beauty of the group which they form, are scarcely approached by him elsewhere. It was these qualities which made Dr. Waagen, when he saw this drawing for the first time, exclaim, "Now I know at last why Holbein was called the Raphael of Germany." And it does in fact strongly confirm the conjecture advanced by some writers, that either in Italy itself, or by means of such adequate engravings as existed then, Holbein had made himself acquainted with the works of the great Roman master.

DRAWINGS OF TEN MASTERS.

The photograph is necessarily printed in a single colour, but the grey ground-tone of the original is warmed by the most delicate stippling in transparent brown, and the wall at the back of the scene is painted miniature-wise in ultramarine, and is studded with golden stars. The inscriptions and most of the ornamental tracery are also in gold, with the personal ornaments of the figures, and the heaps of gold pieces presented to Solomon. The contents of one vessel are coloured red and green to represent fruit, but it seems highly improbable that Holbein ever intended to colour it throughout.

The first time that we hear of this drawing, it was in the collection of the Earl of Arundel, when it was engraved, but in reverse, by Hollar. We next find it framed and glazed, adorning the apartments of Queen Caroline at Kensington Palace: from which we conclude that this was one of the treasures purchased by Charles II., and strangely forgotten for so many years.

It is 9 in. in height by a little more than 7 in. wide.

H O L B E I N .

Daughter of Sir Thomas More.—PAGE 81.



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THE DAUGHTER OF SIR THOMAS MORE.

THE Royal Collection stands unrivalled for the number and quality of the portrait sketches by Holbein which it contains. The travels and adventures of these drawings are almost romantic, and the story of them has been complicated with that of a duplicate set more or less perfect, the existence of which has only lately been discovered. The originals were once, it seems, in the possession of Edward VI., when Sir John Cheke wrote the names of the persons represented upon them, and not always correctly. They were afterwards presented by M. de Liancourt to Charles I., who gave them to the Earl of Pembroke in exchange for a St. George by Raphael, which is now in the Louvre. He gave them to the Earl of Arundel, and they were purchased at the first sale of his collections by Charles II. The rest of their history we have narrated in the Introduction. When Dalton came into charge of the existing collection, he took them out of the frames in which Vertue had put them, and mounted them in two large volumes, which were subsequently taken to pieces that the drawings might be photographed; and they have now been dismounted

DRAWINGS OF TEN MASTERS.

and laid down in the way formerly described, and are thus placed beyond the chance of common injuries for the present.

The series was eighty-seven in number, but two are manifestly not from Holbein's hand, though they may probably be the work of his father. Many have been sadly injured, the light crayon work having been in good part rubbed off, and three or four have been traced through with a sharp point for engraving, by which the purity of the outline is entirely destroyed. One has been irremediably damaged by Dalton's most unwise economy, for he laid it down upon a sheet on which he had ruled, in broad lines of Indian ink, the framework for a smaller drawing, and the ink transferred to the back shows through the paper, and has proved totally ineffaceable. The earlier sketches are upon an untinted paper, and are generally of a larger size than the rest, in a broader style, and with fewer details: two of them from the costume are judged to be portraits of German ladies, whose names are unknown. The later ones are upon flesh-tinted ground, some of them partly coloured; and the outlines and details of the faces and dress are executed with the brush in Indian ink. One, that of Sir John Godsall, is completely finished, with an ultramarine background.

Many of these portraits are of the highest importance, and none more so than the seven which were taken for the great picture of the family of Sir Thomas More, of which there is an authentic copy at Nostell Priory, which was lent to the first National Portrait Exhibition at South Kensington Museum. One of these sketches is represented in the photograph before us. Although not named by Sir John Cheke, it is easily recognisable as the portrait of Cicely Heron, Sir Thomas's second daughter. In this drawing the hair has been slightly tinted brown and the eyes a pale blue, the front of the dress and the square bordering over the shoulders have been washed ochre, whilst the jewel

HANS HOLBEIN.

worn round the throat is tinted with ochre and red. It was reproduced for Chamberlaine by F. C. Lewis in such absolutely exact fac-simile, that Chamberlaine suppressed the plate, as it would have made the unfaithfulness of Bartolozzi's engraving too painfully apparent.

The original is $15\frac{3}{4}$ in. high by $11\frac{3}{4}$ in. wide.

THE END.

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